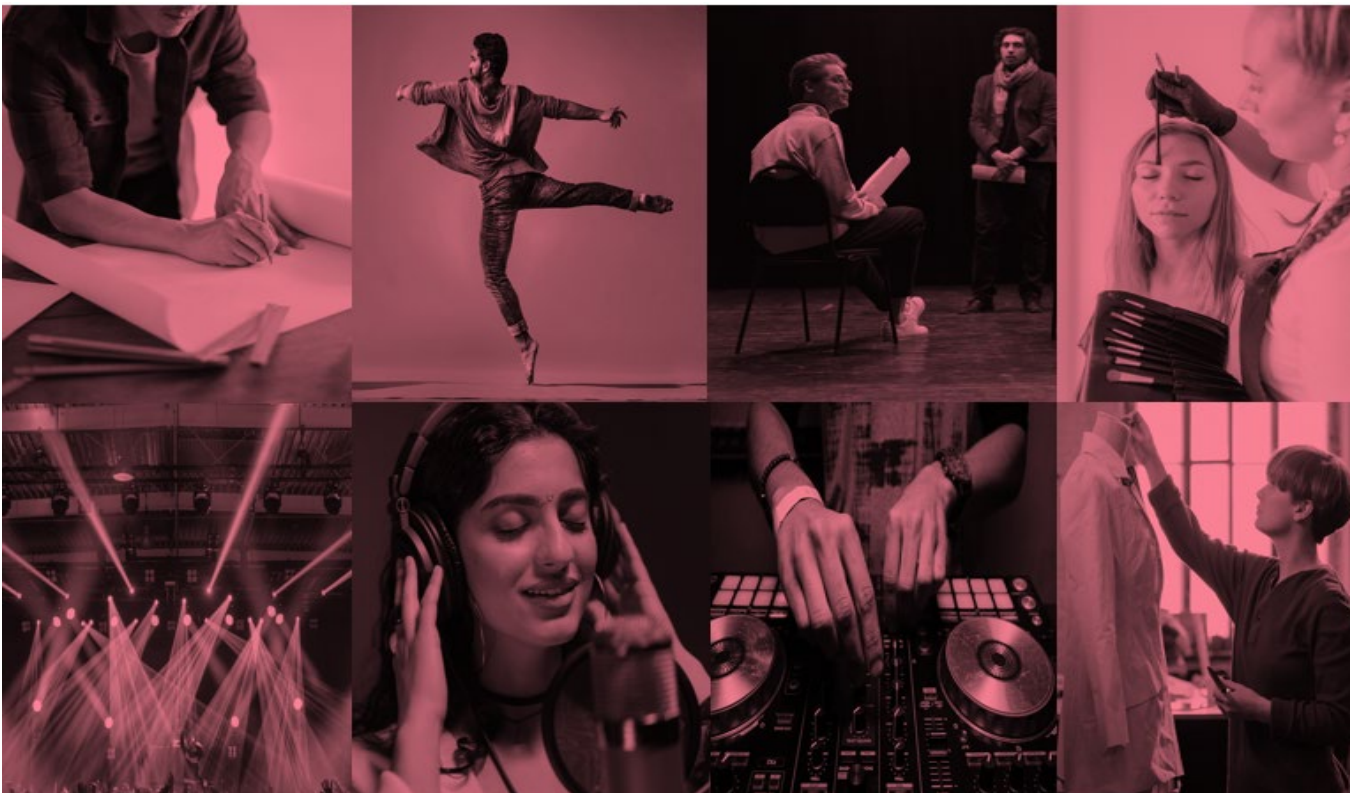


Teacher Notes

Unit 3 Performing Arts in Practice



Unit 3 Overview

Unit 3 introduces learners to areas of the performing arts that need to be considered when responding to an industry commission.

They will respond to a set brief by planning for an event which they will then pitch to a panel. They will need to consider how they will schedule, budget and promote their event. Learners will use extracts of practical examples to support their pitch. They will then evaluate how successful they have been.



