

SKILLS AUDIT PERFORMING ARTS

(Start of Assignment Brief 2)

PRACTITIONER	Liberty Dearsley	SIGNATURE	LD
Date Assessed	w/b 01/10/2018		

PHYSICAL SKILLS	Needs Improvement	Satisfactory	Good	Excellent	PASS (120 words) Describe: what we mean by this heading and give some examples of specific skill. Describe the importance of these skills for a professional practitioner – show that you understand what these skills are / mean	MERIT (120 words) Analyse what your strengths and weaknesses are for this skill set (focusing on some specific skills)	DISTINCTION (120 words) How do you know your skill level? What evidence and/or feedback are you basing this on?
	Characterisation			✓		Physical skills within a performance include physical strength and stamina, technique, spatial awareness, working safely and many more. When working in a professional environment it is important to know what these skills are in order to make your performance the best it can be. For example, Characterisation is the ability to create and develop a character via choreography or facial expressions, delivering believable emotions or personalities to the audience. Timing and pace involve the relationship the performer has with the music in their piece. This can	Having not danced before, my knowledge of physical skills was limited. I had little technical experience therefore relied heavily on appearing confident and committed to the simplistic movements I had rehearsed. I was successful at portraying a fun, enjoyable character through my movements and translated the atmosphere of the music through my choreography. Jess mentioned in her feedback I had 'great use of facial expression to show character' which reiterates my success in conveying the right mood. I had an 'excellent response to music'
Facial expression			✓				
Gesture	✓						
Mannerism	✓						
Posture		✓					
Rhythm and tempo			✓				
Weight placement		✓					
Timing and pace			✓				
Relationship			✓				
Reaction/interaction with others			✓				
Proxemics	✓						
Use of space	✓						
Use and manipulation of props	✓						

			include how the movements relate to the contours of the piece as well as how the dynamics of the choreography interpret the music. This is important within the industry as it helps convey an understanding to convey appropriate emotions. <i>pb</i>	and made sure that my movements were in conjunction with the lyrics and beat of the track. This was easier to do because I took a literal interpretation of the lyrics, therefore connected my movements with the rhythms in the track. <i>MH</i>	was a common theme throughout my feedback as people advised I should 'have more variation in movement' and to 'try and use more space'. This will be something I can work on in the future by ensuring that I practice within a larger space more often as this will help me gain a better perception of a performance area and how I should move within it. I will also choreograph travelling movements (such as leaping or adding in some turns) that can aid me in utilising the space more effectively. <i>03</i>
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MOVEMENT SKILLS	Excellent				
	Good				
	Satisfactory		✓		
	Needs Improvement			✓	
	Coordination				
	Balance		✓		
	Weight placement		✓		
	PASS (120 words) Describe: what we mean by this heading and give some examples of specific skill. Describe the importance of these skills for a professional practitioner – show that you understand what these skills are / mean In a performance, movement skills help portray 'physical literacy' within a piece and				
	MERIT (120 words) Analyse what your strengths and weaknesses are for this skill set (focusing on some specific skills)				I am more inexperienced with movement skills in a dance context, however
	DISTINCTION (120 words) How do you know your skill level? What evidence and/or feedback are you basing this on?				I know that my focus was less than it could have been within class rehearsals as Jess

