

# The Friary Sixth Form



## Performing Arts Bridging Pack 2024

# Course Expectations



## Introduction

This pack contains a programme of activities and resources to prepare you to start your CTEC Performing Arts in September. It is aimed to be used after you complete your Y11 exams, throughout the remainder of the summer term and over the summer holidays to ensure you are ready to start your new course in September.

The course leader for this qualification is Mr. Hughes – [rhughes@friaryschool.co.uk](mailto:rhughes@friaryschool.co.uk)

Some of your lessons will also be taught by Mrs. Buxton - [hbuxton@friaryschool.co.uk](mailto:hbuxton@friaryschool.co.uk)

### ***What we expect from you?***

- Excellent attendance/punctuality to lessons
- Correct equipment (see list below)
- Correct uniform – smart business wear and lanyard to be worn at all times
- Meet coursework deadlines
- Contribute positively in lessons, rehearsals and extracurricular performing arts events

### ***What you can expect from us?***

- High quality teaching and learning
- Commitment to you as individuals
- Constant support and guidance
- Regular after school booster/revisions sessions and rehearsals
- Submitted work will be marked and assessed within 10 days of handing it in

## Equipment list

- A4 folders (x 4 in total for the two years of study)
- A4 note pad
- Folder dividers (for each folder)
- Pens, pencils, highlighters, calculator

### ***Quick tip:***

You will need access to a computer/laptop at home to continue your homework or independent learning outside of the class room.

# Course Overview



## Performing Arts Level 3 Cambridge Technical: Extended Certificate

The Cam Tech is very similar in structure and style to a BTEC – but it is offered by OCR (Oxford & Cambridge exam board).

It is a 'vocational' qualification – this means the skills learnt can be built upon within higher education or directly within the workplace.

We are offering Level 3 qualifications that award the same amount of UCAS points as an A Level.

This course contains 5 units of varied work based on performances, portfolios and practical assessment.

There is a mix of external assessment (exam) and internal assessment (coursework).

Most units are practically based with written elements and involve performances, presentations and portfolios of work.

External assessments will take place in January and June.

Your work for externally assessed units is created over a 5-hour period across two weeks. The dates for these 'assessment windows' are set by the exam board

You will be awarded a Pass, Merit, Distinction or Distinction\* for the overall course.

If you do not meet your target grade for an external assessment you will be given an opportunity to retake it.

## Course Overview

|   | Title   | Summary  | GLH |
|---|---|--|-----|
| 1 | Prepare to Work in the Performing Arts Sector (E) | -Create a 2500-word portfolio concerning a future role in the performing arts industry based on research.<br>-Audition for a role in the performing arts industry<br>-Create a formal pitch (10 mins) to camera about a role in the performing arts industry | 120 |
| 2 | Proposal for the Commissioning of a Brief (E)     | -Prepare a proposal for a performing arts product/show   | 60  |

|   |                                      |   |    |
|---|--------------------------------------|---|----|
| 3 | Influential Performance Practice (E) | -Explore a practitioner (from across any discipline)<br>-Create two contrasting performances based on an unseen brief<br>-Prepare a 1500 report on the socio-historical context of your practitioner in response to a statement | 60 |
| 4 | Combined Arts (I)                    | -Reinterpret a piece of existing repertoire integrating two or more different art forms into the reimagined performance<br>-Create an ongoing diary/journal of the process  | 60 |
| 8 | Performing Repertoire (I)            | -Research/practical exploration into the repertoire of chosen writer, choreographer, lyricist etc.<br>-Present a performance of repertoire to a live audience   | 60 |

In Y12 we will complete units 1, 3 and 4. In Y13 you will complete units 2 and 8.

# Tasks



*This course is divided into units and the following tasks are going to prepare you for unit 3: Influential performance practice. The focus of this unit is about understanding how theatre practitioners develop their work to reflect particular social and historical situations.*

*By doing this assignment you will learn about genres, styles and periods, social, cultural and historical influences and significant theatrical / performance developments and practitioners.*

*In addition to learning about performance contexts, you will also develop research skills. These will enable you to access a wide range of resources through which you will be able to explore contexts, styles, conventions and methodologies. You will experience being able to select, organise and analyse the material you access, enabling you to present a reasoned argument and, in turn adapt and apply this knowledge to your own performance practice*

## **Task 1 – Unit 3 – Performing Arts Glossary:**

*Consistent and accurate use of subject specific terminology will be an important feature of your written work in all of your sixth form subjects. This task will develop your knowledge of performing arts vocabulary and help you to make accurate and confident use of this in your writing.*

**Find definitions of the words and phrases listed in the glossary section of this bridging pack;** this information will be readily available on the internet but I would like you to **write the definitions in your own words** and, where possible, **include your own examples:**

When you have gathered your definitions and examples, I would like you to present your work as a categorised mind map. You can decide how you will categorise the words but if you are struggling, you could use the categories of 'Style', 'Genre' and 'Techniques'