Performing Arts in Practice



External - Portfolio



48 GLH (20 hrs)

Plan performance from a brief
Promote and pitch
Evaluate and reflect

7 Tasks



Factors Influencing Proposal



Plans and Outline of Proposal



Timeline, Personnel and Resources



Marketing and Public Relations



Prepare Practical Examples



Pitch



Evaluation



Key Dates

Unit 3 Brief Released

1st January annually

Entry Deadline

21st February – June Series

Submission Deadline

5th May – June Series

Teaching and Learning

Before learners begin to work on the brief and the tasks, you will need to teach them about various aspects of performing arts, for example:

- Job roles in performing arts;
- Named practitioners who work in different fields;
- Named organisations which commission performing arts work – such as the Arts Council;
- Performance spaces and venues;
- Different types of target audience;
- The process of putting on an event, including planning, resources, timelines, what is actually viable;
- Budgeting;
- Promotion, advertising, and marketing, including social media;

It would be helpful for learners to have made their own file of information on these things to refer to when they actually begin the tasks. Items in note form may be used during the controlled assessment but not fully developed responses.

General

Learner: What is this unit all about?

Teacher: This unit is about pitching an idea for an event to a commissioning panel in response to a brief set by the exam board. You will need to produce plans for your event, pitch your idea (including any examples of extracts of practical work which you think best highlight your overall idea). You will then evaluate how successful you have been.

Learner: What do I need to know?

Teacher: You will need to understand how professionals in the performing arts work. Many artists will work freelance (for themselves) and will often bid for funding in order to get their work produced. They will also need to think about how to promote themselves and their work. When artists apply for funding from organisations, they will often have to present a plan for how they will spend the money, then produce an evaluative report on the event.

Learner: The brief says 30 – 60 minutes, do I have to produce practical work for that length of time?

Teacher: No, your **planned** event needs to be for that length of time. Any practical work you produce as part of Task 5 needs to be examples of what the finished piece would be like, not the whole piece.

Learner: Do I need to combine all performance and production disciplines in my idea?

Teacher: No. In task 2 you need to select appropriate performance and production disciplines, but in task 5 you can focus on just one discipline for your practical examples – e.g. the lighting you would want for a concert, costumes for a play. You can use more than one performance discipline, e.g. music for a dance that you have choreographed. You can also use more than one production discipline, e.g. the lighting and costume for a concert. You might even combine this with a performance discipline by playing the music you composed for the concert. You can make reference to these performance and production disciplines as well if you think it will help in your pitch, even if you don't use them in your practical examples.

Learner: Can I just use existing work as it is if it meets the brief?

Teacher: No, this unit isn't about just performing work already written like in Unit 1. This is about you planning an idea for a new event. Existing work can be reinterpreted providing there is enough original material in your overall idea too. e.g. – Matthew Bourne reinterpreted Romeo and Juliet into dance, Jukebox musicals are created using existing material. Musicians may have creative ideas for arrangements, a naturalistic play will have a very different impact if done in a different style – e.g. Splendid Productions have reworked classics such as Antigone and Everyman using non naturalistic techniques. All of these approaches give new life and a different perspective to existing work. Equally you will likely have ideas for completely original pieces of work.

Learner: Can I work with other people on the same idea?

Teacher: No. This is an external assessment and must be your own work and ideas. If you want to use other people to help you demonstrate aspects of practical work for your pitch then this is allowed, but the ideas should be your own.

Task 1

Learner: What do I need to know about for this task?

Teacher: This task assesses your understanding of how and why work is created for specific venues and / or target audiences.

Learner: What do I need to do for this task?

Teacher: In this task you need to include the things you have been influenced by when creating your proposed idea. You need to think about **why** you are creating this piece.

- **social, cultural, political and historical contexts** – (is the work relevant to current issues? Does it have connections to the past? Have you been influenced by any specific local / national context?)
- **mood and style / genre** (are you influenced by a particular style etc? is there existing work in a similar or different style / genre? Is the piece lighthearted and uplifting or more serious and thoughtful? How will this influence your approach?)
- **Performance space / venue** (this will influence the scale of your event and the resources you will need, is it a large scale national event or a more local intimate event? Why?)
- **themes and ideas**
- **purpose** (what do you want to achieve with the piece?)
- **target audience** (who will this be aimed at? For example a Theatre in Education piece on road safety would be very different if aimed at primary pupils compared to adults)
- **the work of practitioners who have created performance work** (are you using any features / approaches to work used by existing professionals?)
- **different types of organisations** (are there any other organisations / performers who produce similar work to the piece you have planned? How might this influence you?)