					add to the overall technical portrayal of a dance or movement performance. N6 Movement skills can include a variety of things that can be applied to both dance and acting, however they are more relatable to my solo dance piece. For example, focus and control are integral parts of conveying a professional and composed piece as it is important to keep the integrity throughout; the audience should connect and believe who you are. Pace and Energy are also important to keep momentum within the piece. Moving with impetus creates a sense of held energy which presents a more organic performance, hooking the audience with reactions not actions. R6	movement skills can also be used through any type or medium of performance. I was not as strong at keeping my focus within some of my solo dance rehearsals, however made sure that for the performance I was in character and committed to my choreography. I was attentive in the rehearsals with Jess as she gave me constructive feedback that I could go away and develop within my dance. I was strong at moving with energy through my character and had a good pace which fitted with the music. This energy helped my movements have purpose and helped me to convey a sense of light-hearted fun.	mentioned this to us as a piece of generic group feedback. If I had had more focus, I could have worked harder on developing my movements and analysing how I could work on the feedback I had been given to further improve my dance. This would have benefited my final choreography. However, I know that my energy within my piece was at a good standard from my peer feedback. Some examples of this are 'I loved your energy' and 'your energy really shone through your character', as well as my questionnaire feedback where the atmosphere of my piece was 'uplifting' and 'fun and charismatic'.
Focus and control	✓						
Spatial awareness relaxation	✓						
Movement memory	✓						
Gesture	✓						
Facial Expression							
Characterisation							
Pace, energy							
Trust							
Dynamics							

VOCAL							
	Needs Improvement						
	Satisfactory						
	Good					✓	
	Excellent						
							PASS (120 words) Describe: what we mean by this heading and give some examples of specific skill. Describe the importance of these skills for a professional practitioner – show that you understand what these skills are / mean
							MERIT (120 words) Analyse what your strengths and weaknesses are for this skill set (focusing on some specific skills)
							DISTINCTION (120 words) How do you know your skill level? What evidence and/or feedback are you basing this on?
Articulation							

LEVEL 3 PERFORMING ARTS
 Extended Certificate / Diploma
UNIT 2 Developing Skills and Techniques for Live Performance
 I.V. AWP

LEARNING AIM D

Inflection							Although I did not do a monologue for my solo performance, I did sing in the group song for Project I.D. This involved being able to project well and include the appropriate timing so that our lyrics matched the backing track. This was especially important at the end of the piece where our last line needed to fit exactly with the backing as the tracks had been merged to accommodate our version of the track. As I was a soloist, this meant I was standing in front of a microphone which made our timings even more vital. I know from other performances such as LAMDA exams that my tone is good, and I have good modulation within my voice which is important when providing an audibly engaging performance.	Tari gave us generic feedback about our group performance and the harmonies we were creating. The piece we were singing required a lot of sensitivity and contrast between emotions, therefore Tari reiterated the softness needed within the tone for our performance. I had good projection within my performance however I found singing into the microphone and managing my articulation and pitch difficult as I had not had much experience. I know from other monologues I have done that I have good projection and control over the volume of my voice; this was apparent whilst doing an open-air performance and not using microphones but still understandable to the audience.
Modulation	✓							
Projection	✓							
Register		✓						
Pitch		✓						
Timing			✓					
Breath control			✓					
Use of pause			✓					
Use of pace			✓					
Dialect, accent, sociolect			✓					
Characterisation								
Projection					✓			

