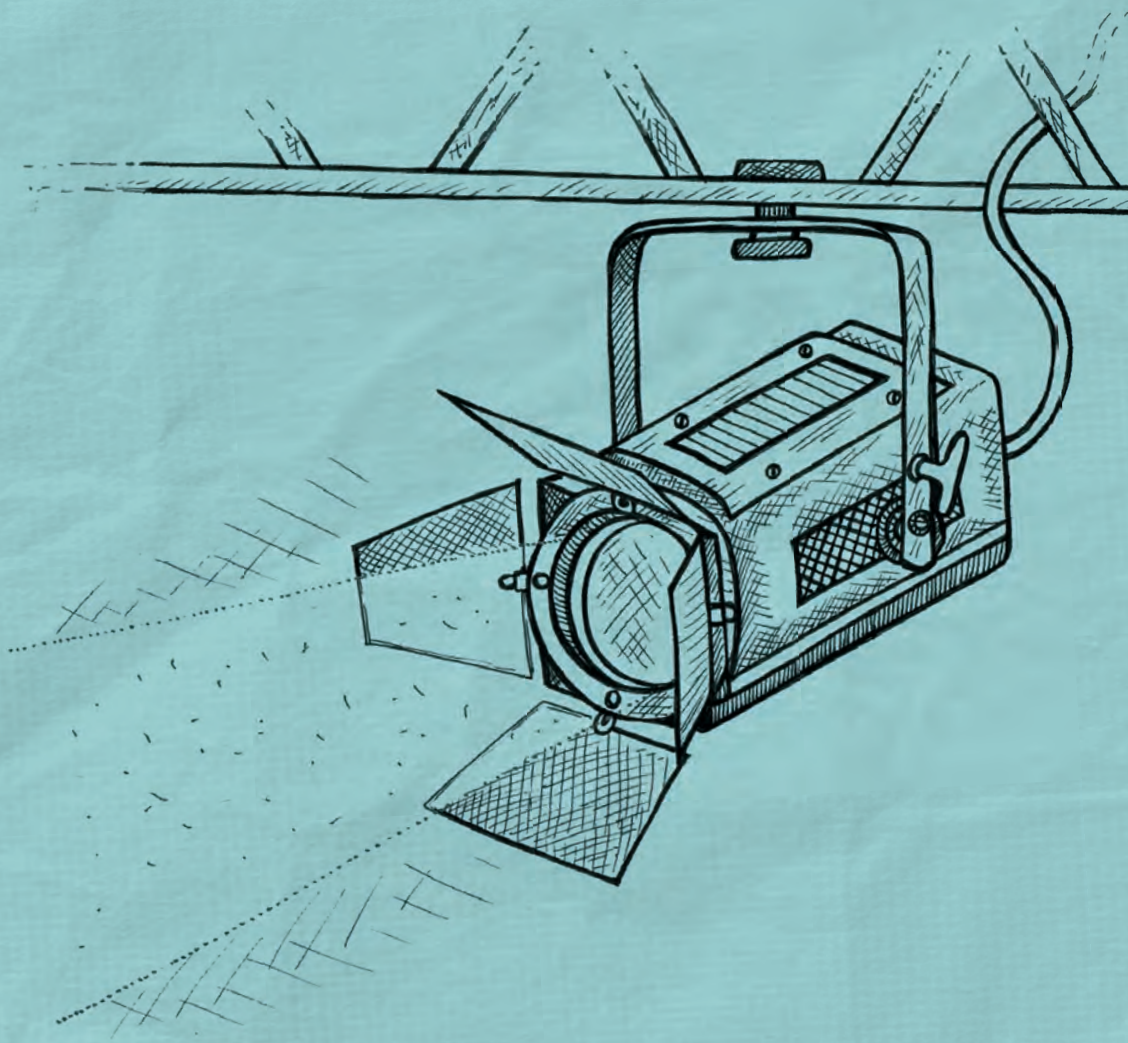


# REVISE BTEC NATIONAL Performing Arts

# REVISION WORKBOOK





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# REVISION WORKBOOK

Series Consultant: Harry Smith

Authors: Emma Hindley and Heidi McEntee

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## A note from the publisher

While the publishers have made every attempt to ensure that advice on the qualification and its assessment is accurate, the official specification and associated assessment guidance materials are the only authoritative source of information and should always be referred to for definitive guidance.

