2
Performance

This unit looks at the activities involved in the planning, development and eventual production of a performance. All learners will be involved in all stages of this process, however their involvement will be determined by the disciplines they choose to work within.

This unit provides an opportunity for learners to look at how a chosen form of performance has developed over a specified period of time, thinking about how the form originated as well as how and why it has changed over time. This work may then inform learners' choices in terms of planning, developing and producing their own work.

Learners could be involved as actors, musicians and/or dancers, or they may prefer to work as designers, creating sets, costumes or props for a performance. They may film the performance work undertaken. They could be involved as technicians, in backstage or front-of-house roles.

Whatever role or roles they take on, learners should work across more than one discipline. For example, learners may combine the skills of drama and music through singing and acting in a piece of musical theatre or the skills of 2D and 3D visual art when creating props.

Learning Outcomes	Topics covered	Student Book
LO1	Understand the development of a form of performance over a specified period of time: • investigating why the form originated • finding out how and why it has changed over time.	pages 52-59
LO2	Plan a performance: • generating, selecting and developing ideas • considering available resources • working as a team • following safe working practices.	pages 60-67

LO3	Take part in the production of a performance: • carrying out roles and responsibilities and working within specified deadlines and other constraints • following safe working practices.	pages 68-73
LO4	Monitor own contribution to the project through the development of a process portfolio: • adjusting plans where necessary • considering areas for improvement.	pages 210-223

Delivering this unit

It is important for learners to understand that this unit will not necessarily involve them in singing, dancing and/or acting, as this may put some learners off the unit before they have begun. Equally, those learners who are performing will need to have non-performing roles to cover the disciple requirements – this could be achieved through the way they present their research. It will therefore be important at the outset to provide an overview of how performance work can, and frequently does, involve the bringing together of individuals from a wide range of backgrounds with many different skills and talents. The viewing of a performing-arts production, either live or in a recorded form, may be used to stimulate discussion of the different elements that make up a finished production and the roles of those involved in bringing those elements together. This will provide an introduction to the unit that should engage learners from across the range of disciplines.

2.1 Understand the development of a form of performance over a specified period of time

The initial stages of this unit (LO1) will require learners to develop an understanding of:

- how a specific form of performance originated

- how and why it has developed over a specified period of time.

It may be helpful to set a specific topic for this learning outcome, for examples, British Musical Theatre of the twentieth century. The topic could be introduced in class, after which learners could undertake individual or group research using available resources. This might include:

- using the internet

- using the learning resource centre

- watching or listening to examples on CD or DVD.

- seeing a live example of the form at a theatre or concert hall.

Research topics and investigations

Learners must be encouraged to produce research and investigations that are 'well-focused' and must be able to explain the development of the specified form in order to attain higher marks. Their investigations should be wide-ranging but not so diverse as to distract them from producing organised and relevant material.

Learners could produce evidence of their investigations is a number of ways. They could:

- produce a written piece in the form of a magazine article or programme note.

- take part in a presentation using appropriate software applications – if this method is used, learners should produce presenter's notes and a handout for the audience, and should be prepared to answer questions at the end. You should record each presentation on video. If learners are working in a group there must be an opportunity for each member of the group to contribute to the presentation and any documents produced 'by the group' must be annotated by each individual candidate.

- a video or audio programme with appropriate illustrations and commentary.

An exemplar **lesson plan** is provided for this learning outcome, focusing on investigating how different forms of performance originated and how external factors influence the world in which we live.

Powerpoint 2.1.1

The PowerPoint presentation provides an introduction to the origins and development of performance and can be used to introduce the topic and stimulate discussion.

Activities

2.1.1 introduces learners to the many forms of performance and encourages them to gather information on:

- when and where the form originated
- early examples
- people involved.

The activity sheets **2.1.2a**, **2.1.2b** and **2.1.2c** provide differentiated templates for learners to collate and report on their research findings.

You may wish to provide learners with a specified topic or a choice of topics for their research rather than giving them a completely free choice. This will ensure that the form of performance investigated is relevant to the learners' own performance work later in the unit.

2.1.3 The factors that affect the development of the performing arts are the same factors that affect our everyday lives. This activity provides a structured approach to storytelling within groups, with prompts and scaffolds for the learners. It is intended as a handout or reminder notes. You may wish to divide the class into groups, or allow learners to choose their group members.

2.2 Be able to contribute to the planning of a performance

When approaching LO2 teachers may wish to provide an initial focus or stimulus for the project. They may also wish to make decisions about the type of project to be undertaken, for example:

- Will learners be working together on a single performance project or dividing into groups to work on several smaller projects?
- What performance disciplines will be used?
- What facilities resources and equipment will be made available to learners?

A skills audit may be helpful in determining the type of project that will be feasible with the group of learners you are working with.