## **Task 2 – Unit 3 – Exploring Context:**

*We use the word 'context' to describe the back ground to a piece of art; the significant events or ideas from the era when the artwork was created. By understanding the context of an artwork, we can get a better understanding of the themes and messages the artwork presents.*

*For example, on the surface 'Oliver Twist' by Charles Dickens is an exciting story about an orphan's struggle to survive; however, when seen in its social and historical context, it is clear that Dickens wrote the story to expose the poverty and hardships faced by many in Victorian London and the inequalities in society at that time.*

**Choose two contrasting plays or musicals** that you have performed in, or that you know well, and prepare a **presentation** about their **contexts**. Your presentation should last between 5 and 10 minutes and should be accompanied by informative slides (the slides should not duplicate your speech but should supplement it with key points and images). The last slide in your presentation must **include a bibliography** (see task 4). You should aim to include analysis of the following contexts, although the relevance will vary depending on your choice of repertoire:

- **Social / Cultural Context** – How people lived, behaved and interacted with each other in daily life (e.g. religion, family structures, social pastimes and entertainment, morals and values)
- **Historical Context** – Significant local, national or global events that were taking place at the time and have influenced the artwork. *This context may be more complex when the artwork is written in one era but depicts another (e.g. Miller's 'The Crucible' was written in the 1950's but is set in 1690's).*
- **Economic Context** – Unemployment rates, disposable income, economic policy of the time, size and health of the performing arts industry, arts funding and sponsorship.
- **Political Context** – The political structures of the society compared to the political sympathies of the artist: Capitalism, communism, fascism, democracy, dictatorships. *Artists often use their artworks to promote or criticise particular political regimes and ideologies.*
- **Technological Contexts** – Stage technology, communication technology, digital technologies applied to performance and audiences.

### **Task 3 – Understanding the Work of Practitioners**

Research the practitioner Bertolt Brecht. Use your research to create a guide to Brecht, include information on the following:

- The key events in Brecht's life
- His attitudes towards theatre, society, politics
- The key events in his artistic life and the development of his performance style (theory and practice – Epic theatre, The Berliner Ensemble etc)

Cite your research in a **bibliography** (see task 4)

### **Task 4 – Citation and Referencing**

*When creating academic research papers and documents it is important that you acknowledge your research and those who produced it. This is called 'referencing' or 'citing' your research and it is important because it shows that you are giving credit to the producers of your research and not trying to pass their work off as your own. Your references are mainly acknowledged by putting a bibliography at the end of your work; essentially this is a list of all the research you used in your writing, but you should also cite references within your work, especially when you are including quotations.*

Apply the **Harvard Referencing Method** to your work for **tasks 2 and 3**.

This is a specific method of referencing your work with set rules for the order in which the bibliography is laid out and the order in which the information is presented.

The Harvard system is the one used by most universities so it is valuable for you to understand how it works and how to use it. To use Harvard referencing correctly you will need to research it, there are lots of useful websites that will enable you to do this.

# Glossary



|                 |             |                   |
|-----------------|-------------|-------------------|
| Tragedy         | Epic        | Blank Verse       |
| Comedy          | Naturalism  | Iambic Pentameter |
| Farce           | Tableau     | Aside             |
| Proscenium Arch | Antagonist  | Cyclorama         |
| Mise-en-scene   | Duologue    | Text              |
| Satire          | Protagonist | Blocking          |
| Melodrama       | Antagonist  | Proxemics         |
| Cue             | Diction     | Dialogue          |
| Monologue       | Subtext     | Stage directions  |
| Fourth Wall     | Auditorium  | Wings             |
| Catharsis       | Denouement  | Euphemism         |
| Irony           | Parody      | Dramatic Irony    |



# Additional Reading



Wallis and Shepherd, (2018). *Studying Plays*, Bloomsbury Academic

Graham, S, (2014). *The Frantic Assembly Book of Devising Theatre*, Routledge

Benedetti, J (2016). *Stanislavski: An Introduction*, Methuen

Unwin, S. (2014) *The Complete Brecht Toolkit*. Nick Hern Books

# Supporting Resources



## **Cambridge Technicals Level 3 Performing Arts Student eTextbook**

Judith Adams, Maria Ferreiro Peteiro, Mary Riley

ISBN: 9781471876929

Published: 28/10/2016

NT Live:

[https://www.ntathome.com/?gclid=EAlalQobChMIuJuZjOTc7wIVA-ztCh0i0ArrEAAAYASAAEgLiAPD\\_BwE](https://www.ntathome.com/?gclid=EAlalQobChMIuJuZjOTc7wIVA-ztCh0i0ArrEAAAYASAAEgLiAPD_BwE)

Globe on Screen:

[https://www.shakespearesglobe.com/watch/?gclid=EAlalQobChMI4umooOTc7wIVC-vtCh3tkwQVEAAAYASACEgLCg\\_D\\_BwE](https://www.shakespearesglobe.com/watch/?gclid=EAlalQobChMI4umooOTc7wIVC-vtCh3tkwQVEAAAYASACEgLCg_D_BwE)