This qualification is reviewed on a regular basis and may be updated in the future. Any such updates that affect the content of this Revision Workbook will be outlined at [www.pearsonfe.co.uk/BTECchanges](http://www.pearsonfe.co.uk/BTECchanges).

**For the full range of Pearson revision titles across KS2, KS3, GCSE, Functional Skills, AS/A Level and BTEC visit:**  
[www.pearsonschools.co.uk/revise](http://www.pearsonschools.co.uk/revise)

# Introduction

## Which units should you revise?

This Workbook has been designed to support you in preparing for the externally assessed units of your course. Remember that you won't necessarily be studying all of the units included here – it will depend on the qualification you are taking.

BTEC Level 3 National Qualification	Externally assessed units
Certificate	1 Investigating Practitioners' Work
Extended Certificate Foundation Diploma	1 Investigating Practitioners' Work 3 Group Performance Workshop
Diploma	1 Investigating Practitioners' Work 3 Group Performance Workshop 5 Individual Performance Commission
Extended Diploma Extended Diploma (D) Extended Diploma (A) Extended Diploma (MT)	1 Investigating Practitioners' Work 3 Group Performance Workshop 5 Individual Performance Commission 7 Employment Opportunities in the Performing Arts

## Your Workbook

Each unit in this Workbook contains a revision task, similar to the one you will be set for your actual assessment. Working through these will help you to become familiar with the way in which you will be assessed and to develop the skills you require.

This Workbook will often include one or more useful features that explain or break down longer questions or tasks. Remember that these features won't appear in your actual assessment!

Grey boxes like this contain **hints and tips** about how to complete a task, interpret a brief, understand a concept or structure your responses.

### Guided

This icon will appear next to a partial sample answer to a question or task outcome. You should read the partial answer carefully, then complete it in your own words.

Any text in this font is something that you could write yourself. You might go on to complete it in the space provided.



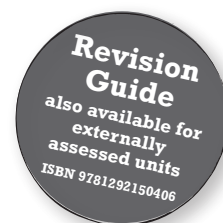
This is a revision activity. It won't be one of the outcomes you need to produce in your actual assessment, but it will help you to understand the processes you will need to go through.



### Links

These boxes will show you where you can find more help in Pearson's BTEC National Revision Guide. Visit [www.pearsonschools.co.uk/revise](http://www.pearsonschools.co.uk/revise) for more information.

There is often space on the pages of this Workbook for you to write in. However, if you are carrying out research and make ongoing notes, you may want to use separate paper. Similarly, some units will be assessed through submission of digital files, or on screen, rather than on paper. Make sure you read the guidance for each unit that is given to you by Pearson and your teacher.



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## Unit 7 Employment Opportunities in the Performing Arts

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### A small bit of small print

Pearson publishes Sample Assessment Material and the Specification on its website. This is the official content and this book should be used in conjunction with it. The questions in this book have been written to help you practise the knowledge and skills you will require for your assessment. Remember: the real assessment may not look like this.

# Unit 1: Investigating Practitioners' Work

## Your set task

Unit 1 will be assessed through a task, which will be set by Pearson. You will need to use your understanding of the contextual factors that influence the practitioners' work and creative intentions, and your ability to critically analyse work and make connections to the theme through communication of independent judgements. You will research and analyse the work of performing arts practitioners in response to a given brief.

## Your Revision Workbook

This Workbook is designed to **revise skills** that might be needed in your assessed task. The content, outcomes, questions and answers are provided to help you to revise content and ways of applying your skills. Ask your tutor or check the **Pearson website** for the most up-to-date **Sample Assessment Material** and **Mark Scheme** to get an indication of the structure of your assessed task and what this requires of you. When looking at the Sample Assessment Materials, you should pay attention to the example given in relation to the choice of practitioner, whether any activities need to be completed on computer or by hand, and at what points the different elements should be completed during your assessment, as well as whether or not you may bring notes into the assessment. The details of the actual assessed task may change so always make sure you are up to date.

