

Progression Performing Arts



http://wiki-gigs.wdfiles.com/local--files/toronto-sony-centre/IMG_2830.jpg

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Questionnaire

Take some time to consider your starting point and the areas you need to develop.

Have you studied any Performing Arts subjects at KS4 level? (e.g. drama, dance, music, music technology)

If Yes, which subject(s) and what grades did you achieve?

Do you have any other relevant Performing Arts qualifications? (e.g. graded exams in music or different dance disciplines such as tap or ballet)

Are you a member of any local Performing Arts organisations? (e.g. dance schools, drama groups, choirs, operatic societies etc.)

What recent (over the past two years) performance 'experience' do you have?

What do you feel are your strengths and areas for development in the Performing Arts?

Do you regularly attend Performing Arts events in your local area? List any you have seen recently. (This does not just apply to lavish professional productions. You should also refer to concerts, school/amateur productions etc.)

List the Performing Arts venues you are aware of in your local area. (This can include concert halls, church halls, even pubs, and not just theatres.) How many of these have you visited?

What are your reasons for wanting to study Performing Arts? Tick as many of the statements below as apply.

I enjoy the Performing Arts.

It is something I feel I am good at.

I feel it will complement my other courses.

I find it easy.

It is a passion and something I want to pursue as a career.

It is something I can imagine pursuing as a leisure time activity.

Investigating a Performing Arts Venue

Project: Research a Performing Arts venue in your local area. Begin the research by looking at the Venue's website. Later, when you are able, try to visit the Venue.

Areas to consider:

What kinds of Arts events are hosted at the venue?

If your venue is a theatre, is it a 'receiving' or a 'producing' house? (A receiving house doesn't produce its own repertoire but receives touring companies, usually for a brief period, e.g. between three nights and a week. A producing house produces its own shows in-house.)

How is the organisation funded?

Are staff employed there? In what roles?

What is the audience capacity?

What is the audience configuration and can this be adapted to suit different performances?

What performance events have been staged there recently?

What is the ethos/mission statement of the organisation?

What is the target audience for the venue? Who would you recommend it to?

How is marketing/publicity handled?

Talk to staff if you can, take photographs and collect materials such as flyers for upcoming events.

Do some market research by creating a short questionnaire aimed at members of the public. Request information on how often they use the venue and how satisfied they are with the service provided. Are there any improvements they could suggest?

Performance Review (Compulsory Task)

Just as reading as much as possible is one of the best ways of improving your writing skills, there are two important ways in which to improve your performance skills. One of these is to get involved in live theatre/performance so try to join a drama group, choir, band or dance group if you are not already involved. (It's also a great way to make new friends!)

The second way is to see or experience as much live theatre as possible.

Find a filmed 'live' performance to watch in full. This can be a work of any performance art form or a piece of Combined Art, it could be Theatre, Opera, Ballet, Contemporary Dance, Musical Theatre or a Concert. Please do not review a film.

Write a review, outlining your main impressions of the performance.

Begin with an introduction to the work itself, stating the title, Company performing and name of creators (composers, choreographers, writers or directors).

Comment on narrative, themes, characters and ideas being explored in the work.

What were your lasting impressions. How did you feel at the end of the performance?

Comment on the performances of individuals, especially any who particularly impressed you. (Did any performances disappoint? If so, how could they have been improved?)

Did technical (lighting, sound, effects) and/or design (set, costume, make-up) elements impact considerably on the performance as a whole? How?

Do you think the intentions of the choreographer/composer/writer/creator of the piece were met? In order to answer this question you must discover a little about the work before watching it.

Some help in finding works to review...

It is possible to view some full-length Musical Theatre productions on-line.

