



Unit 3
Performing Arts
Technical Award
Level 2
Revision Guide

Student Name

F
Face the speaker

DO NOW 1

Answer the questions

Where would you purchase your tickets in a performance venue?

- A. Auditorium
- B. Box Office
- C. Restaurant
- D. Stage door

Answer _____

Who is the person who writes a play?

- A. Writer
- B. Author
- C. Playwright
- D. Lyricist

Answer _____

Who is the person responsible for sound in a performance?

- A. Sound Designer
- B. Lighting Designer
- C. Technician
- D. Actor

Answer _____

O
Organised and ready to learn

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

DO NOW 2

Answer the questions.

What is the space called at the sides of the stage?

- A. Fly Tower
- B. Dressing room
- C. Stalls
- D. Wings

Answer _____

Choose a performance by an actor, dancer or singer that you have seen in either:

- a live theatre performance.
- a film.

Name your chosen performance:

Give **two** reasons why this is an interesting performance/film.

O
Organised and ready to learn

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

DO NOW 3

Name the document that lighting and sound technicians work from.

O
Organised and ready to learn

- A. Cue sheet
- B. Note pad
- C. Script
- D. Score

Answer _____

C
Communicate clearly

State **four** benefits that a performing arts centre could provide for the local community.

U
Understand the task

1. _____
2. _____
3. _____
4. _____

S
Sit up, listen and engage

F
Face the speaker

DO NOW 4

O
Organised and ready to learn

Read the brief

Your company are invited to participate in a community arts festival. This festival will be held on 16, 17 and 18 August 2019. The theme is 'Our Future' and the organisers want audiences to see how their futures can be affected by choices we make.

C
Communicate clearly

Audiences will be drawn from all areas of the local community. Performances will be staged at a suitable community venue at 7.30pm each evening.

U
Understand the task

Give **three** reasons why the government should fund events like this.

S
Sit up, listen and engage

1. _____
2. _____
3. _____

F
Face the speaker

DO NOW 5

O
Organised and ready to learn

What does ASM stand for?

- A. Actors stage manager
- B. Administrative stage manager
- C. Associate stage manager
- D. Assistant Stage Manager

C
Communicate clearly

Answer _____

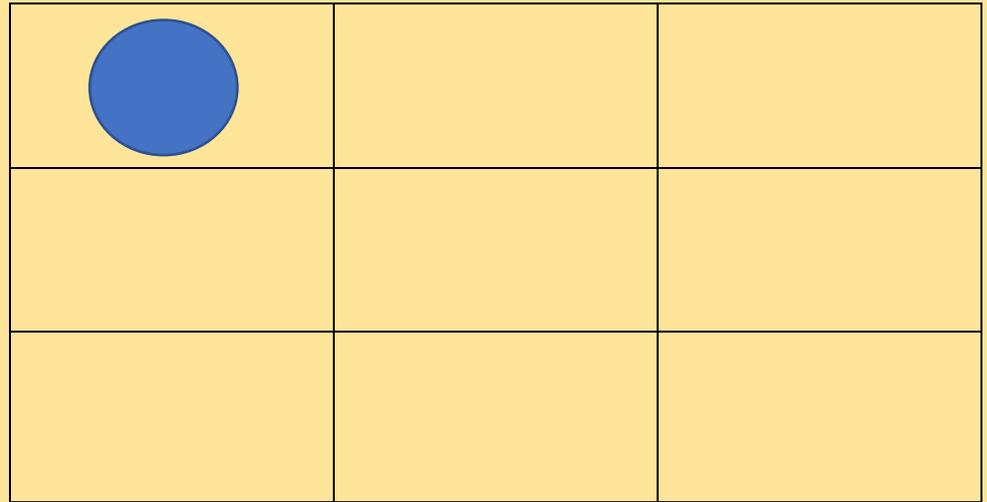
U
Understand the task

How could a performing arts centre be successful as a business idea? You need to make **2 points** fully explained.