To support your revision, this Workbook contains a revision task to help you revise skills that might be needed in your assessed task.

### You will revise your skills in investigating practitioners' work as you:

- read a brief, select practitioners to investigate using primary and secondary research and document your sources in a bibliography (pages 2–9)
- apply critical analysis of practitioners' work by identifying influences on their work, including details of their themes, genre and target audiences and demonstrating how they have influenced others (pages 10–32)
- consider your own response to a brief that demonstrates an in-depth understanding of performance, production and repertoire supported by perceptive examples (pages 33–38).



To help you revise skills that might be needed in your Unit 1 set task this Workbook contains a revision task starting on page 2. See the Introduction on page iii for more information on features included to help you revise.

# Revision task

In this Workbook you will be provided with a revision task, with accompanying brief and information. This should be similar to the format of the actual set task for your assessment, although the practitioners and theme will be different. This will help you to practise the skills you require in advance of your Unit 1 assessment.

## Revision task brief

A performing arts event is being organised. This year, all of the performances will be based on the theme of 'Human Rights'. You have been asked by the organisers to investigate contextual influences and critically analyse the work.

The organisers would like you to explore the theme of 'Human Rights' and justify the inclusion of the work of your two chosen practitioners in relation to the theme. In addition, they would like you to recommend which one of the practitioners you have investigated best demonstrates the theme through their work. The practitioners' work will then headline the festival.

Before you begin the activity, you are required to complete the following preparatory work:

- 1 Research the theme of 'Human Rights'.
- 2 Select **two** practitioners. The **first** must be **one** from the following practitioners list:
  - Christopher Bruce
  - Augusto Boal.
- 3 Select a **second** practitioner of your own choice whose work addresses the theme of 'Human Rights'. A practitioner can be an individual or a company with international recognition and an established reputation and presence.



In your actual assessment, you may have more practitioners to choose from, but you should choose one of these for the purposes of this Workbook. See page 3 for more information on these practitioners.

For the purposes of this Workbook, the other practitioner investigated is Konstantin Stanislavski.

During the investigation of your selected practitioners' work, you will need to:

- research both of your selected practitioners using a range of relevant sources
- select relevant information related to the practitioners' work and the theme
- record information
- collate information
- reference and document your research in the form of a bibliography.

In your actual assessment, you may not be allowed to refer to notes, or there may be restrictions on the length and type of notes that are allowed. Check with your tutor or look at the most up-to-date Sample Assessment Material on the Pearson website for information.

# Choosing a practitioner

This page gives background information to the theme and the two practitioners you have been given for your revision task. You will need to choose one of these practitioners before beginning your work.

## Theme: Human rights

Human rights are moral principles or norms that describe certain standards of human behaviour. They are regularly protected as legal rights in municipal and international law. They embrace core principles such as dignity, fairness, equality, respect and autonomy, which apply to everyone. Human rights laws differ from country to country. The UK has signed the European Convention on Human Rights (ECHR), which is an international treaty to protect human rights and fundamental freedoms in Europe.

Performing arts practitioners and influential companies past and present have explored the theme of human rights in their work, and challenged their audiences to think about political and social themes relating to human rights.

## Practitioner Number One: Christopher Bruce (1945– )

Christopher Bruce is a leading British choreographer and performer. He was artistic director of Rambert Dance Company until 2002 and choreographed many pieces for ballet companies such as Houston Ballet and English National Ballet. He is often political in his work, and combines ballet with modern dance. He believes that human rights themes have been a strong source of inspiration for him, particularly evident in *Ghost Dances*, *Swansong* and *Cruel Garden*. Such is his interest in human rights that Amnesty International UK and Rambert have collaborated on publicity and the preparation of school resources for *Swansong*, which is based on the interrogation of a prisoner by two prison guards. *'Social and political themes emerge naturally as a reflection of his own concerns, although his aim is always firstly to create a piece of dance, rather than to make a statement.'*

(Source: [www.criticaldance.com](http://www.criticaldance.com))

## Practitioner Number Two: Augusto Boal (1931–2009)

Augusto Boal was a Brazilian theatre director, writer and politician. He created the Theatre of the Oppressed which is a theatrical form first used in radical popular education movements. In the Theatre of the Oppressed, the audience becomes active, so that rather than being spectators they become 'spect-actors' and explore, show, analyse and transform the reality in which they are living. Boal also developed other acting methods such as 'legislative theatre'. He adapted these methods to social conditions in Brazil, demonstrating a left-wing approach; he was an activist and his teachings were controversial. Boal's techniques use theatre as a means of promoting social and political change.

