

# **Planning and Realising The Performing Arts Event**

## **Approach 1-3**

### **AS Unit 2**

**Planning and Realising the Performing Arts Event:-Pre Release Stimulus –Theme of Relationships**

**Approach 1 Starting point, Style and Genre. Chosen Discipline-Drama-other group members; Director, Set Designer**

Style and Genre	Existing Material	Live or Recorded Event 1	Live or Recorded Event 2	Experimentation Idea 1 <b>The Crucible</b>	Experimentation Idea 2 <b>The Memory of Water</b>	Final Idea for Implementation	Outline of Event
Naturalistic theatre	<b>Dancing at Lughnasa</b> Edited to focus on key scenes which highlight the various relationships among the Mundy family: the sisters; the sisters and their brother, Jack; the sisters and Gerry Evans; and the sisters and Michael.	<b>The Crucible</b> Live School Production, 2013.	<b>The Memory of Water</b> Live at Gate Theatre, 2012.	<b>Director</b> Experiment with the idea of soundscape of girls' voices giggling, whispering and chanting as they conjure spirits in the forest with Tituba. Apply the idea to an opening, pre-play soundscape for <b>Lughnasa</b> with focus on vocal techniques eg whispering, topping, crescendo. <b>Set Designer</b> Use of the technique of a reveal window to show the Massachusetts landscape beyond. Create a similar effect with a window in the Mundy home. <b>Actor</b> Use of stillness and positioning downstage to command the attention of the other characters as seen in the role of Abigail. Experiment with this idea for the role of Kate.	<b>Director</b> Character differentiation through voice and facial expression for the role of each sister. Experiment with character differentiation in the portrayal of the Mundy sisters. <b>Set Designer</b> Colour palette of greys, blues and greens and carefully chosen period furniture to reflect the play's themes of death, fractured relationships and lack of resolution. Experiment with these ideas for the creation of a set which would be true to Friel's vision and create a context for Michael's memories. <b>Actor</b> Vocal authority evident in the role of Mary, the middle sister. Use of this approach in the performance of Kate.	<b>Director</b> Creation of the opening soundscape. This will involve research into the festival of Lughnasa eg the dancing, songs, rhymes associated with it. The soundscape could link into Michael's prologue, "When I cast my mind back ..." <b>Set Designer:</b> Creation of "Lughnasa" set, correct in period detail, using a colour palette of browns, greens, purples to convey the Donegal landscape and the emotional poverty of the Mundys' lives. <b>Actor</b> Use of stillness for the role of Kate to achieve control of the other sisters in the "Dance" scene in Act 1.	The event will be an edited version of <b>Dancing at Lughnasa</b> which explores the theme of relationships within the Mundy family. The set will be true to Friel's guidance, correct in period detail and using a colour palette of browns, greens and blues to reflect locations and difficult relationships. Actors will perform in a naturalistic style and links will be provided by Michael's narrative.

## Approach 2 Starting point, choice of Existing Material. Chosen Discipline-Set Design-other group members; Actor, Singer