S
Sit up, listen and engage

F
Face the speaker

DO NOW 6

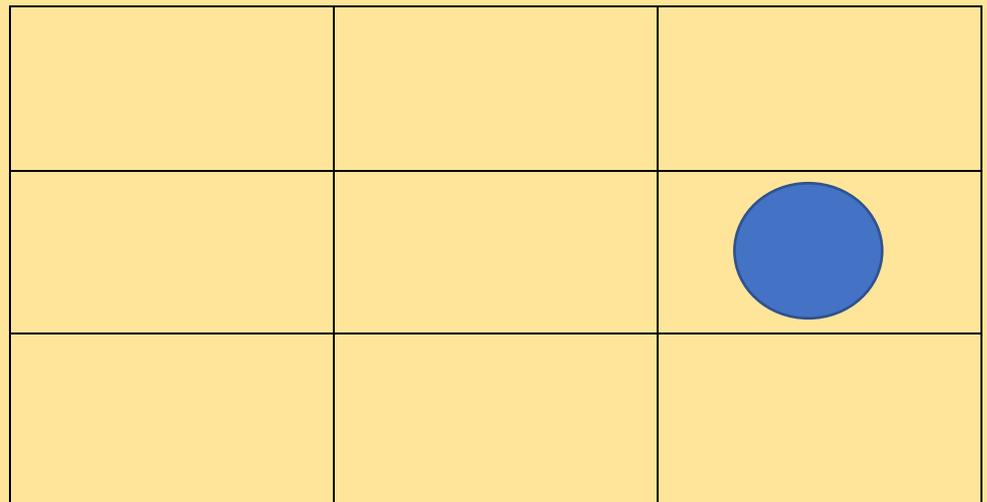


AUDIENCE

Where on the stage is the blue circle?
Answer _____

O
Organised and ready to learn

C
Communicate clearly



AUDIENCE

Where on the stage is the blue circle?
Answer _____

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

DO NOW 7

Write a brief review of **one** performer who played an important role in a production. This review might appear in a newspaper or magazine.

O
Organised and ready to learn

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

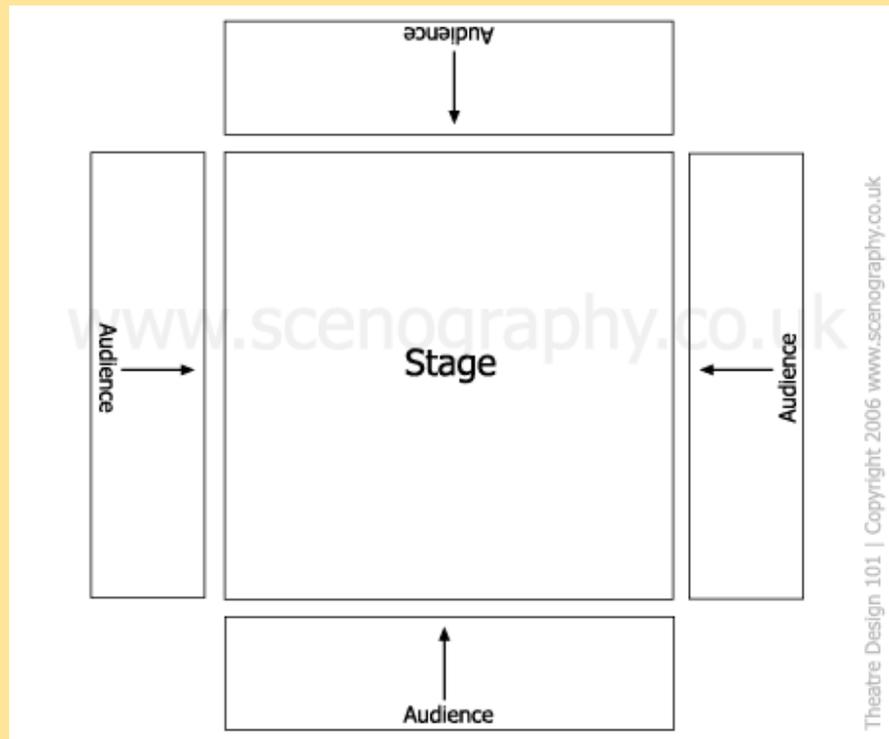
DO NOW 8

O
Organised and ready to learn

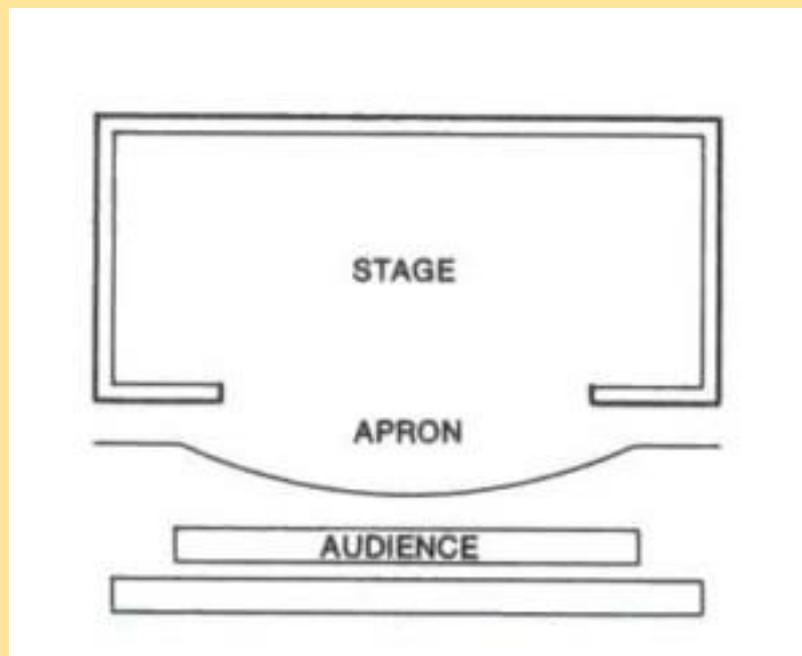
C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage



What type of stage is this?



What type of stage is this?

F
Face the speaker

DO NOW 10

The theme for your performance is 'Struggle' what lighting would you want to use for this performance?

O
Organised and ready to learn

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

DO NOW 11

Write an opening scene for your performance of 'Struggle'

O
Organised and ready to learn

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
**Face the
speaker**

DO NOW 12

Design a poster for your performance of
'Struggle'

O
**Organised
and ready to
learn**

Make sure you are including key
information:

Where is it?

C
**Communicate
clearly**

Name?

Price?

U
**Understand
the task**

S
**Sit up, listen
and engage**

F
Face the speaker

DO NOW 13

Who is responsible for designing what the actors wear for a performance?

O
Organised and ready to learn

- A. Designer
- B. Textiles Designer
- C. Clothing Manager
- D. Costume Designer

C
Communicate clearly

Answer _____

Describe what your character would wear in your performance of 'Struggle'

U
Understand the task

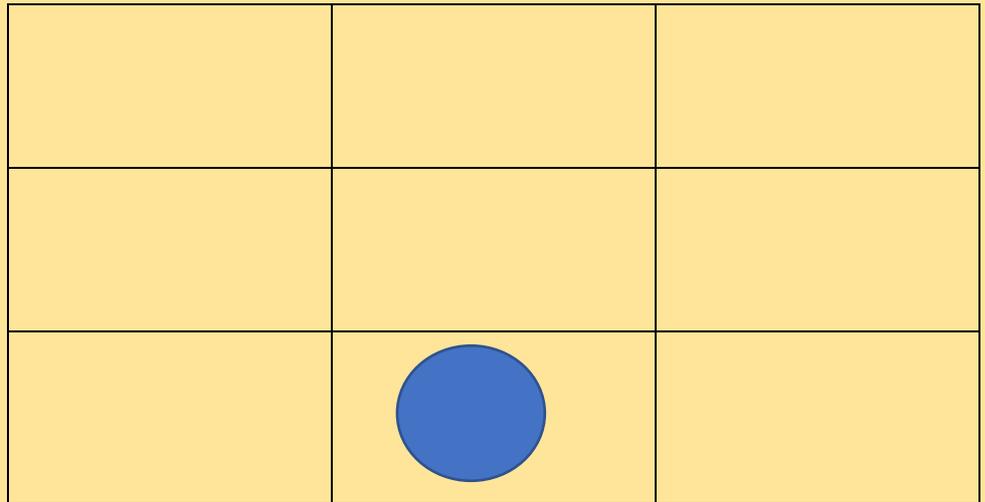
S
Sit up, listen and engage

F
Face the speaker

DO NOW 14

O
Organised and ready to learn

C
Communicate clearly



Where on the stage is the blue circle?
Answer _____

U
Understand the task

Who is in charge of all things back stage, including props and the backstage crew?

S
Sit up, listen and engage

- A. Theatre Manager
- B. Backstage Manager
- C. Stage Manager
- D. Backstage Leader

Answer _____

F
Face the speaker

DO NOW 15

O
Organised and ready to learn

Choose a performance by an actor, dancer or singer that you have seen in either:

- a live theatre performance.
- a film.

C
Communicate clearly

Name your chosen performance:

U
Understand the task

Give **two** reasons why this is an interesting performance/film.

S
Sit up, listen and engage

F
Face the speaker

DO NOW 17

Read the brief

O
Organised and ready to learn

Your company are invited to participate in a community arts festival. This festival will be held on 16, 17 and 18 August 2019. The theme is 'Struggle' and the organisers want audiences to see how struggle can effect everyone at different stages of their lives.

C
Communicate clearly

Audiences will be drawn from all areas of the local community. Performances will be staged at a suitable community venue at 7.30pm each evening.

U
Understand the task

Why should the government fund a project like this? You must expand on at least **one** point.