*'Theater of the Oppressed, which Mr. Boal created in the early 1970s and which has become an international theater movement with adherents in more than 40 countries, is politically as well as artistically motivated. Its productions take aim at injustice, especially in communities, often poor or otherwise disenfranchised, that are traditionally voiceless.'*

(Source: [www.nytimes.com](http://www.nytimes.com))

# Investigation process

The first thing you should do is to think about the areas you will need to cover in your assessment. Set yourself **clear aims** and **objectives**.

## Guided



Complete the table below, jotting down notes relating to the four assessment outcomes. What is your understanding of them? How might you complete the work required for each one? Some of the information has already been completed to get you started.

<b>Knowledge and understanding of contextual factors that influence the practitioners' work and creative intentions</b>	<b>Relationship between contextual factors, creative intentions and themes</b>	<b>Critical analysis of the practitioners' work</b>	<b>Present conclusions and independent judgements via effective investigation</b>
Look at social and political background	Find out how the practitioner described their own contextual influences	Break down the different parts of practitioners' works	Try to add my own opinions
Do some research about the period of history in which my practitioners lived	Watch a play by one of my practitioners to understand what themes they are communicating and how	Explain the effects of the different techniques the practitioners have used	Link my own opinions to things I have discovered during my research



# Primary research

**Primary research** means creating and collecting research yourself. This is an opportunity to think about the primary research you could carry out to help you write your piece of writing.



Work through the questions below to ensure that you are clear on what primary research is and how you can carry this out.

**Guided**

- 1 Jot down three different ways of conducting primary research, which are relevant to the unit.

Watching a live performance,.....

.....



**Links**

You can find out more about potential primary research sources on page 5 of the Revision Guide.

**Guided**

- 2 Taking the theme of human rights in relation to your selected practitioners, undertake some primary research. Record it in note form below.

I watched footage of Christopher Bruce's 'Swansong' online. The use of gunshot-style audio effects and contemporary militaristic costumes supported the idea that Bruce is concerned with the theme of human rights. ....

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- 3 What do you think are the advantages and disadvantages of conducting primary research?

.....

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.....

Think about these advantages and disadvantages when writing about your findings in your extended writing.

# Secondary research

**Secondary research** is about collecting information from existing research. This is an opportunity to think about the secondary research you could carry out to help with your assessment.



Work through the questions below to ensure that you are clear on what secondary research is and how you can carry this out.

**Guided**

- 1** Jot down **six** different sources where secondary research can be located.

On the internet, in archives, .....  
 .....  
 .....

**Guided**

- 2** Undertake some secondary research based on the theme of human rights in relation to your selected practitioners.

## Boal OR Bruce

I did some research on the internet about human rights and Boal. I discovered that Boal used forum theatre to help the audience to engage in real-life human rights issues, coining the phrase 'spect-actors'. .....  
 .....  
 .....  
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 .....

## Stanislavski

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 .....  
 .....  
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 .....  
 .....  
 .....  
 .....  
 .....

Make sure you keep notes of your sources as you go along. This will save time at the end!

# Collating information

As part of the research process, you will need to **collect** and **combine** information from different sources. Prioritise the information that is most relevant to your writing.



- 1** To practise your skills in selecting and rejecting information, select the three most significant pieces of information related to your two chosen practitioners. Put a tick against the information that you wish to select, and a cross against your rejections.

## Augusto Boal

- A** ☐ Died of respiratory failure.
- B** ☐ Most respected Brazilian theatre practitioner abroad.
- C** ☐ Created 'Theatre of the Oppressed' – originally used in radical popular education movements.
- D** ☐ Often adapted his methods to social conditions in Brazil.
- E** ☐ Wanted his audiences to express themselves – socially liberating.