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		PERSONAL MANAGEMENT			
		Needs Improvement	Satisfactory	Good	Excellent
<p>PASS (120 words) Describe: what we mean by this heading and give some examples of specific skill. Describe the importance of these skills for a professional practitioner – show that you understand what these skills are / mean</p> <p>Personal management encompasses a variety of skills and attributes a performer should have. It can vary from being punctual in workshops to taking responsibility for your own learning outside of the classes. Being ready to work is such an integral part of being a performer. It includes making sure you are aware of the time you are needed and arriving early, wearing the appropriate attire to ensure you can carry out all of the work, and preparing your body prior to the session to make effective use of time. Having sensitivity is also a key skill for a practitioner as it promotes a safe and respectful working environment where you can take risks and be creative.</p>					
			✓		
	Attendance and punctuality			✓	
	Being ready to work, warming up and cooling down		✓		
	Wearing correct attire and presentation		✓		
	Hair tied back, No jewellery	✓			
	Concentration and focus		✓		
	Learning dialogue and actions			✓	
	Listening and responding positively to direction, instruction and feedback			✓	
	Willingness to experiment and try things out			✓	
Sensitivity and empathy towards others.			✓		
	<p>MERIT (120 words) Analyse what your strengths and weaknesses are for this skill set (focusing on some specific skills)</p> <p>I am good at being punctual and prepared for my lessons, making sure that I am wearing the correct attire and being open and willing to try new ideas, taking risks to create exciting new theatre or performances. However, in some cases, I was weak at wearing the correct attire and taking off bits of jewellery. I was good at listening to Jess and Tari, and believe I responded positively and appropriately to the feedback I was given. I was willing to try out the dance which was out of my comfort zone, and actively sought help from Lily to develop and improve my choreography. This is a strength as it shows I am committed to whatever performance I do and am willing to try new things to</p>	<p>DISTINCTION (120 words) How do you know your skill level? What evidence and/or feedback are you basing this on?</p> <p>I know that I am working at a good level of personal management as I make effective, clear, and informative notes within lessons that I can record my practical work with. This is evident in my notes for the Project I.D. period and the logs I did within it. Through feedback from Jess, I know that I responded positively and developed my dance to some extent by adding in some traveling (although I could have worked on this more). I also know that I have a good work ethic within my practical work which helped whilst doing my evaluation and also had focus when learning the lines for our group song 'It means beautiful'.</p>			



SETTING SHORT AND LONG TERMS TARGETS

SMART TARGETS are an invaluable development tool to a developing practitioner. At the start of some workshops / rehearsals your tutor / director may ask you to set a SMART TARGET. You may also independently set yourself short and long term targets as part of your self-management.

PRACTITIONER'S NAME	Liberty Dearsley
Date target set	12/09/18
Workshop / Rehearsal	

P6
M4
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Short Term Target For The Session

Specific	To help me develop my dance for Project I.D. I have set myself the target of working on my facial expressions during the performance. Specifically, I want to practice my facial expressions to convey a sense of fun and humour alongside my dancing. This is relevant to the song I am dancing to, 'Shotgun' by George Ezra, which has a light-hearted and playful ambience. This is important to put the audience at ease and also portray confidence in my delivery of the mood of the piece.
Measurable	To achieve this, I will practice my 2-minute dance solo in front of a mirror and specifically add certain facial expressions to match my choreography at key moments. An example of this would be on the chorus line 'I'll be riding shotgun' when I look sideways to the audience and need to display a fun, enthusiastic expression such as a smile or wink. I will make sure I know my choreography well so that I am able to focus more on the facial acting aspect of the performance. I will therefore practice my dance every day until the Project I.D show and pay special attention to deciding specific facial expressions to correspond with moments in the dance.
Achievable	I believe this target is achievable as the dancers (of a similar age to me) I have looked at on YouTube for reference are able to convey a story and mood through their expressions as well as their choreography. Therefore, I will ask my company members or teachers to watch my dance and feedback whether the mood I was trying to convey came across clearly, or whether some facial expressions were not as effective. If I need additional feedback, I will go to the creative assistant of the department Lily and ask for further advice and direction specific to facial expressions. I could also film myself and then look back on it for self-analysis and development to help me achieve this target.
Realistic	Being able to convey a mood or emotion via facial expressions is an integral part of performing in a professional environment. Facial expressions need to be clear and strong in order to show the audience a specific moment or feeling in a play or performance. As a performer, telling a story through action is only half of the work;

	<p>if you are trying to portray happiness by jumping around the stage but your face is neutral or in a frown, the message isn't strongly put across and the audience could misinterpret what you are trying to say. This is why having the skill to accurately make an expression that directly corresponds to your mood is so important in the performance industry.</p>
Time	<p>This target is designed to be achieved within the week and a half leading up to the Project i.d. performance which is on the 27th September. I will work on these acting aspects such as facial expressions during all of my future performances and will also make the effort to seek help from the creative assistant if I am struggling or need further specific direction for this time frame.</p>

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