Assigning roles and planning

Each learner must take on a designated a role in the process and must understand the tasks they will be required to undertake. It is likely that learners will divide into teams, e.g. performers, design team, technical team, and although much of the work will be carried out in these groups it will also be important for the whole group to meet regularly to report on progress and so that every learner is aware of the bigger picture.

The planning process must be carefully documented by learners in a form appropriate to the role they undertake. It is advisable for each learner to keep a diary of the process (in written, audio or video form). Documents such as schedules, rehearsal notes, designs also need to be included in their process portfolio. If copies of agendas and meeting minutes are to be included in the process portfolio, learners should produce individual notes and minutes to ensure that their understanding of the process is conveyed. Rehearsals and other practical activities should be videoed at milestone points within the process for evidence purposes and to allow learners to discuss and monitor their work.

An exemplar **lesson plan** is provided for this learning outcome, focusing on researching different job roles during the planning process.

Activities

2.2.1 provides a template to support learners in recording their research into their chosen role. Some learners may wish to choose a job role from within their preferred sector (visual, media or performing arts); others may wish to

learn more about jobs from a different sector. You could extend the activity by comparing and contrasting jobs from across the creative and media sector.

2.2. to **2.2.7** provide a range of templates to support learners in the planning of their performance project. They should use those that are relevant to their individual role. Learners should also be encouraged to adapt and extend the templates to suit their individual needs.

2.2.2 Individual schedule

2.2.3 Selecting and sourcing resources and equipment

2.2.4 Rehearsal schedule

2.2.5 The aims of a devised performance piece

2.2.6 Production meeting record

2.2.7 Character map

2.3 Be able to contribute to a performance

This phase of the project will need careful management as learners are likely to be working on a range of different tasks at different times. Those undertaking a performance or technical role will undertake their work for this learning outcome together as the project culminates, whereas learners who have been involved in the design of promotional materials will have completed the majority of their work for this learning outcome well before the time the performance opens.

As with LO2, learners must document their contributions carefully. These will be supplemented by video recordings of the actual performance(s) and teacher observations where necessary.

Activities

2.3.1a, 2.3.1b, 2.3.1c can be used for learners to record their contributions to the performance. They are differentiated at three levels (so a learner should complete the one that most closely suits their ability).

2.3.2 requires learners to consider important health and safety issues when contributing to a performance.

2.3.3 is a group activity that supports learners in developing their **PLT Skills**, particularly those around teamwork and self-management. They are asked to draw up a list of final checks in the last few days leading up to the staging of the performance.

2.4 Know how to monitor own contribution to a performance

Learners have to demonstrate that they have monitored the work they have undertaken in the planning and performance phases of the project. This should be seen as an ongoing process and should allow learners to refine and improve their work as the project progresses.

Milestones for interim assessment

Teachers should consider the use of milestones for interim assessment and feedback to learners. This will ensure that the project itself is progressing and that individual learners are able to review their work and set specific targets for improvement. A milestone assessment activity provides an opportunity for the teacher to discuss progress with the learner, provide a framework for achieving a higher mark and identify learners who are struggling.

When the project is nearing its end, learners must also engage in a debrief or evaluation meeting where the project can be discussed in terms of what went well/less well and lessons learnt. This is an opportunity for learners to talk about what they did, how the team worked together and how they might do this better next time.

Activities and approaches to support reviewing and monitoring skills can be found on pages 210- 223 of the Student Book and pages 00-00 <R&M unit> of this ADR.

Integrating Functional Skills

There are many opportunities to integrate the Functional Skills that link with work on this unit. One of the best ways is to integrate the demands of Functional Skills with tasks that may already be required within the coverage of the unit. For example:

	Learners' activity could include:
ICT – use ICT systems	• using search engines (LO1) • creating databases for the storage and retrieval of information. (LO1) • creating databases for the storage and retrieval of information. (LO2) • operating a computerised sound and/or lighting system (LO3)
ICT – develop, present and communicate information	• keeping a log of how they used the internet in their research, e.g. by logging search engines used and websites visited. (LO1) • using software packages to present their findings, e.g. learners may produce a word-processed magazine article or present their findings as PowerPoint slides to illustrate their talk (LO1) • sending emails e.g. internally when communicating with other team members, and/or when ordering materials and/or equipment (LO2) • receiving and storing email information (LO2)
Maths	• They may also use maths skills when drawing up a budget for the project (LO2)
English	• use reading skills to extract information from books, magazines and websites (LO1) • use writing skills to produce a programme note or magazine article (LO1) • using speaking and listening skills to present their research findings. (LO1) • using speaking and listening skills when taking part in planning meetings and rehearsals (LO2) • using writing skills to produce schedules and plans. (Lo2) • using speaking and listening skills in performance (LO3) • using speaking and listening skills to interact with the audience when working front of house. (LO3) • using speaking and listening skills when recording a video or audio diary (LO4) • using writing skills when keeping a production diary or logbook. (LO4)

Personal, Learning and Thinking Skills

There are many opportunities to evidence the achievement of Personal, Learning and Thinking Skills within work conducted for this unit. Many of the activities already outlined in this section will also link in with the skills that learners will need to develop to satisfy the PLTS requirements. It is always useful when planning activities to refer back to see how activities may be designed to fulfil both the unit and PLTS requirements. Some of the ways in which activities within this unit may link with the PLTS requirements are shown below.