**OR**

## Christopher Bruce

- A** ☐ One of the UK's leading choreographers.
- B** ☐ Artistic director of Rambert Dance Company and choreographed for several ballet companies.
- C** ☐ Visiting professor at Exeter University.
- D** ☐ Grew up in Scarborough.
- E** ☐ Uses social themes as a source of inspiration.

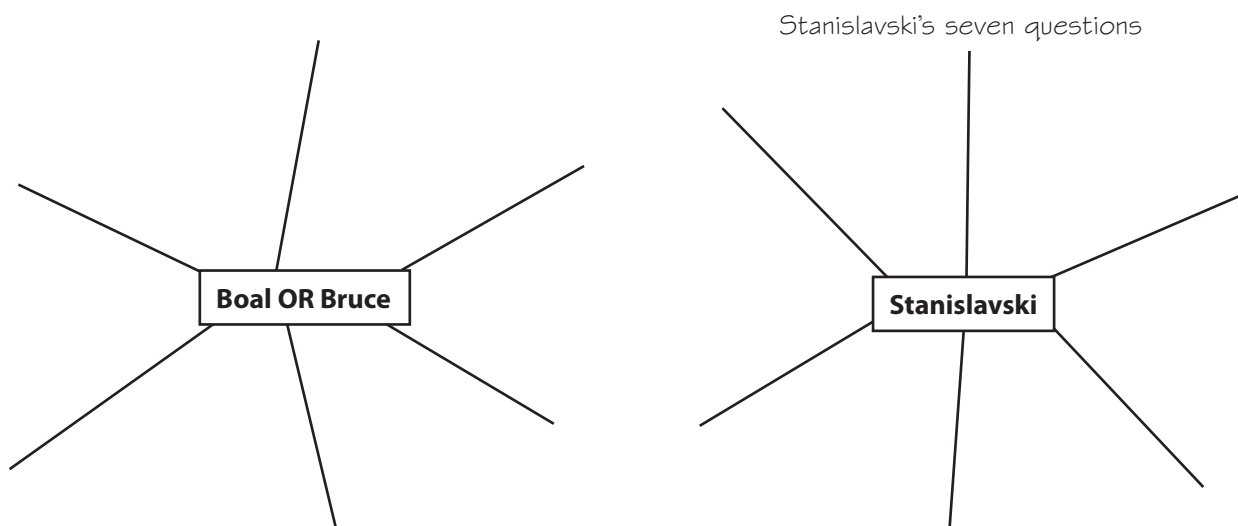
## Konstantin Stanislavski

- A** ☐ Grew up in one of the richest families in Russia.
- B** ☐ His interests included the circus.
- C** ☐ Was influenced by Marxism.
- D** ☐ Developed method acting – acting from the inside out.
- E** ☐ Was an advocate of equal opportunities for every human being.

### Guided

- 2** Combine the information from question 1 with any other relevant information which you jotted down from your primary and secondary research on previous pages. Create a spider diagram for each of your two practitioners. Ensure that all of the information has been collated effectively so that there is no overlap. Also ensure that there is no irrelevant information included.

If necessary, use a separate piece of paper to collate all your information and remove irrelevant information before finally completing these spider diagrams.



# Documenting research sources

Your bibliography to your assessment will need to be **logical** and **consistent**. Remember it is an assessed element, so you need to invest time into it. This is an opportunity to think about what your bibliography should contain and how you will need to present it.



Work through the questions on this page to practice the skills you need to reference effectively.

**Guided**

- 1 Write down what information is required when you are referencing a book. One example has already been provided.

Author's name

.....

.....

.....

**Guided**

- 2 Write down what information is required when you are referencing a website. One example has already been provided.

Title of website

.....

.....

.....

- 3 Do you need to use quotation marks if you are quoting directly from a source?

.....

- 4 If you have performed background reading but have not cited/quoted directly from a source, do you still need to reference this in the bibliography?

.....

- 5 What are footnotes, and how do you use them?

.....

.....

.....

.....

- 6 How can you keep your bibliography organised? Write down **three** ideas.