Existing material	Style and Genre	Live or Recorded Event 1	Live or Recorded Event 2	Experimentation Idea 1	Experimentation Idea 2	Final Idea for Implementation	Outline of Event
<p><b>Sweeney Todd the Musical</b> A selection of material including dialogue and song which represents the malevolent relationship between Sweeney Todd and Mrs Lovett.</p>	Musical Theatre	<p><b>Phantom of the Opera</b> Live at Her Majesty's Theatre, 2013.</p>	<p><b>My Fair Lady</b> DVD of a previous school production, 2011.</p>	<p><b>Set Designer</b> Use of a central chair which rotates or levers backwards to enable characters to disappear. This could be used as a focus for the creation of the barber's room in Sweeney Todd. <b>Actor</b> Use of large gesture and exaggerated movement as seen in the role of Carlotta. This effect could be used to convey the character of Mrs Lovett. <b>Singer</b> Whispers and crescendo to create mood evident in the Phantom's performance of "Music of the Night". Experiment with this in the role of Sweeney Todd.</p>	<p><b>My Fair Lady.</b> <b>Set Designer</b> Rotating tripod flats on castors on which were painted 3 different locations: Covent Garden, Higgin's study and garden trellis for Ascot. Experiment to create locations for Sweeney Todd. <b>Actor</b> Conveying story through voice when not a trained singer eg the performance of Professor Higgins applied to the role of Mrs Lovett. <b>Singer</b> Development of breath control to ensure phrasing captures meaning / intensity as was apparent in "Why Can't a Woman be More Like a Man". Try this idea for the role of Sweeney Todd.</p>	<p><b>Set Designer</b> Rotating flats made from hardboard with the assistance of the technology dept. The flats will have the interior of Mrs Lovett's kitchen painted on one side, the barber's salon on another and a London skyline on the third. The performers will rotate the flats during the performance. <b>Actor</b> Conveying story through voice eg the performance of Professor Higgins-talk/sing. This approach will be developed in the performance of "Priest" for the role of Mrs Lovett. <b>Singer</b> Whispers and Crescendo to create mood as was evident in the Phantom's performance of "Music of the Night". This will be developed in the performance of "My Friends" for the role of Sweeney Todd.</p>	<p>The event will be an edited version of the musical <b>Sweeney Todd</b>. The concept is the distorted relationship between Sweeney Todd and Mrs Lovett. It will begin with the painted flats creating the Demon Barber's salon. Links will be created through projected text on the backdrop. <b>"Have a Little Priest, My Friends and Epiphany</b> are the musical numbers which have been selected. Dialogue from the libretto will also be used to convey the concept.</p>

**Approach 3 Starting Point, Live or Recorded Event. Chosen Discipline-Music- other group members; Singer, Lighting designer**

Live or Recorded Event 1	Live or Recorded Event 2	Existing material	Style and Genre	Experimentation Idea 1	Experimentation Idea 2	Final Idea for Implementation	Outline of Event
<p><b>Yankee Pankee</b> Ardhowen Theatre, Oct 2013. Live performance with pianist and singer and cameo chorus on one song. Cabaret performance using songs from a wide range of music repertoire to tell a woman's life story, linked with personal stories about her relationships.</p>	<p><b>Anything Goes</b> Ardhowen Theatre, Dec 2013. Enniskillen Light Operatic performance with orchestra. Musical theatre composed by Cole Porter which tells the story of Billy Crocker and his attempts to win Hope's love. Song and dialogue used to communicate the romantic and platonic relationships in the performance.</p>	<p>The following songs from <b>Anything Goes</b>:- You'd be so easy to love, Delovely, Let's do it.</p> <p>Other Cole Porter songs will also be included :- So in Love, Every time we say goodbye, In the still of the night.</p>	<p>Cabaret</p>	<p><b>Pianist</b> Piano playing to underscore and punctuate dialogue/ monologue, using the instrumental as seen in "You've Gotta have a Gimmick". <b>Singer</b> Transition between songs using monologue underscored with music as seen in intro to "Getting Married". <b>Lighting Designer</b> The use of angles, colour and intensity to create an intimate performance space.</p>	<p><b>Pianist</b> Play piano to accompany songs to tell the story of relationships / reveal characters' feelings for each other as seen in 'Let's Do it,' contrasted with more melancholic mood of 'You'd be so easy to Love'. <b>Singer</b> Contrasting use of tone, dynamics and expression to convey the different emotions of the character eg the mood of the song in "Delovely" and use of vocals for comedic effect / sense of longing in "You'd be so easy to Love". <b>Lighting Designer</b> The use of colour to reflect the mood communicated by the song.</p>	<p><b>Pianist</b> Piano accompaniment to the songs of Cole Porter to tell a story of a doomed relationship. The playing will create the mood of each song and assist in conveying meaning to the audience. <b>Singer</b> The contrasting use of tone, dynamics and expression to convey the different emotions of the character though the mood of the song. <b>Lighting Designer</b> The use of angles, colour and intensity to create an intimate performance space.</p>	<p>The event will be a cabaret style performance of Cole Porter songs telling the story of a relationship from the moment the couple fall in love. The romantic story will be conveyed through the device of letter reading. A line from the chosen songs will be incorporated into the letter as a link into the musical number. The performance space will be defined through lighting and each musical number will be differentiated through the use of individual colour and lighting intensity. The letter reading will be underscored by the pianist</p>