Learner: How many marks are available for this task?

Teacher: This task is worth **10 marks**.

Task 2

Learner: How is this task different to Task 1?

Teacher: Task 1 was about your overall vision and how you came to your proposed idea. In this task you need to include the details about your piece. Some things you should include are:

- **An introduction to your idea** (title, aim, venue, target audience, length, style etc)
- **Outline of the actual piece** – (relevant to your specific approach – e.g. synopsis, scene breakdown, number of tracks, length of songs, musical numbers, dance etc.
- **Use of performance disciplines** (will this event be all the same performance discipline or will you combine some? Will it be solo, duet or ensemble work?)
- **Use of production disciplines** (you don't need to include every discipline, but comment on anything appropriate e.g. – use of any lighting / sound / set / costume / make up and hair requirements to support your piece.

Learner: How many marks are available for this task?

Teacher: This task is worth **10 marks**.

Task 3

Learner: What do I need to know about for this task?

Teacher: This task assesses your knowledge of the wider performing arts industry, such as your understanding of different jobs roles within the sector, timescales for how long it takes to produce work, budgeting and resources you would need.

Learner: What do I need to produce?

Teacher: You will need to produce an **outline** of the following:

- **Timeline** (how long will it take you to produce the work? – include things such as at what point you will book venues, recruit staff, market the event. How long will it take to develop the work? rehearsal / production time, any dress and / or technical rehearsals, band rehearsals, get in / get out of the venue etc.
- **Outline of Personnel** (what job roles will you need to produce your event? – e.g. will this be a small scale event which you will create and perform in yourself? Even so you will still likely need some other people involved. If it's a larger scale event what other job roles will you need – be realistic.
- **Resources Required** – what will you need for your event? e.g. hiring of instruments, venue, technicians (some venues will include the cost of this).
- **Budget** – While you don't have to know exactly how much things cost, your budget plans need to be realistic and show that you have thought about what you will have to pay for and where your income will come from. What costs will you have? e.g. performers fees (remember they would need to be paid for rehearsals and performance, so there is a connection here to your production schedule too) hire of venue, equipment, materials, other staffing, marketing costs, transport, any royalties if you are using any pre existing work (e.g. music played for a dance piece). Your income will come from the commissioning panel if you are successful in your bid, but will you have extra income – e.g. ticket sales, any merchandise you might sell at the event etc.

Learner: How many marks are available for this task?

Teacher: This task is worth **5 marks**.

Task 4

Learner: What do I need to know about for this task?

Teacher: This task assesses your understanding of the ways in which an artist might promote their work. You will need to think about the most appropriate methods for your event.

Learner: What do I need to produce?

Teacher: You need to produce a **plan** for how you will promote your event. You will need to consider the following (if appropriate for your work, for example if you are producing a Theatre in Education piece of work which will be toured to local schools, then use of billboards and posters will be less appropriate as it is the schools who would book you, so you would need to focus on how you might target them – e.g. through social media, personal contact etc).

- Posters and flyers
- Billboards
- TV and / or radio adverts
- Social media – (targeted posts, reels, use of influencers etc)
- Press releases
- Promotional events – e.g. flashmobs etc
- Interviews
- Adverts in local / national press

Learner: How many marks are available for this task?

Teacher: This task is worth **5 marks**.

Task 5

Learner: What do I need to do for this task?

Teacher: This task is about selecting appropriate examples of practical work which best demonstrate your overall idea, so extracts of work which would feature in your overall event.

Learner: Do I have to produce full examples?

Teacher: No you do not have to produce a full song, piece of music, dance, scene, complete realised design etc. This is about giving a taster of what the work will look like if you receive the money to produce it in full. For example you might compose a melody, choreograph a recurring motif, have a short monologue or series of moments which introduce key characters. For production aspects you might work on some designs, cue sheets, set models, videos / clips of your lighting or sound effects etc. Any examples like this would be fine to use if they demonstrate your overall idea.