.....

.....

.....



**Links**

You can learn more about citation and referencing on page 11 of the Revision Guide.



# Presentation of findings: referencing, citation and bibliography



Work through the questions on this page to practise the skills needed to provide an organised bibliography.

- 1 What is the difference between citing and quoting from a source?

.....

.....

- 2 Do you need to provide a page number if you have quoted/cited from a book or journal?

.....

- 3 Do you need to provide a paragraph number if you are quoting from a website?

.....

**Guided**

- 4 Read this bibliography extract:

<http://method.vtheatre.net/stanislavsky.html>

Para 2

Stanislavski, C, *An Actor Prepares*, Bloomsbury Revelations, 2013, Bloomsbury Academic

Boal, A, *Theatre of the Oppressed (Get Political)*, 2008, Pluto Press

[https://en.wikipedia.org/wiki/Christopher\\_Bruce](https://en.wikipedia.org/wiki/Christopher_Bruce)

[https://en.wikipedia.org/wiki/Augusto\\_Boal](https://en.wikipedia.org/wiki/Augusto_Boal)

Name several ways in which the information could be improved, and state what information is missing. One example has already been provided.

*Dates when web pages were accessed should be included for all websites.*

.....

.....

.....

.....

.....

.....



**Links**

See page 11 of the Revision Guide to revise referencing, citation and bibliography.

# Historical and cultural contextual factors

Your writing will be assessed on your knowledge and understanding of the contextual factors that influence your chosen practitioners' work. Contextual factors are historical, cultural, economic, political, technological, social, geographical and physical events and ideas.



Use the following four pages to consider different types of contextual factors and how they might relate to your practitioners' work.

## Guided

### 1 What are historical factors?

Historical factors are factors that relate to key historical events and epoch, such as .....

.....

### 2 What are cultural factors?

.....

.....

## Guided

### 3 Complete the following information in relation to one of your selected practitioners. Try to relate your contextual factor(s) to the theme (human rights) as far as possible.

..... was influenced by .....

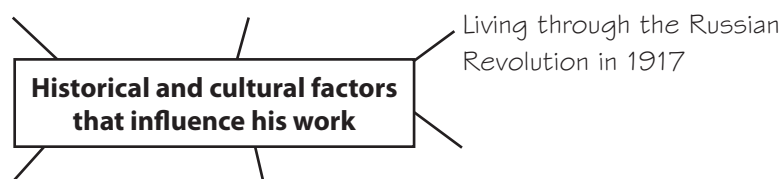
The effect of this on his work is .....

.....

.....

## Guided

### 4 Complete the spider diagram below in relation to Konstantin Stanislavski.



### 5 Now take two or three of the most significant factors from your spider diagram above and write a paragraph about how historical and cultural factors have influenced Stanislavski's work.

.....

.....

.....

.....

Remember that you need to write about **how** the historical or cultural factors have influenced his work, not simply list what was happening at the time. Give some examples of the effect on his work.



Links

For more information on how historical and cultural factors can influence a practitioner's work, see page 13 of the Revision Guide

# Economic and political contextual factors and practitioners' work

Guided

- 1 What are economic factors?

Economic factors are related to funding conditions and .....

.....

Guided

- 2 What are political factors?

Political factors are related to legislation, .....

.....

Guided

- 3 Complete the table below, adding information about both of your selected practitioners which relates to economic and political factors. Remember you also need to explain the effect this had on their work. One example has already been provided.

Boal OR Bruce	Stanislavski
	He was under permanent surveillance, because his Moscow Art Theatre was frequently attended by dictators such as Joseph Stalin. This meant that...



For more information on how economic and political factors can influence a practitioner's work, see page 14 of the Revision Guide.

# Technical and social contextual factors

Guided

1 What are technical factors?

Technical factors are related to the latest developments in technology as well as .....

.....

Guided

2 What are social factors?

Social factors are factors that affect lifestyle, such as .....

.....

Guided

3 Complete the following information in relation to one of your selected practitioners. Try to relate it to the theme if you can.

..... was influenced by .....

The effect of this on his work is .....

.....

.....

.....