	Learners' activity within this unit that would also meet PLTS would include:
Independent Enquirers	• considering how and why forms of performance originated and how they have developed over time when researching the origins and development of a form of performance (LO1) • using a variety of resources to find information and selecting the most appropriate to inform their investigations when considering the origins and development of a form of performance (LO1) • finding resources and materials for their own project when planning the performance individually and/or as part of a team (LO2) • when monitoring the success of their own project in a logbook, video or audio diary (LO4)
Creative Thinkers	• generating ideas for their own performance work during planning meetings, rehearsals and/or devising sessions (LO2) • selecting the most appropriate and workable ideas for development during planning meetings, rehearsals and/or devising sessions (LO2) • responding to the comments of their team during planning meetings, rehearsals and/or devising sessions (LO2) • working with a team to plan and produce a performance during planning meetings, rehearsals, devising sessions and/or performances (LO2 & LO3)

Reflective Learners	• monitoring planning and performance work in a logbook, video or audio diary (LO4)
	• reflecting on the planning and implementation process in a logbook, video or audio diary (LO4)
	• making decisions about changes that may be needed during planning meetings, rehearsals and/or devising sessions (LO2)
Team Workers	• discussing roles and responsibilities in the team during planning meetings (LO2)
	• taking part in team activities effectively during planning meetings, rehearsals, devising sessions and/or performances (LO2 & LO3)
	• attending production meetings to discuss progress and to action plan (LO2)
	• working as a team member and considering other team members views during planning meetings, rehearsals, devising sessions and/or performances (LO2 & LO3)
	• taking responsibility for a role and undertaking this role effectively during the planning and production phases of the project (LO2 & LO3)
Self-Managers	• organising their own research when investigating the origins and development of a form of performance (LO1)
	• planning and following their plans for the production of a performance during planning meetings, rehearsals, devising sessions and/or performances (LO2 & LO3)
	• making changes to plans, where necessary during planning meetings, rehearsals, devising sessions and/or performances (LO2 & LO3)
Effective Participators	• negotiating with the team for the development of ideas during planning meetings, rehearsals and/or devising sessions (LO2)

Assessment guidance

This unit is internally assessed. Teachers should present learners with a single assignment that covers all the requirements of the units or two separate assignments, one that covers assessment focus one and a second brief to cover the remaining three assessment foci.

The process portfolio

This unit, like the other units in the qualification, requires learners to build up a process portfolio documenting all the evidence they have built up during the course of the unit. For this unit the process portfolio should include:

- Research findings from the investigation into a form of performance. This should include documentation of research plans, the actual investigation and the final report or presentation

- Personal logs or ideas diaries about the planning process leading up to the performance. All learners need to include these, irrespective of their role, so these may take the form of sketches of costumes or props, set designs, sound and/or lighting plans.

- A recording of the final performance, which shows the individual's role. Learners who have had supporting rather than performing roles should include either their final products or recordings (e.g. videos or photographs) of their contributions.

- The learner's review of their contributions or performance.

Your observations

In addition to the learners' process portfolios, you also need to observe how learners work for the assessment of learning outcomes 2 and 3.

Assessment assignments/Project ideas

Theatre in Education

If there are learners in your group with drama and music skills, a TiE themed project may suit them. If possible, make contact with a TiE group in your region to give learners the opportunity to watch a piece of TiE and talk to those involved. The internet will also be a valuable source of information and learners should be encouraged to visit the websites of theatre companies such as Oily Cart and Polka Theatre.

All learners will need to research the form, looking at its origins and how it has developed over time. Theatre in Education has been affected by social and economic conditions so investigations should allow learners to demonstrate an understanding of these factors and how they have influenced change.

All learners should be involved in initial decisions about the theme and content of the piece. Teachers should provide learners with a specific target audience (e.g. 5–7-year-olds or 14–16-year-olds) then allow them to generate and explore ideas for suitable themes and content. If you have links with feeder schools, learners could create a piece of theatre for a young age group, such as a piece based on a topic taken from the curriculum. A piece for their peers would be equally challenging and could be based on a social issue.

Learners should then take on a specified role in the planning and production process. Some may utilise devising and composing skills to create the piece, whilst others design and produce costumes, props and a simple set. Others roles can include administration, marketing, backstage and technical. Learners will need to work to a given production deadline and will need to produce schedules for the completion of individual tasks to ensure everything is ready in time for the first performance. They will also have to ensure that safe working practices are followed at all times.

The project can be presented to learners as two assignments as follows:

- Assignment 1 (Assessment Focus 1): learners research the development of TiE in Britain from the 1970s to the present day.