S
Sit up, listen and engage

Give **two** examples of lighting and sound that could be used in your performance.

| SOUND | |
|-------|--|
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F
Face the speaker

DO NOW 19

Evaluate the success of a production that you have been involved in – either as a performer or non-performer.

O
Organised and ready to learn

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

DO NOW 20

You have been asked to support the proposal for a performing arts centre. Write a pitch to convince people that it would be a successful venture.

O
Organised and ready to learn

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

DO NOW 21

What do the Front of House team do?

O
Organised and ready to learn

Who is in charge of the front of house team?

C
Communicate clearly

- A. Theatre Manager
- B. Front of House Manager
- C. House Manager
- D. Stage Manager

U
Understand the task

Answer _____

What is the difference between the Theatre Manager and the Stage Manager?

S
Sit up, listen and engage

F
Face the speaker

DO NOW 22

Write a brief review of **one** performer who played an important role in a production. This review might appear in a newspaper or magazine.

O
Organised and ready to learn

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

DO NOW 23

How can the technical elements/design enhance a production?

O
Organised and ready to learn

Thinking about **Sound** and **Lighting**

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

DO NOW 24

Evaluate the success of a production that you have been involved in – either as a performer or non-performer. Live or recorded performances are equally acceptable.

O
Organised and ready to learn

C
Communicate clearly

U
Understand the task

S
Sit up, listen and engage

F
Face the speaker

DO NOW 25

Which one of the following is essential in a brief?

O
Organised and ready to learn

- A. Cast list
- B. Cue sheets
- C. Risk assessment
- D. Target audience

C
Communicate clearly

Answer _____

Which one of the following is a performance space where the audience sits on two sides?

U
Understand the task

- A. In the round
- B. Raked
- C. Thrust
- D. Traverse

S
Sit up, listen and engage

Answer _____

Which is the correct performance timeline?

- A. Casting, rehearsal, dress rehearsal, performance
- B. Dress rehearsal, casting, rehearsal, performance
- C. Performance, dress rehearsal, rehearsal, casting
- D. Rehearsal, Casting, performance, dress rehearsal

Answer _____

Various types of stages – you must know all of them

<http://www.ia470.com/primer/theatres.htm>

Proscenium stage:

A proscenium theatre is what we usually think of as a "theatre".

Its primary feature is the Proscenium, a "picture frame" placed around the front of the playing area of an end stage.

The frame is the Proscenium; the wings are spaces on either side, extending off-stage. Scenery can surround the acting area on all sides except side towards audience, who watch the play through picture frame opening. "Backstage" is any space around the acting area which is out of sight of the audience.

Thrust theatre:

A Stage surrounded by audience on three sides. The Fourth side serves as the background.

In a typical modern arrangement: the stage is often a square or rectangular playing area, usually raised, surrounded by raked seating. Other shapes are possible; Shakespeare's Globe Theatre was a five-sided thrust stage.

End Stage:

A Thrust stage extended wall to wall, like a thrust stage with audience on just one side, i.e. the front.

"Backstage" is behind the background wall. There is no real wingspace to the sides, although there may be entrances located there. An example of a modern end stage is a music hall, where the background walls surround the playing space on three sides. Like a thrust stage, scenery serves primarily as background, rather than surrounding the acting space.

Arena Theatre:

A central stage surrounded by audience on all sides. The stage area is often raised to improve sightlines.

Flexible theatre:

Sometimes called a "Black Box" theatre, these stages are often big empty boxes painted black inside. Stage and seating not fixed. Instead, each can be altered to suit the needs of the play or the whim of the director.

Profile Theatres:

Often used in "found space" theatres, i.e. theatres made by converted from other spaces.

The Audience is often placed on risers to either side of the playing space, with little or no audience on either end of the "stage". Actors are staged in profile to the audience. It is often the most workable option for long, narrow spaces like "store fronts".

Scenically, a profile theatre is most like an arena stage; some staging as background is possible at ends, which are essentially sides. A non-theatrical form of the profile stage is a basketball arena, if no-one is seated behind the hoops.

Sports Arenas:

Sports arenas often serve as venues for Music Concerts. In form they resemble very large arena stage (more accurately the arena stage resembles a sports arena), but with a rectangular floorplan. When used for concert, a temporary stage area often is set up as an end stage at one end of the floor, and the rest of the floor and the stands become the audience. Arenas have their own terminology; see below.

Parts of a Proscenium Theatre:

The **Proscenium** is the defining element of proscenium theatre. It is basically a big picture frame dividing acting space from the audience. All directions on the stage is defined according to this division of the space by the proscenium.