4 Complete the spider diagram below in relation to Boal OR Bruce.



5 Now take the key points from your spider diagram above and write a paragraph about how technical and social factors have influenced Boal OR Bruce.

.....

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.....

Remember that you need to write about **how** the technical or social factors have influenced their work, not simply list the factors. Give some examples of how you see the influence on their work.



Links

For more information on how technical and social factors can influence a practitioner's work, see page 15 of the Revision Guide



# Geographical and physical contextual factors

Guided

- 1 What are geographical factors?

Geographical factors are .....

Guided

- 2 What are physical factors?

Physical factors are related to the physical characteristics of .....

Guided

- 3 Complete the table below, adding information about both of your selected practitioners which relates to geographical and physical factors. Remember to also think about the effect of these factors on his work. One example has already been provided.

Boal OR Bruce	Stanislavski
Boal was influenced by being raised in Brazil. We can see this affecting his work in...	

# Influences

In your writing, it's important to think about how other people may have influenced the work of your chosen practitioners.



Use the questions below to help you consider how you might discuss this in your response.

- 1 What does it mean if a practitioner is 'influenced' by someone?

.....

.....

- 2 Who might practitioners be influenced by? Think of **four** examples.

.....

.....

- 3 For **one** of your selected practitioners, complete the spider diagram below.



- 4 For your **other** selected practitioner, write a list of who they have been influenced by.

.....

.....

.....

Guided

- 5 For each of the practitioners, think about **how** they were influenced. Did it affect the material they were creating? Some of their influences may be related to the theme of human rights. Complete the paragraph below.

Boal/Bruce was influenced by ..... in terms of how .....

.....

.....

.....

Stanislavski was influenced by ..... regarding .....

.....

.....

.....

# Themes

Thinking about the themes of your chosen practitioners' work, and how those themes are communicated to the audience, is an important part of considering their creative intention.



Answer the questions below to help you formulate insightful connections between the creative intentions of practitioners' work and the theme, making sure you use examples.

- 1 Think about how each of the following practitioners explored the theme of 'human rights' in their work. Make a list below.

**Boal OR Bruce**

**Stanislavski**

.....	.....
.....	.....
.....	.....
.....	.....

**Guided**

- 2 For each practitioner, take the theme of human rights and think about how it was communicated. Consider what techniques and methods each of the practitioners used.

*Boal/Bruce communicated the theme of ..... by .....*

.....

.....

.....

*Stanislavski communicated the theme of ..... by .....*

.....

.....

.....

- 3 Themes often recur through history, but what brings them alive is the practitioner's ability to present them in new and refreshing ways. How did your selected practitioners achieve this? How were their techniques and methods different from the people who influenced them? Write some notes below.

.....

.....

.....

.....

.....



**Links**

For more information about considering themes behind a practitioner's work, see page 18 of the Revision Guide.

# Intentions, genre and target audiences



Answer the questions below to consider how the genres of your chosen practitioners' work, and the audience they were targeting, affect their creative intention.

- 1 What does the word genre mean?

.....

*Genre* is a French word which you can look up.

**Guided**

- 2 Complete the paragraph below about genre in relation to your two selected practitioners.

The genre best used to describe the work of Boal/Bruce is .....

.....

His work is typical/not typical of the genre because .....

.....

.....

The genre best used to describe the work of Stanislavski is .....

.....

His work is typical/not typical of the genre because .....

.....

.....

- 3 What is a target audience?

.....

**Guided**

- 4 Complete the sentences below.

The target audience for Boal/Bruce's work is .....

.....

The target audience for Stanislavski's work is .....

.....

.....

Remember there may be more than one target audience, but think about the **key** group targeted by each practitioner

- 5 Write a paragraph about one practitioner's creative intention of using their chosen genre on the specific target audience. Think about how this audience would react to some of the features of the genre, and why.

.....

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.....



**Links**

To revise this area, see page 19 of the Revision Guide.



# Influencing other people

Not only will your practitioners have been influenced by a number of factors, but they will in turn have influenced others through their work. Thinking about who they have influenced and how will help you critically analyse your chosen practitioners' work.



Answer the questions below to identify how your chosen practitioners have influenced others.