- Assignment 2 (Assessment Foci 2, 3 & 4): in groups, learners plan, create and perform a piece of TiE for a given audience.

Assessment examples and guidance

Assessment Focus 1

Learners will be required to engage in research activities and report their findings in an appropriate format. Evidence in each learner's portfolio will include **research plans** and **notes.** Copies of downloads, magazine articles etc may be included in the portfolio but should be annotated by the learner**.** A copy of the **finished presentation** of the findings should also be included. This may be in written form, however if the learner has presented findings aurally this should be recorded (video or audio) and any notes used during the presentation should be handed in.

Higher-level learners should be providing evidence of well focused research activities and explanations of major changes that have taken place over time. Lower-level learners will produce a small amount of research material and presentations will give outline information only.

Assessment Focus 2

Learners will be required to take part in planning activities for a performance. For those taking part as performers, portfolios will include **logbooks** and **tutor observation records**. For those not actually performing, documentation such as **designs** and/or **drawings** of sets and costumes should be included. Learners should also include **minutes of production meetings**.

In the case of learners who have chosen to take part in the devising of a piece of theatre, evidence for assessment focus 2 may include a **performer's log** detailing the devising of a piece of theatre.

An example of a logbook entry from a higher-level learner might read as follows:

<set in tinted panel>

'After the warm-up we broke into groups and began working with a stimulus given by the director. My group were given a crumpled photo of a young woman and a rail ticket to London. At first we couldn't see a connection between the two items so I suggested we began by taking each item in turn and coming up with a short story about it. We began with the photo. I suggested it could be a photo of a missing person who disappeared on the eve of her eighteenth birthday. Kath then suggested that the rail ticket might belong to the missing girl's boyfriend and that he might be on his way to London to look for her.

- We then came up with a series of questions:
- Why might she have disappeared?
- Did she run away or was she taken?
- Did her boyfriend play any part in her disappearance?
- Why does he think she is in London?
- Is he looking for her because he is worried about her, or does he need to find her for another reason?

At the end of the session we shared our ideas with the class. Because of the types of starting points they had been given, other groups had also come up with ideas about homelessness and runaways.

- Next session I think we should:
- Use 'hot-seating' to discover more about the girl and her boyfriend.
- Introduce more characters, e.g. parents, friends, police, teachers.' <end of tinted panel>

<set as callout to panel> In this work we can see that the learner has put forward some inventive ideas and has made a confident contribution to the session. From the description of the work undertaken it is apparent that the learner has collaborated positively with others in the group. <end of callout>

An example of a logbook entry from a lower-level learner might be as follows;

<set as tinted panel> 'We started working on the drama pieces today. We were given two objects by the teacher and split up into groups. We had an old sleeping bag and a dog lead. At first we couldn't think of anything so the teacher came and helped us by asking us who we thought the sleeping bag might belong to. Jane said it might be a homeless person because it was really scruffy. The teacher then helped us to come up with a short story about the homeless

person whose sleeping bag it was. We decided it might belong an older person who got into debt and got thrown out of his house.' <end of tinted panel>

<set as callout to panel> The log suggests that this learner has required support and guidance to complete the task. Ideas have been explored to a limited extent and limited contributions have been made by the learner. <end of callout>

Assessment Focus 3

Learners should carry out their designated role in the performance. If they are performing this will be evidenced by **video recordings** of the performance and **tutor observation records**. Learners who are not actually performing will be assessed on the **products** they have created, e.g. costumes, props, sets. **Photographs** of large and/or bulky products should be included in the learner's portfolio. Higher-level learners should be working with confidence and skill and will require only very occasional support. Lower-level learners will require more support and will carry out their role with limited success.

Assessment Focus 4

Learners' ability to monitor their contribution will be evidenced by their **log**. Higher-level learners should demonstrate that they have monitored and reviewed their progress throughout the project, showing an understanding of their strengths and weaknesses. Lower-level learners will monitor their work less frequently and will show a limited awareness of their strengths and weaknesses.

Scheme of work

<table>
<tr>
<td colspan="6">
Creative and Media Level 2 Higher Diploma
Unit 2 Performance
Broad aim: ....
Teacher(s): ....
SB = Student Book
ADR = Assessment and Delivery Resource

Academic year: ....
Number of weeks:
Duration of session:
Guided learning hours: 60
</td>
</tr>
<tr>
<th>GLH</th>
<th>Outcome/topic</th>
<th>Content</th>
<th>Student activity</th>
<th>Resources</th>
<th>Links to other units</th>
</tr>
<tr>
<td>2</td>
<td>Introduction to 'Performance' unit</td>
<td>Starter stimulus: thought-shower exercise to discuss different forms of performance.

Introduction to the unit:
• What will be covered?
• How the unit will be structured?

Skills audit: examining the skills of individual members of the group in terms of performing arts as well as visual arts and media skills.</td>
<td>Learners develop an initial understanding of the term 'Performance' by undertaking the 'Over to you' thought-shower activity on page 50 of the Student Book.