Learner: How many examples do I have to use?

Teacher: There are no set number or length to examples, include whatever you think best demonstrates your idea. Remember the point of this task it is to be able to give a taste of the idea to the panel.

Learner: I'm focusing on one performance discipline, do I have to include examples of other performance disciplines too?

Teacher: No, you may want to plan for a straight play / dance / concert etc, so you don't have to create a piece which incorporates all disciplines.

Learner: I'm focusing on one production skill, do I have to include examples of other production skills too?

Teacher: No, you could focus your practical examples on one chosen skill – e.g. lighting for a concert, costumes or make-up and hair for a play, music for a dance etc.

Learner: I want to focus on a production skill, do I have to include performance skills as part of my examples of practical work? Or I want to focus on a performance skill, do I have to include production skills as part of my examples of practical work?

Teacher: No, you could just focus on using some examples of your chosen skill for your practical examples to demonstrate what your overall idea would look like.

Learner: Can I use other people to help me demonstrate an idea?

Teacher: Yes you can, for example you might have someone do a rehearsed reading of an extract of a scene you have written, sing the opening lines of a song you have composed, perform a duet with you. The idea must be yours, but they can help you to bring an extract to life. The other people you use don't necessarily need to have fully learnt the piece, it's just to demonstrate the idea.

Learner: How many marks are available for this task?

Teacher: This task is worth **20 marks**.

Task 6

Learner: What do you mean by a pitch?

Teacher: This is where you will present your ideas to a panel who will decide if the idea is worth giving the funding to. Essentially you need to persuade them to invest in or support your idea. In the Performing Arts industry a professional may often have to promote themselves and / or an idea in order to receive funding or a commission.

Learner: How long does it need to be?

Teacher: There is no set time for this. You need enough time to be able to get your ideas across effectively but if it's too long a panel may lose interest. Anything over 10 minutes may well be too long (depending on how many examples from task 5 you have included).

Learner: Who will be on the panel?

Teacher: We will decide this together, you need enough feedback to be able to use as part of your evaluation (Task 7). We could invite some local performers / practitioners / arts organisations in.

Learner: Do I have to present my practical examples live during the pitch?

Teacher: No, these could be live, pre-recorded and played to the panel as part of your pitch, or a combination.

Learner: I have 3 pre-recorded practical examples of 1 minute each, do I have to play them all together?

Teacher: No, it's up to you how you will structure your pitch. You could demonstrate the practical examples together in one section if you want or you could split them up – e.g. your pitch might start with a short practical example to hook the panel in and gain interest. You may then move on to explain the event in more detail and finish with another example.

Learner: In my pitch am I just reading out my plans from Tasks 1-4?

Teacher: The content from your earlier tasks will certainly help in your pitch, but this is more than just reading out your tasks. You should think about how you will effectively communicate your idea and plans. Keep the structure simple and keep focused on the message – what's the aim of your piece? How do your ideas meet your aim?

Learner: How many marks are available for this task?

Teacher: This task is worth **10 marks**.

Task 7

Learner: What do I have to do for this task?

Teacher: For this task you will evaluate the success of your creative proposal.

Learner: Can I just say it went to plan?

Teacher: You will need to include feedback from the panel and consider whether your proposal met the demands of the brief.

You should include the following:

- **feedback from the commissioning panel** (what did they think about the idea, your marketing approach, your planning etc? – give specific examples)
- **a review of whether your creative proposal fulfilled the requirements of the commission** (reflect on the overall idea – would it work in practice – e.g. was it suitable for your specified target audience, venue etc? Was the style appropriate? Evaluate your planning process – did your plan include the right staff? Did you consider all of the costs? Was the idea practical – e.g. did you choose large scale production aspects for a small intimate venue? Did you choose a large venue for something you would be unlikely to fill with an audience? Was your marketing approach suitable? Is there anything else you might have done? Remember to include examples to illustrate this.
- **strengths and areas for future personal development** (what were your strengths? e.g. do you feel that you had creative ideas but the planning or budgeting needed more work?)
- **action planning and targets for future creative proposals** (what would you do differently if you had to propose work for another commission?)

Learner: How many marks are available for this task?

Teacher: This task is worth **20 marks**.