- 1 Complete the table below, filling out **who** your selected practitioners influenced and **how**.

	Who	How
Boal OR Bruce		
Stanislavski		

- 2 Do the selected practitioners continue to have an impact on the work of practitioners today? Try to provide examples if possible.

.....

.....

.....

.....

.....

.....



**Links**

To revise how practitioners influence others, see page 20 of the Revision Guide.

# Collaborations

Collaborating with other people can influence a practitioner's work and creative intentions.



Work through the questions below to investigate how collaboration is linked to creative intentions.

- 1 What is a collaboration?

.....

.....

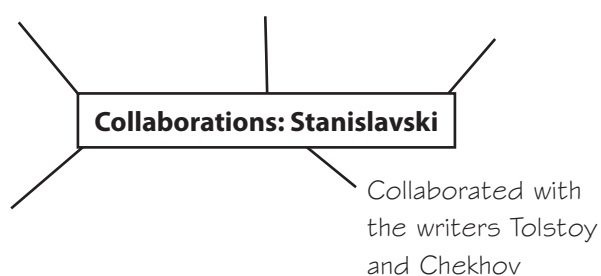
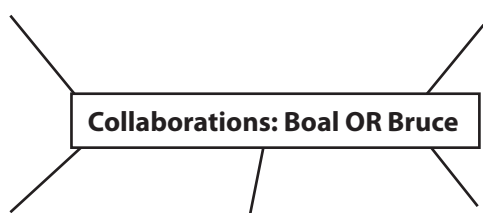
- 2 Who might practitioners collaborate with?

.....

.....

**Guided**

- 3 Complete a spider diagram for each of your practitioners, stating who they collaborated with.



- 4 Write a paragraph about how your practitioners' collaborations impacted on the material they created and the intentions they communicated.

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Remember to keep documenting the sources in which you find information as you go along. You could record all the information in a notebook or an electronic file, or on separate filing cards for each source.



**Links**

To revise collaborations, see page 21 in the Revision Guide.

# Public and critical responses



Think about the public and critical responses to your practitioners' work. Answer the questions below to help develop your critical analysis skills.

Remember that public and critical responses can vary greatly. Try to consider a range of responses in order to gain a more balanced picture.

- 1 What is meant by public and critical responses to a practitioner's work? Why are they significant?

.....

.....

.....

.....

- 2 How might public and critical responses affect practitioners?

.....

.....

.....

.....

**Guided**

- 3 Complete the paragraph below in relation to public and critical responses to your selected practitioners' work.

Public and critical responses to Boal/Bruce's work include .....

.....

.....

.....

This affected his work by .....

.....

.....

Public and critical responses to Stanislavski's work include .....

.....

.....

.....

This affected his work by .....

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.....

# Performance styles: repertoire

The performance styles and methods that characterise a practitioner's work help to communicate meaning.



Answer the questions over the following page, they will help you to critically analyse your chosen practitioners' work and creative intentions. On this page you will explore repertoire.

- 1 What is repertoire?

.....

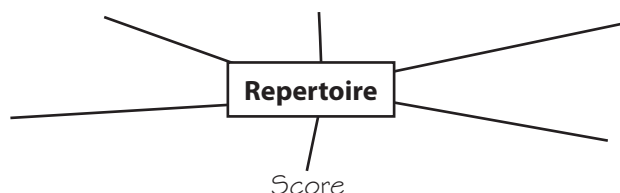
- 2 Why is repertoire significant?

.....

.....

**Guided**

- 3 Complete the spider diagram below to describe what repertoire can consist of.



**Guided**

- 4 Think about repertoire in relation to one of your selected practitioners. Complete the paragraph below.

Repertoire in relation to the practitioner is significant because .....

.....

.....

Repertoire is used by the practitioner to communicate meaning by .....

.....

.....

The style/genre of the repertoire is .....

.....

although some work is not so typical of the genre, such as .....

.....

.....

- 5 In relation to your other selected practitioner, write down a list of key words regarding repertoire and how it communicates meaning.

.....

.....

.....



**Links**

To revise performance styles and methods see pages 27–31 of the Revision Guide.