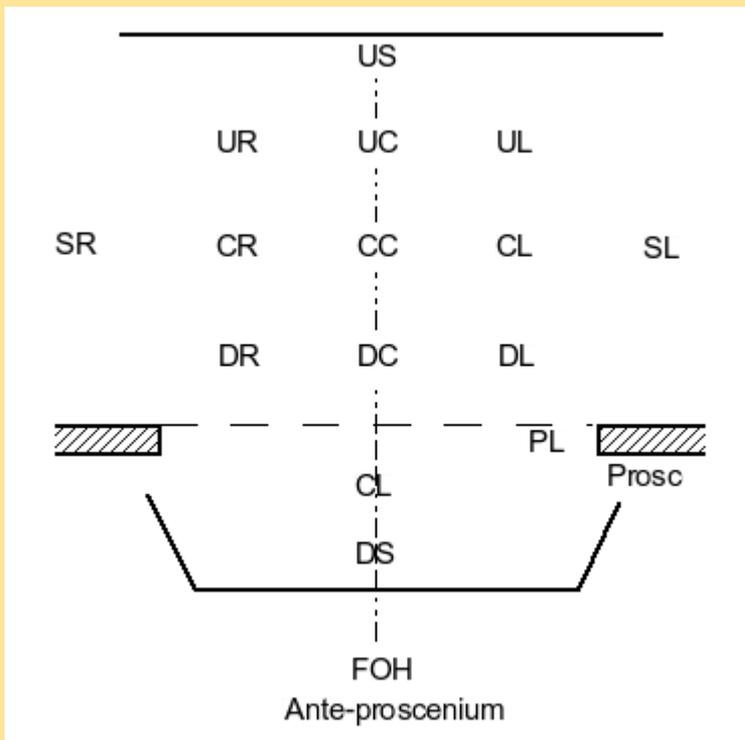
Stage directions are given from the viewpoint of an actor standing center stage while facing the audience, **Stage Left** is the actors left, **Stage Right** to the actor's right. **Downstage** is towards the audience, **Upstage** is towards the back wall of the stage. The **Plaster Line** (PL) is a line running from the back of one side of the proscenium arch to the other proscenium. The **Center Line** (CL) runs upstage/downstage half way between prosceniums and perpendicular to the Plaster Line. The point where the Center Line and the Plaster Line intersect is sometimes referred to as the "zero-zero" point. The location of everything on stage is measured from this intersection.

Everything downstage of the Plaster line is called **Front of House**, or **FOH**. Occasionally it is also called "Ante-proscenium" which means "before the proscenium". Anything the audience can see on the stage is **on-stage**. Anything

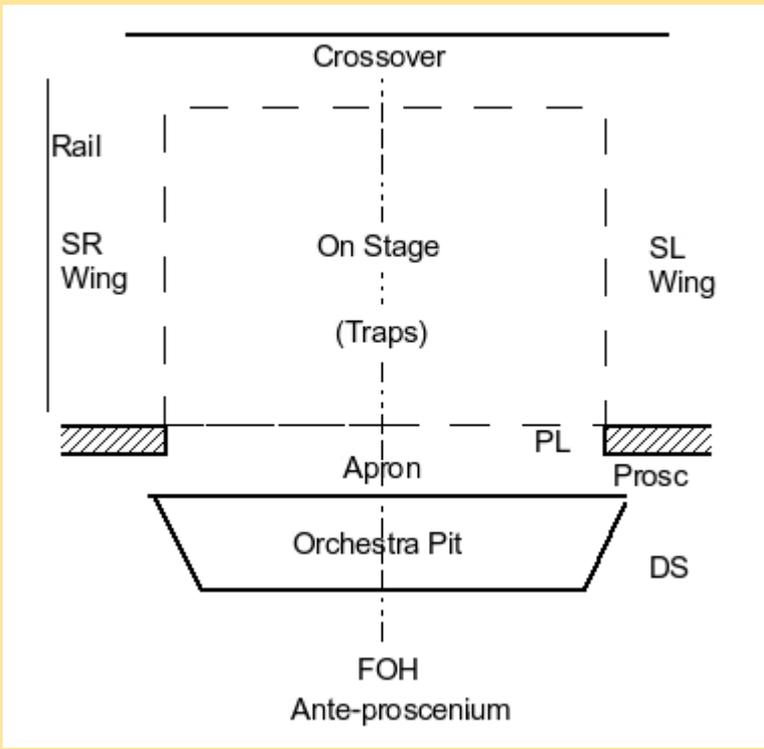
on the stage but out of the audience view is **off-stage** or **backstage**. Wings are the sides of the stage, and the **Fly Loft** or **Scene House** is the space above the stage. The floor is called the **Deck**.