Learners read through the remaining sections on SB pages 50-51. In groups or pairs, they discuss the unit requirements and what will be needed for their process portfolio.
Discuss the requirements for achieving bands 1–3.

Learners undertake the skills audit activity SB page 50.</td>
<td>• SB page 50
• Unit 2 'Introducing Performance'.
• Assessment criteria for this unit
• SB page 50</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>LO1
Introduction to the origins of performance forms</td>
<td>Starter stimulus: Discussion of the changing style and content of TV entertainment over 20–30 years.

The origins of performance:
• How do forms of performance begin?
• What influences their origins?</td>
<td>Learners discuss the development of performance based on popular TV programmes by undertaking the 'Over to you' activity on page 52 of the Student Book.

Learners examine how different types of performance forms originated by reading and discussing the examples provided in the Student Book and undertaking a research activity.</td>
<td>• SB Unit 2 'Understanding the development of performance, page 52
• SB pages 53-57
• ADR page 17</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>LO1
Introduction to factors that influence the development of performance forms</td>
<td>Context:
• What factors influence the way we live our lives?
• How and why forms of performance develop and change over time.
• What affects their development?</td>
<td>Storytelling activity: learners discuss the factors that influence change e.g. developing technologies as well as cultural, political and economic factors.</td>
<td>• ADR page 21</td>
<td></td>
</tr>
</table>

4	**LO1** **Researching a form of performance**	Choosing a form of performance to investigate. Learners choose from a list of forms. Teachers may present learners with a 'research topic' or offer a choice of topics. Planning research and presentation methods: • What research methods will be used? • How will information be gathered and stored? • What form will be used to present the findings of the investigation? Individual or group research activities.	Learners choose a specific form of performance to investigate. Learners discuss the methods they will use in their research activities and the form the presentation of their finding will take. Learners undertake investigations individually or in small groups.	• SB page 52 • ADR pages 18-20 (activities 2.1.2a, b & c)	
2	**LO 2** **Initial ideas for a performance**	Starter stimulus: • What is needed for successful teamwork? • Why is teamwork so vital in the field of the performing arts? Generating ideas for a performance project from a given theme or stimulus. Teachers may present a firm idea to learners, e.g. a scripted piece, or may use a theme or stimulus as a starting point, e.g. a painting, an issue, a news story.	Learners consider and discuss the importance of teamwork in a performance project. Learners are given a theme or stimulus to discuss. • How could it be used as the basis of the performance project? • What form would the performance take? • Who would the target audience be? Learners will also refer to the skills audit when discuss the form and content of the proposed project.	• SB Unit 2: Planning a performance, pages 60-63	
2	**LO2** **Establishing roles and responsibilities for the project**	Discussion activity: • What job roles will be needed in the planning and production of the performance? • Who will take on these roles?	Thought shower the 'job roles' needed for the proposed performance project – learners could choose the job roles for the sector they are most interested in. Learners choose or are assigned individual roles. Research activities	• SB Unit 2 Planning a performance, page 60 • Work-related case studies, e.g. from Heinemann *Creative and Media World of Work* DVD.	This topic has links to Unit 1: Scene

3	**LO2 Researching and developing ideas and establishing roles** **LO4 Monitor own contribution**	Researching ideas with reference to a specific role within the planning process. Selecting the most workable and appropriate ideas for development. Process portfolio building: milestone audit of materials gathered so far.	Learners may break into groups to work on specific areas of the project, e.g. performers, designers, technicians. Learners undertake research into the responsibilities of the specific role they are taking on. Learners bring ideas to the team and select the most appropriate and workable ideas for development. Action plans and deadlines for the completion of tasks are established. Learners will gather materials for their process portfolio and monitor their progress and contribution to the project to date.	• SB Unit 2 Planning a performance, pages 60-63 • Work-related case studies, e.g. from Heinemann *Creative and Media World of Work* DVD • SB 'Monitoring and Reviewing', pages 210-223.	
20	**LO2 Contributing to planning activities** **LO4 Monitor own contribution**	Planning the performance. Activities will depend on the role of the individual learner and the nature of the project itself. Content may include: • rehearsing music, drama, musical theatre and/or dance pieces • devising a drama piece • script writing • directing a play or musical • choreographing dances • composing and/or arranging music • designing scenery, props and/or costumes • constructing scenery, props and/or costumes • designing promotional materials • undertaking activities associated with backstage roles such as ASM or DSM • designing sound and/or lighting effects. Process portfolio building: milestone audit of materials gathered so far.	Learners work on the planning of the performance individually and/or in teams. Regular planning meetings will be used to monitor group progress and aid the decision making process. Learners will gather materials for their process portfolio and monitor their progress and contribution to the project	• ADR pages 22-28(Activities 2.2.1-2.2.7) • Required resources will depend on the nature of the performance being planned.	

| 20 | **LO3 Contributing to a performance** | The final stages of the preparation process. Depending on the nature of the project, this may involve them in activities such as:
• get-in
• fit-up
• costume call
• technical rehearsal
• dress rehearsals
• photo call.

