**Learning Aims - A: Develop Skills and Techniques for Performance**

**B: Applying skills and Techniques in Rehearsal and Performance**

PERFORMING ARTS – COMPONENT TWO: DEVELOPING SKILLS AND TECHNIQUES IN THE PERFORMING ARTS

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|  | KEYWORD | DEFINITION |
| 1. | WORKSHOP | A rehearsal in which a specific idea is explored or developed. |
| 2. | STYLE | The way in which a performance is performed. This includes naturalism, realism, expressionism, absurdity, and modernism, post-modernism, classical and epic theatre. |
| 3. | CHARACTERISATION | Creating a fictional character by changing physical and vocal attributes. |
| 4. | FACIAL EXPRESSION | Using your face to communicate emotions or how your character would react in different situations. |
| 5. | GESTURE | Any movement of the actor’s head, shoulder, arm, hand, leg or foot to convey meaning. |
| 6. | SPATIAL AWARENESS | Being aware of the stage space around you and how you use to convey meaning. |
| 7. | CLARITY AND ARTICULATION | Lines and dialogue are spoken clearly. The sounds certain letters produce can be heard in your line delivery. |
| 8. | PROJECTION | Ensuring you speak loud enough for all of your audience to hear you. |
| 9. | INTERACTION | How a character interacts with other characters, of the audience, whilst on stage. |
| 10. | ENERGY AND COMMITMENT | The energy and pace of a character on stage relies heavily on what emotion they are conveying and if it is being successfully portrayed. If it isn’t, it can make the scene/play seem flat and boring. |
| 11. | BODY LANGUAGE | What your body tells the audience. It could be the whole body or even gestures to resonate what kind of character you are playing. |
| 12. | PROPS | Objects that your character brings or uses on stage. They are not permanent fixtures on the stage. |
| 13. | SET | The painted structures of a stage set to show a particular location. |
| 14. | COSTUME | Clothing worn to portray a character. It usually reflects the time period a play is set in. |
| 15. | PACE | How quickly the action takes place in a performance. |
| 16. | STAGE PRESENCE | To command the audience’s attention. |
| 17. | INTERPRETATION | How a script or idea is portrayed to the audience. |
| 18. | BLOCKING | Ensuring all actors can be seen clearly on the stage. A director would block where an actor is stood/moving and how they should be performing at that moment in time. |
| 19. | REPETOIRE | A short section of performance from a play as opposed to a full play. |
| 20. | REHEARSAL | The allocated time given for actors/actresses to develop and improve their work. |

Learning Aim C: Review own Development and Performance

PERFORMING ARTS – COMPONENT TWO: DEVELOPING SKILLS AND TECHNIQUES IN THE PERFORMING ARTS

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|  | KEYWORD | DEFINITION |
| 1. | DESCRIBE | Give a clear, objective account in your own words. Recall what you did. |
| 2. | EXPLAIN | Provide details and give reasons and/or evidence to support your point. |
| 3. | ANALYSE | Examine methodically and in detail, typically in order to interpret. |
| 4. | EVALUATE | Bring together all information and review it to form a conclusion, drawing on evidence, including strengths, areas for improvement, alternative actions, relevant data or information. |
| 5. | EXPLORE | Try out new techniques or ideas through practical investigation, with some recording of results. |
| 6. | COLLABORATE | Work jointly with others to produce defined outcomes. |
| 7. | DIRECTOR | The person in charge of bringing a performance to life. They must conduct research, hold auditions, choose performance venues, organise workshop and rehearsals and ensure the performance is a success. |
| 8. | ACTOR/ACTRESS | The people acting out the play. |
| 9. | SET DESIGNER | The person in charge of what items go on to the stage in order to help the audience understand the time period, location and time of day the scenes in a play are set. |
| 10. | COSTUME DESIGNER | The person who designs what items of clothing the actors must wear to reflect what their character is like and when the play is set. |
| 11. | MOVEMENT DIRECTOR | The person in charge in developing the way actors and actresses move as their characters OR the movement or dance steps choreographed for the play. |