


# EDUQAS LEVEL 2 PERFORMING ARTS YEAR 10 CYCLE 1



## ACTING

Acting is the performing art in which movement, gesture, and intonation are used to realize a fictional character for the stage, for motion pictures, or for television. Actors tend to be instructed or directed by a director and/or wider production team. Some actors also devise work themselves.


- Tragedy
- Kitchen Sink Drama
- Naturalism
- Theatre in Education
- Melodrama
- Historical Drama
- Satire
- Farce/Slapstick
- Comedy
- Surrealism



## DANCE

Dancers are performers who move their bodies in creative and expressive ways to entertain audiences. They can work in a variety of industries and genres often performing to different kinds of music. Dancers typically work with instructors/directors/choreographers and can perform solo or as part of a group.

- Ballet
- Jazz
- African
- Contemporary/Lyrical
- Break
- Latin & Ballroom
- Street/Hip hop
- Tap
- Modern
- Bollywood
- Disco



## MUSICAL THEATRE

Musical theatre is a genre of theatre where music plays a major role in moving the story forward. Musical theatre is a combination of four essential elements: songs, spoken dialogue, acting, and dance. Some musical theatre performers have skills in all of these areas and some will specialise. Musical theatre productions will have a mix of singers, dancers and actors in their productions.


- Book Musical**  
A book musical is a musical that includes an originally written story, music and lyrics. Sometimes, a book musical, be called a "musical play", as book musicals often tell stories through songs.
- Jukebox Musical**  
A jukebox musical is a stage show that uses the songs of a recording artist, band or style of music to form the basis for a production. With many chart-topping musicians' tracks in a jukebox musical, this type of show has offered audiences the chance to appreciate their favourite artists in a new light.
- Rock Musical**  
A rock musical is a type of musical theatre with a soundtrack that lends itself to commercial rock music.
- Dance Musical**  
Dance musicals are considered shows that consist of either a storyline connected to dancing and/or an emphasis on dance numbers.
- Concept Musical**  
At their centre, concept musicals often have a deeper meaning, theme, message, or metaphor and often lack a linear plot line.
- Sung-through Musical**  
These musicals do not include spoken dialogue, with every word sung from start to finish.

# ACTING







## Performance Skills

Performance skills are everything we do on stage to show character and emotions. They are split into three areas:



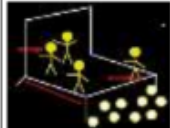
**Vocal skills**  
(The way we use our voice)

<b>Projection</b> 	Making sure our voice can be heard
<b>Volume</b> 	How loud or how quiet
<b>Pitch</b> 	How high or how low
<b>Tone</b> 	How harsh or how soft
<b>Pace</b> 	How fast or how slow
<b>Emphasis</b> 	Stressing a word to make it stand out
<b>Intonation</b> 	Words or sentences going up or down in pitch at the end
<b>Clarity</b> 	How well you pronounce your words
<b>Accent</b> 	Changing your voice to show regional or national places.

**Physical skills**  
(The way we use our bodies)

<b>Facial expressions</b> 	Using your face to show emotions
<b>Body language</b> 	Being open or closed with your body to show emotions
<b>Posture</b> 	Using your back and shoulders to show character or emotions
<b>Stance</b> 	The way you stand to show character or emotions
<b>Gait</b> 	The way you walk or move across the stage to show character or emotions
<b>Gesture</b> 	Using your hands and arms to show character or emotions

**Spatial skills**  
(The way we use the stage)

<b>Proxemics</b> 	The distance between characters on stage to show their relationship. How far or how close you are from others can help to show hidden messages to your audience about how you feel towards that person.									
<b>Levels</b> 	Placing characters on upper or lower positions on stage to show status and relationships.									
<b>Stage space</b> 	<table border="1"> <tr> <td>UPSTAGE RIGHT</td> <td>UPSTAGE CENTRE</td> <td>UPSTAGE LEFT</td> </tr> <tr> <td>STAGE RIGHT</td> <td>CENTRE STAGE</td> <td>STAGE LEFT</td> </tr> <tr> <td>DOWNSTAGE RIGHT</td> <td>DOWNSTAGE CENTRE</td> <td>DOWNSTAGE LEFT</td> </tr> </table> <p style="text-align: center;">↑ AUDIENCE ↑</p> <p>Stage positions are from the actors perspective. Upstage is the lowest status part of the stage and downstage is the highest status part of the stage. Downstage centre is also known as 'the point of command'</p>	UPSTAGE RIGHT	UPSTAGE CENTRE	UPSTAGE LEFT	STAGE RIGHT	CENTRE STAGE	STAGE LEFT	DOWNSTAGE RIGHT	DOWNSTAGE CENTRE	DOWNSTAGE LEFT
UPSTAGE RIGHT	UPSTAGE CENTRE	UPSTAGE LEFT								
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DOWNSTAGE RIGHT	DOWNSTAGE CENTRE	DOWNSTAGE LEFT								

# ACTING

## Exploring Character

### Given Circumstances



The who, what, when, where, and why of any character you plan to take on for a role. Asking yourself those questions helps you to discover a fictional backstory and motivations for your character which will help you create more meaningful emotions for them in your performance.