Performances to take place. | Learners will take part in final preparations for the performance appropriate to their role.

Learners carry out their designated role in the performance(s). | SB page 68 'Production of a performance' ADR pages 28-33 (Activities 2.3.1, 2.3.2 & 2.3.3) Required resources will depend on the nature of the performance. | |
| 3 | **LO4 Monitor own contribution** | De-brief meeting:
• evaluating the success of the project.
• identifying strengths and weaknesses of work during the planning and execution of the project.
• drawing up an action plan of lessons learnt for future projects.

Process portfolio building: final audit of materials gathered. | Learners engage in a formal de-brief with the teacher in their teams and/or as a class.

Learners complete final documentation required for process portfolio. | SB pages 210-223 'Monitoring and Reviewing'. ADR Activities from 'Monitoring and Reviewing'. | |

Lesson plan 1: Planning a performance

Aims

- To research job roles required during the planning of a performance project.

- To bring together research from the different areas of the Creative and Media industry.

SB = Student Book 1

ADR = Assessment and Delivery Resource

This lesson plan is for a 2-hour lesson. The structure may be spread over a number of lessons as required.

Learning outcomes
- All learners should be able to research their chosen role.
- Most learners should be able to research related roles.
- Some learners should be able to adapt the responsibilities of their chosen role according to their research findings.

Timing/ Content	Teacher activity	Learner activity	Resources	Individualised activity/differentiation	Personal, Learning and Thinking Skills	Functional Skills
20 minutes	Job requirements for intended performance project: teacher to lead a discussion about the roles to be filled in the intended performance project.	Learners participate in thought shower and discussion activity.	- SB page 50 - Unit 2 'Planning a performance'.	Learners make individual contributions to the discussion.	**Independent Enquirers:** Provide opportunities for developing IE skills when thinking of and discussing jobs to be filled.	**English:** provide opportunities for the use of speaking and listening skills during discussion.
20 minutes	The nature of the required job roles: teacher facilitates activity in which learners consider the nature of each job role and categorise it. Teacher collates responses on board.	Learners group jobs into categories, e.g. performers, designers, administrators, technicians.	- Whiteboard or flipchart.	Learners make individual contributions to the discussion activity.	**Independent Enquirers:** Provide opportunities for developing IE skills when discussing and categorising job roles.	**English:** provide opportunities for the use of speaking and listening skills during discussion activity.

50 minutes	Job descriptions research: teacher assists learners during research activity as necessary.	Learners divide into groups or work individually, researching the responsibilities of specific job roles in the creative and media industry (this should be undertaken with reference to the role they are planning to undertake).	• ADR 2.2.1 Job Description Activity. • Learners will need access to internet or a range of traditional resources.	Learners can be allocated job roles according to their abilities and skills.	**Self Managers:** Provide opportunities for developing SM skills when taking part in individual research.	**ICT:** Provide opportunities for ICT skills to be used to gather relevant information from the internet **English:** provide opportunities for reading skills to be used when gathering and extracting relevant information from books and websites.
30 minutes	Job descriptions: sharing research with class and discussing findings: teacher facilitates feedback of research findings to class and discussion of individual job roles.	Learners share their findings with the group.	• Whiteboard or flipchart.	Learners make individual contributions when sharing their research findings.	**Independent Enquirers:** Provide opportunities for developing IE skills when discussing jobs roles.	**English:** provide opportunities for the use of speaking and listening skills during discussion activity.

2.1.1 The beginnings of performance

Research activity

Many forms of performance began in religious rites and ceremonies. The tragedies and comedies that are the roots of many modern plays originated in festivals for the god Dionysus in ancient Greece. Terms such as *chorus* and *scene* were first used in Greek theatre.

Use the internet or library to find out about the origins of one of the forms of performance listed below. Look for information on:

■   when and where the form originated

■   early examples

■   people who were involved at the beginning**.**

Blues music	
Melodrama	
Morality plays	
Classical ballet	
Ragtime music	
Sattriya dance	
Lindy hop	
Restoration comedy	
1980s alternative comedy	
Punk rock	
Brit pop	

2.1.2a Research activity A

Make notes about your chosen form of performance.

	What is your chosen form of performance?
Beginnings	**How did your chosen form begin?**
Changes over time	**List the features of the form when it began.** **How is it different now?**
Factors that have influenced the changes	**For each factor that is relevant, give an outline of how it has influenced the development of your chosen form.** **1 Developing technology** **2 Social and cultural factors** **3 Economic factors**

2.1.2b Research activity B

Make notes about your chosen form of performance.

