

Year 11- Performing Arts (DANCE)

Week 1:

Target audience:

Target audience refers to who the performance was created for. Everything that is featured in the production is appropriate for the specific target audience.

- Age
- Interests
- Groups

Purpose of piece/creative intentions

This relates to WHY the piece was created for the target audience

- To educate
- To entertain
- To provoke/challenge viewpoints
- To celebrate

The style and genre of the piece are very important- it must be well thought about and relate to the target audience

- Epic Theatre
- Physical theatre
- Verbatim
- Naturalism
- Theatre in education

Week 3

Draw and describe each staging configuration

Week 4

Write the advantages and disadvantages of the different configurations

PROSCENIUM ARCH:

-Usually there is an **arch over** the area of the **invisible 4th wall**. This is called the proscenium arch.

-Audience **look into the world of the play** but are not immersed in it.

-**Entrances/Exits:** Usually from either side of the stage (stage left /right). Entrance/exit through audience is possible.



TRAVERSE:

-Traverse staging is where the **audience sits on two sides** opposite each other **with the stage in the middle**.

-**Entrances & Exits:** Usually at **either end** of the stage on both sides.



-Good for creating an intimate atmosphere

-**Sightlines: easily blocked** so actors must keep moving & **set/scenery kept to a minimum**.



THRUST:

- **The oldest and most common style of staging** – it comes from the ancient **Greek & Roman arenas**.

-A thrust stage **extends out beyond the proscenium arch** into the audience, who **surround it on 3 sides**.

-Provides more intimacy than Proscenium arch because **actors are closer** to the audience.

IN THE ROUND:

-**The playing space** (can be any shape) is **surrounded by the audience on all sides** (sometimes called "arena" staging).

-**Sightlines: easily blocked** so actors must keep moving & **set/scenery kept to a minimum**.

-Used to give the audience a sense of **intimacy/close connection** with the action & characters.



Week 5:

Resources

- Props
- Resources
- Costume/masks/make-up/hair
- Performance space
- Schedule
- Locations
- Performance elements

Week 6:

Types of stimulus

Find an example of each

Themes
Issues
Existing repertoire
Props
Time and place
A painting
Song/poem/literature

Week 9/10:

Areas to consider when planning improvements: What does each one mean?

- Shaping of material
- Response to feedback
- Design skills
- Participation within the group
- Use of performance space
- Communication of ideas to the audience

Week 7:

Practitioners who may influence. Research 2 key facts about each one and their style

- Matthew Bourne
- Kate Prince
- Bob Fosse
- Christopher Bruce
- DV8

Week 8:

Explain why you need each one

Sustaining performance

- **Be focused**
- **Be prepared**
- **Be adaptable**
- **Be confident**
- **Be impressive**
- **Enjoy the performance**