### Hot seating



A character is questioned by the group about his or her background, behaviour and motivation. The method may be used for developing a role in the drama lesson or rehearsals, or analysing a play post-performance. This is a useful way of understanding a character's backstory and motivations.

### Subtext



The underlying meaning behind the line or stage direction. Subtext relates to the true meaning of what is happening or being said. While it's not explicitly mentioned, it can alter the significance of the text—or the meaning entirely. When given a line the actor can determine what the subtext behind that line may be which can alter how they decide to perform the line.

### Role on the wall



The outline of a body is drawn on a large sheet of paper. Around the outside the facts about the character are written such as physical appearance, age, gender, location and occupation etc. On the inside the thoughts, feelings and personality about the character are written such as likes/dislikes, friends/enemies, opinions, motivations, secrets and dreams. This is a helpful way of getting to know all aspects of your character.

### Improvisation



The activity of making or doing something not planned beforehand, using whatever can be found. Improvisation in the performing arts is a very spontaneous performance without specific or scripted preparation. The art of improv is a combination of acceptance of an offer, the ability to tell a story, strong listening skills, knowing when to end a scene and being a team player.

### Writing in Role



A strategy which helps to explore character through writing from a character's perspective. This is typically in a familiar format like a diary entry; a letter, email, or text; a newspaper headline etc. Writing as the character helps to explore their inner thoughts, personality and feelings as well as help you understand the character more.



## Developing Motifs



A motif is a movement phrase which encapsulates an idea that is repeated and developed throughout the dance. Using a recognisable motif throughout the piece gives the choreography a sense of structure which helps you engage your audience.

Motifs can be a helpful way of starting your choreography and then you can develop them further to create a longer sequence of movements.



There are six main ways you can develop a motif in your work

### CONTACT

Add a point of contact to your movement, either with the space or a partner.

### BODY INITIATION

Use your body to initiate movement on other parts of your body eg: hand hits knee to create knee to fall to one side.

### BODY PARTS

Change the part of your body that you have performed a movement with.

### JUMP

Make a one of the movements into a jump or perform a jump whilst doing the movement.

### GESTURE

Add a movement that does not transfer weight

### TRAVEL

Make your movement go from one point to another. Try performing a movement whilst travelling.

### SIDE OF BODY

Perform the movement but on the opposite side of body.

## BODY

### COMPLIMENT

Create a shape or movement that is similar to the previous shape or movement.

### CONTRAST

Create a shape or movement that is completely different to the previous shape or movement.

### TURN

Rotate your whole body or an isolated body part. Try performing a movement whilst turning.

## ACTION

### STILLNESS

Add a pause in between movement or hold a position.

### AIR PATTERN

Give your movement a pattern by tracing a trail in the air.



### FORMATION

Change the positions of dancers in relation to each other.

### SPACE

Change your position in relation to the room/floor. Experiment with difference dancers using different amounts of space.

### SLOW

To alter the movement or motif to a slower pace

### FLOW

To give your effort a fluid dynamic and seamless transition between movement.

### BIG

To alter the size of your movement in an elongated and expanded way.

## PROXEMICS

### DIRECTION

Change the direction of your movement to face another way.

### PATHWAY

Create a defined route in which your dance can travel on the floor. Experiment with mixing pathways between dancers.

### FAST

To alter the movement or motif to a faster pace.

## DYNAMICS

### SHARP

To give your movement a jagged and precise quality.

### SMALL

To alter the size of your movement in a way that decreases mass but not effort.

### ABA TERNARY ABA

Structure your dance into three parts, where you repeat the first part at the end.

### AB BINARY AB

Structure your dance into two parts: a clear beginning and end.

### CANON

Perform the same movement one dancer after the other.

### QUESTION & ANSWER

One action (question) causes another (answer) OR one may initiate another dancer's movement.

### UNISON

Performing the exact same movement at the exact same time.

## STRUCTURE

### ABACADA RONDO ABACADA

Structure your dance so the beginning is repeated after each new section.

### ABCDCBA ARCH ABCDCBA

Structure your dance so that the first section is also the last section with repeated sections in between.

### MIRROR

To work with a partner or group to create a mirror image of the exact same movement.

## DEVICES

### ACCUMULATION

Perform a single movement or motif, then start again, repeating from the beginning. Add more movement each time before going back to the beginning.

### RETROGRADE

Perform a sequence of movement in exact reverse order.