	What is your chosen form of performance?
Description	**Give a detailed description of it.**
Beginnings	**How did it originate?** **Describe an early example of the form.** **Who was involved in early examples of the form?**
Changes over time	**How has the form changed over time?** **Describe the main features of the form when it began.** **Describe how these features have changed over time.**
Factors that have influenced the changes	**What are the main factors that have influenced these changes? Describe how each of the factors below has affected the development of the form.** **1 Developing technology** **2 Social and cultural factors** **3 Political and economic factors**

[3]

2.1.2c Research activity C

Make notes about your chosen form of performance.

	What is your chosen form of performance?
Description	**Give a detailed description of it.** Make reference to important productions/examples of the form. Include details of leading practitioners of the form.
Beginnings	**How did it originate?** Explain how and when the form originated. Describe early examples of the form. Include details of practitioners involved in the origins and early development of the form. Illustrate your answers by referring to specific examples.
Changes over time	**How has the form changed over time?** Explain the major changes to the form that have taken place over time. What have been the most important developments? Include details of practitioners who have been involved in the development of the form. Illustrate your answers by referring to specific examples.
Factors that have influenced the changes	**What are the main factors that have influenced these changes?** Explain how economic, social, political and cultural factors influenced the development of the form. Consider how advances in technology have influenced the development of the form. Illustrate your answers by referring to specific examples.

2.1.3   Storytelling

The factors that affect the development of the performing arts are the same factors that affect our everyday lives.

1   In groups, devise a short story called 'What I did last night'. Write it as a series of 4–8 bullet points, like the example below.

■   took the bus home

■   watched TV

■   had spag-bol for tea

■   had a telephone conversation with a friend

■   went online to use the internet

■   went to bed.

2   Prepare to present your story to the class by creating a storyboard or using drama to devise a series of still pictures with narration.

3   Present your 'story' to the group.

4   As a class, choose one of the stories and discuss how it would change if:

a. it was set 50 years ago

b. it was set in a third-world country

c. it was set in a world with no TV or internet.

5   Go on to discuss how the following factors affect our everyday lives:

a. technology

b. social or cultural factors

c. economics (money).

2.2.1 Job description

**Student Book
    pp 60-67**

Undertake some research into your chosen role and gather information to answer the questions below.

Job title	
What skills does this person need to carry out the role?	
What are this person's responsibilities during the planning phase of a performance?	
What are this person's responsibilities during the staging of the performance?	
To whom is this person accountable?	
What are this person's responsibilities in terms of health and safety?	

[2.2.2 Planning schedule

Student Book
pp 60-67

Draw up a schedule of tasks to be undertaken during the planning process

Individual schedule				
Details of task	**Start date**	**Target completion date**	**Completed on**	**Notes**

2.2.3 Resources and equipment

Draw up a list of resources and equipment for the performance

Description of required resource	Source	Notes
e.g. 'smoke machine' for scene in underground cave	To be borrowed from Highfield College	Mr Ferris to collect on 23rd January

2.2.4 Rehearsal schedule

Student Book
pp 60-67

Draw up a rehearsal schedule

Title of production: Rehearsal schedule week beginning:			
Date/Time	**Company** (the performers who are needed)	**Call** (which scenes/items will be rehearsed)	**Location**

2.2.5 Aims of a performance

Devised performances

Consider the aims of a devised performance piece of your choice, answering the questions below.

What is the theme of the piece?
Why did we choose the theme? (e.g. what was it about the theme that excited and/or inspired us)
Who is it for? (e.g. family audience, teenagers, pre-school children)
What do we want our piece to do? (e.g. shock, amuse, educate)
What style(s) of performance will we use? (e.g. naturalism, musical theatre)
What are the dramatic possibilities of the piece? (e.g. for plot and character development, staging)

2.2.6 Production meeting minutes

<div style="border: 1px solid black;">

Production meeting

Title of production:

Date of meeting:

Present:

Apologies for absence:

</div>

Issues discussed	Decisions made
1	
2	
3	
4	
5	
6	
7	
8	

2.2.7 Character map

Use this character map to make notes about a character.

<set to fill page, with spaces for students to write under/beside questions – landscape if better>

Personal details

Name of character

What does he/she want?   What do they say about themselves?