The part of the stage located downstage of the Proscenium is called the **Apron**, or sometimes the **Thrust**. The Audience seating is the **Auditorium** or the **House**.

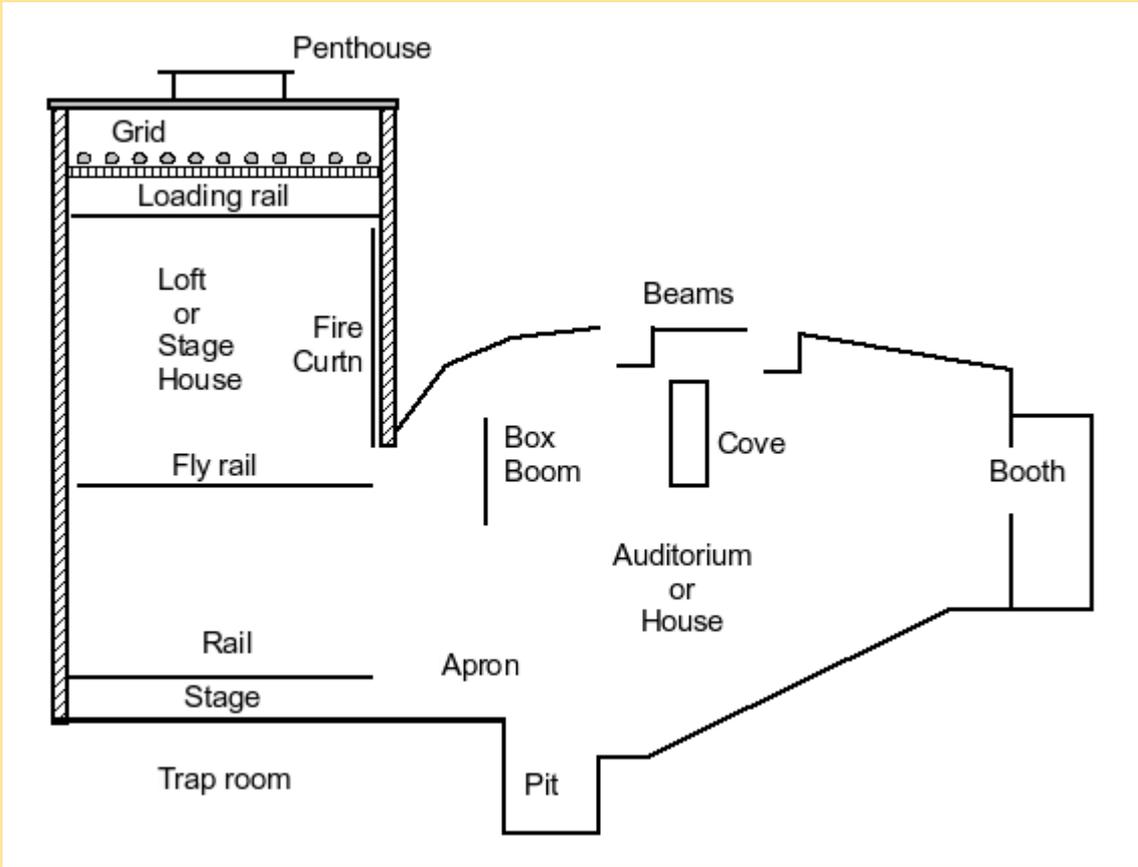
Stage directions: L,C,R,US, DS etc., Plaster and Center Lines:



Proscenium, FOH, Wings, Apron, Traps and traproom:



Scene house, Fly loft, Lock rail, Fly rail, Loading rail, Grid House, Box boom, Beams, Cove, Booth



Ancillary areas:

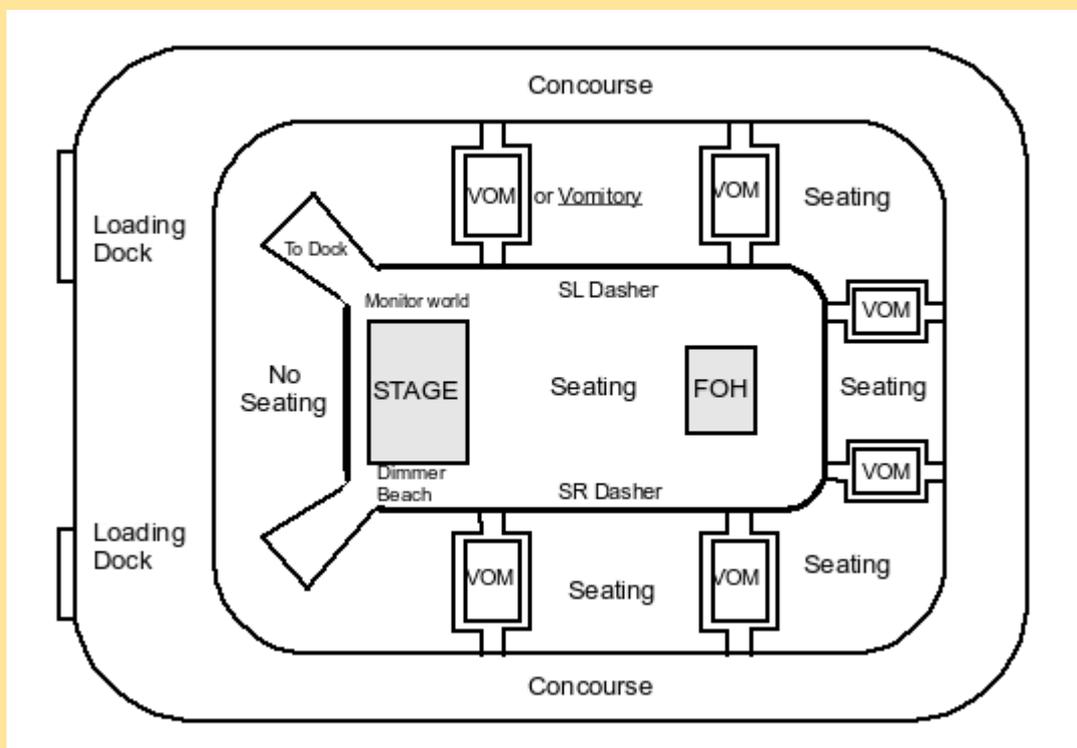
*scene and prop shops,

- *storage,
- *light storage and maintenance,
- *costume shop and storage,
- *dressing rooms, green room,
- *lobby & box office, publicity, administration.

Parts of an Arena:

An Arena is designed for sporting events first. Setting up a concert means fitting it into a space meant for a different kind of event. Compromise and accommodation is frequently required.

The stage is usually set up as an End Stage, or occasionally in the center as an "Arena" Stage.



The Stage is usually set up at the Loading Dock end of the building for ease of setup. Opposite the stage is **Front of House** or **FOH**, sometimes called "**Sound World**", as the Mixing consoles are located here. Standard stage directions are usually used (Stage Right, Stage Left, Downstage, Upstage, etc.). The Monitor mixer often go SL in "**Monitor World**", and lighting dimmers go SR in "**Dimmer Beach**". The main floor at the Reisch Center is designed as a hockey rink, and is surrounded by a protective wall called a **Dasher**, even during concerts. Seating is located on the main floor between the Stage and FOH, and also in the bleachers. Audience entrances from the **concourses** (lobby areas) into the

seating bowl are called **VOMs**, short for "**Vomitories**", the old Roman name for such entrances.

Directions in non-traditional theatres; Thrust, Arena, and Profile Stages:

Defining directions more problematic on these stages, as the audience isn't located in any single direction. Assigning direction can become rather arbitrary.

Thrust theatres:

The middle section of the three-sided audience is often defined as "downstage". Care must be taken to remember the sides are also "downstage" from the viewpoint of the audience seated there.

Arena stages:

Assigning stage directions in an arena setting can be almost arbitrary, as all directions are "downstage" for some part of the audience. Proscenium style stage directions don't work well.

Common schemes used instead include:

- * Compass directions (north, south, east, west) from center stage.
- * "Clock" (12:00, 3:00, 6:00, 9:00) with direction of "12:00" assigned.
- * Assign names to given parts of the stage space (e.g. Ar.A, Ar.B, Ar.C, etc.); areas may be different in subsequent productions with different settings.

Any of these systems can work, provided everyone working on a production is familiar with the agreed upon scheme.