'Cabaret', Kander and Ebb

<https://www.youtube.com/watch?v=IOs82ubFyFQ>

'Into the Woods', Stephen Sondheim

<https://www.youtube.com/watch?v=kqCsQCsinK4>

'Sweeney Todd', Stephen Sondheim

<https://www.youtube.com/watch?v=ug3gBSu89xs>

Arte.tv is a fantastic website on which you can find all types of music performance, there are several full operas (Turandot, Falstaff, Tosca) classical and pop concerts (Bon Iver, Anna Calvi, Tindersticks). There is also a contemporary dance work by the renowned British choreographer Akram Khan:

‘Xenos’ by Akram Khan

<https://www.arte.tv/en/videos/093507-000-A/xenos-by-akram-khan/>

Marquee.tv is a similar site which has a huge amount of theatre (many of Shakespeare’s plays by the RSC). There is some exciting contemporary dance on this site with works by ground breaking International choreographers such as Anne Therese de Keersmaecker and Sidi Larbi Cherkaoui.

‘Puzzle’ by Sidi Larbi Cherkaoui is a challenging piece of combined arts and the whole work can be viewed on youtube

<https://www.youtube.com/watch?v=zwITGJ1tcRs>

‘The Creation’ is a contemporary dance work by the choreographer Mark Baldwin.

<https://www.youtube.com/watch?v=29stmPI3iHA>

‘Revelations’ by Alvin Ailey explores deep grief and holy joy

https://www.youtube.com/watch?v=uAGFJCW_Toc

There are several full length ballets that you can watch on-line

The more repertoire you are familiar with the better.

Practitioner Profile

Choose someone working professionally in the Performing Arts in your area to study.

This doesn't have to be a performer (although it could be).

Here are some other suggestions:

Manager of an Arts venue
Marketing/Publicity Manager
Technical Director
Choreographer
Front of House Manager
Technician
Stage Manager

Find out as much as possible about them and what their job entails, including their qualifications and training; how they became involved in the role; what a 'typical day' involves; what they consider to be the 'highs' and 'lows' of the job etc.

The best way to go about this would be to try to get an interview with your chosen practitioner. (Plan your questions ahead. Another good tip is to record the interview – with the practitioner's permission of course.) If this is not possible, then try to 'speak' to them on-line and you can ask your questions via social media.



<http://resources0.news.com.au/images/2013/05/24/1226648/492572-130525-rev-theatre.jpg>

Future Steps ...

If you are thinking of CTEC Performing Arts as the first step towards a future in the industry, then it's never too early to start thinking about what your next step will be.

A frequent dilemma faced by students is whether to take the Conservatoire or University route. If you want to keep other career options open and continue with a more academic education, then University may be the right choice (and a sensible one considering the overcrowded nature of the profession). Do some research and find out which offer the best courses in areas such as Dance, Music, Drama, Performing Arts, Musical Theatre, Contemporary Theatre etc. UCAS often organises university 'fayres' where you can go and learn more about what is on offer. Once you have narrowed down your preferences to a shortlist, there are usually open days which you can attend and which will help you get a 'feel' for the place and whether you would be happy there.

Conservatoires are a more focused and vocational route into the profession (although most reputable schools now offer accredited degree courses) and often theatrical agents are invited to final showcases.. Check out Arts Educational School, Laban Centre, Northern Contemporary, London Contemporary, London Studio Centre, Laine, LIPA, Mountview, Guildford School of Acting, Central School of Speech and Drama, L.A.M.D.A., Bristol Old Vic etc.

Find information on the following and their importance to Performing Arts practitioners: Head Shots; Show Reels; Equity; The Stage; Theatrical Agents (Professional Representation); Vocal/Voice Reels; Spotlight: Showcases.

Check out the following links for useful information on various aspects of the Performing Arts Industry:

Auditioning for Dance School

<http://www.danceforall.co.uk/audition-tips/>

Auditioning for Drama School

<https://www.youtube.com/watch?v=MaAAnzRPBP4>

Drama School v University

<https://www.thestage.co.uk/advice/2017/university-vs-drama-school-right/>

Finding an Agent

<https://www.thebalancecareers.com/how-to-get-an-agent-1283525>

Getting into Theatre

https://www.youtube.com/watch?v=0zQebR_1JBw

Contact:

If you have any questions about the Performing Arts course please use the email address below.

If you have completed any of the tasks from this booklet please bring them along to discuss in your Performing Arts lessons.

rachael.alexander@wsfc.ac.uk

Rachael Alexander
Head of Performing Arts
Worcester Sixth Form College



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