What do other people say about them?
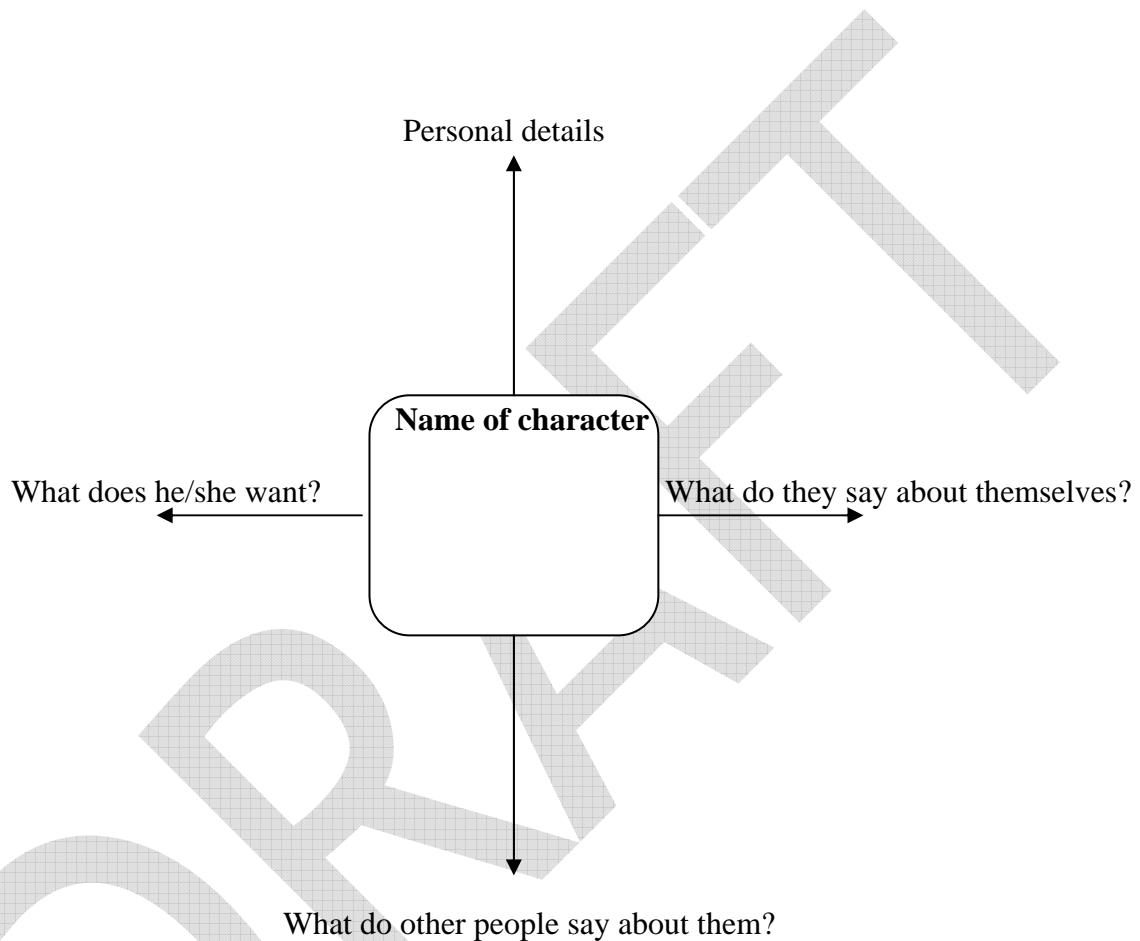
Acting decisions:

How will the information gathered on the map influence the way you play the character?

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2.3.1a Final preparations A

Student Book
  pp 68-73

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What is your role in the performance project?
Make a list of your main responsibilities:
List the tasks you will be undertaking in the final stages of the preparation process and during the performance itself. When does each of these tasks have to be completed?
Make a list of the resources you will be using.
How will you make sure that you are working safely in the final stages of the preparation process and during the performance itself?

2.3.1b Final preparations B

Student Book
   pp 68-73

< Please extend box to fill page>

Describe your role and responsibilities in the performance project.
Who are the other members of your team? What are their responsibilities?
Describe the tasks you will be undertaking in the final stages of the preparation process and during the performance itself. Include deadlines for completion of individual tasks.
List the resources you will be using. Is everything ready to use? Has technical equipment been checked to ensure it is in good working order?

2.3.1c Final preparations C

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Describe your role and responsibilities in the performance project.

Who will you be working with? How will you ensure that everyone in your team is working efficiently?

Describe the tasks you will be undertaking in the final stages of the preparation process and during the performance itself. Include deadlines for completion of individual tasks.

Describe any contingency plans you have in place to ensure deadlines are met.

Describe the resources you will be using, indicating their availability.

How will these resources be managed to ensure they are used efficiently?

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[15]

2.3.2 Health and safety

Carry out a health and safety audit of the performance venue you are using.

Find out about:

■   The location of emergency exits, fire alarm points and emergency lighting.

■   Emergency procedures that are in place, e.g. for evacuation in case of fire.

■   Safety equipment that is available, e.g. fire extinguishers.

■   First aid facilities, e.g. location of first-aid box, name(s) of trained first-aider(s).

■   Any special procedures to be followed in case of an accident, e.g. forms that must be completed.

■   Procedures to ensure equipment is maintained properly, e.g. are 'PAT Test' or 'Electrical Safety Test' stickers on electrical equipment?

■   Regulations for the wearing of safety clothing, e.g. hard hats.

2.3.3 Pre-production checks: group activity

Student Book
, pp 68-73

As a group, draw up a final checklist of tasks to be undertaken in the last few days leading up to the staging of the performance.

< Please extend table to fill page with equal spaces for completion>

Task	Person responsible	Completion date/time

2.3.3 Pre-production checks: group activity