Another link to find the stages

<http://www.theatretrust.org.uk/discover-theatres/theatre-faqs/170-what-are-the-types-of-theatre-stages-and-auditoria>

Revision for your written unit 3 exam in PA – AQA TECHNICAL AWARD LEVEL

1/2

ALWAYS THINK before you write anything down on the paper

Try to answer using – WHO, WHAT, WHEN , WHERE, WHY, HOW

When you read the questions, look out for some of the keywords and aim to use this in our answer

| Question in the exam paper | Possible answers |
|---|---|
| When the question is for a PERFORMING ARTS CENTRE | <ol style="list-style-type: none"> 1. Include things like – music, art, dance, drama classes 2. Something to educate people 3. community involvement 4. creating fun for all ages 5. from toddlers to OAP |
| BENEFITS of a COMMUNITY CENTRE | <ol style="list-style-type: none"> 1. bring community together 2. build confidence 3. the economy - to sell merchandise, to boost the economy, to cover fees for the centre for outside agency staff, to purchase foods for catering for community 4. creativity 5. lower crime rate in the area 6. help build relations between old and young 7. keep youth out of mischief and gangs |
| BUSINESS PLAN | <ol style="list-style-type: none"> 1. selling merchandise 2. holding workshops 3. hiring out of lights and sound and costumes and props 4. displaying of art, music, dance, drama in the community 5. holding of various concert 6. opportunities to raise funds for charities in the area |
| When question talks about any PERFORMING ARTS CENTRE OPENING NIGHT and the PITCH proposal OR | <p>Aim – bring community together; enjoy creativity of the arts, target audience = toddler to OAP; times for classes – Mon to Fri 16,30 – 22.30; all day Saturday; hire of teachers from various schools to run workshops; range of activities = workshops, rehearsal rooms, youth groups, education projects; instrumental tuition, choirs practice, concerts, special events, folk project; educational conferences; mass gatherings;</p> |

| | |
|---|--|
| <p>COMMISSIONED to write a piece for an opening night</p> | <p>band practices, orchestra practices; retail – to sell merchandise to bring income into the centre</p> <p>Refer to the play we did in yr 10 – your 3 extracts for UNIT 1</p> <p>Learn the opening scene script to be able to use part of this as an extract</p> <p>Draw the STAGE SETTING</p> <p>Write the opening SCRIPT in the words you have learnt</p> |
| <p>FLYER</p> | <p>Write about ONE of your extracts</p> <p>Short intro about the play and the playwright</p> <p>Venue</p> <p>Time</p> <p>Date</p> <p>Ticket prices</p> <p>Contact details</p> |
| <p>When planning a festival think about</p> | <p>AIM of the festival</p> <p>BENEFITS to the community</p> <p>WHAT you can showcase – music, art, dance, drama</p> <p>Venues available</p> <p>Parking and transport – buses / trains</p> <p>Ticket prices</p> <p>Any charity this could possibly serve</p> <p>Catering of food</p> <p>Programme planning</p> |
| <p>If you are asked to do a POSTER</p> | <p>Do the one we have learnt from BLOOD BROTHERS with all the information on it</p> <p>Remember –</p> <p>Title, time, venue, date, ticket price</p> |
| <p>If you do a TICKET for COMMUNITY ARTS FESTIVAL</p> | <p>Remember it is a miniature of the one we did on BLOOD BROTHERS, BUT you title it COMMUNITY ARTS FESTIVAL!!!!</p> |

| | |
|--|--|
| LIGHTING and SOUND cues in a performance | Use the ones we did in BLOOD BROTHERS How each cue and music selected added to the atmosphere of the scene |
| Evaluating the success of a performance YOU were in | PLEASE USE BLOOD BROTHERS!!!! Write about yourself in PERFORMANCE and PRODUCTION |
| Performance skills – CHOOSE THE ONE YOU DO | Production skills – CHOSE THE ONE YOU DO |
| ACTING Facial expression Gestures Stances Travel on stage No back to audience Voice / Dialect Character Use of props Your interpretation Mood & atmosphere WWW and EBI | LIGHTING Room 22 and the Hall Hall – lanterns, spots Drama rm – LED lights Lighting boards – both differ – HOW Colours – RGBW Channels – 32 LED lanterns – 8 Cue sheets Plot of lights in both rooms WWW and EBI |
| MUSIC Research Who, what, when, where, why, how of your music Phrasing / lyrics Tone Timbre Texture Dynamics Rhythm WWW and EBI | SOUND Research Choosing sounds Using script Editing/ recording/ cutting sounds Fitting into iTunes Reason for sound choices – music related to genre and storyline Organising of soundboard and cables Operating of sound desks in drama rm and hall WWW and EBI |
| DANCE Research of your dance Editing to 2 minutes Gestures & stances Choreography Dynamics, phrasing, fluency Posture Rhythm Space | COSTUMES Research Who, what, when, where, why, how of your costume Design sheets done Imagination used Material used Photos taken Final product WWW and EBI |

| | |
|-----------------------|---|
| Timing WWW and EBI | STAGE MANAGEMENT Research of props for the genre Props you had to make Props you used Split stage and why Maintenance of equipment in order Notes on the script WWW and EBI |
|-----------------------|---|

