

The Friary Sixth Form



Performing Arts Bridging Pack 2025

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

Some of your lessons will also be taught by Mrs. Buxton - 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. -Audition for a role in the performing arts industry -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) | <ul style="list-style-type: none"> -Explore a practitioner (from across any discipline) -Create two contrasting performances based on an unseen brief -Prepare a 1500 report on the socio-historical context of your practitioner in response to a statement | 60 |
| 4 | Combined Arts (I) | <ul style="list-style-type: none"> -Reinterpret a piece of existing repertoire integrating two or more different art forms into the reimagined performance -Create an ongoing diary/journal of the process | 60 |
| 8 | Performing Repertoire (I) | <ul style="list-style-type: none"> -Research/practical exploration into the repertoire of chosen writer, choreographer, lyricist etc. -Present a performance of repertoire to a live audience | 60 |

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

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 8 – 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 8 – Exploring Practitioners:

Prepare a 5 – 8 minute presentation which analyses the work of either Marshall Brickman, Rick Elice or Andrew Lippa (these are the creators on The Addams Family Musical).

Focussing on your choice of two musicals from their repertoire, your presentation should include the following points:

1. A brief plot summary, including information about characters and sub-plots
2. Details about how the original performances were received by audiences and critics
3. An explanation and comparison of the themes and issues explored both pieces

Include a bibliography at the end of your work that lists all the source materials you have used to gather information (web addresses, books, articles etc). All of your work must be in your own words, you are not allowed to copy and paste material from websites.

Task 3 – 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**.

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.

Task 4 – Performance Audition.

As part of your course you will be performing in the school production of The Addams Family Musical, the show is on 4th, 5th 6th December and your performance will be assessed as part of your unit 8 coursework. To get ready for this production either:

Prepare a song from the show; you will need to find a song with a suitable backing track on YouTube.

Or prepare one of the following short monologues:

Gomez

Yes. Well. My disclosure is in the form of a fairy tale. Once there was a man who had a beautiful wife and two beautiful children. A humble man, I say, and yet within his breast beat the heart of a loyal and steadfast husband who treasured his wife and worshipped the ground she walked on.

Thank you.

(He sits.)

(MORTICIA looks at him. He rises again and continues--)

And one day, a fox appeared and gave him a beautiful box of rare wood and Spanish leather... "What's in the box?"

asked the kindly man. And the fox said, "A little secret.

Nothing important. But you must never ever open it. And

the man took it home and his beautiful wife said, "Let's

open it anyway." And the kindly man said, "Don't push it,

honey. We got a good thing going." And they never did open

it. And everyone lived happily ever after.

(looks hopefully at his wife)

Full Disclosure!

Grandma

Me! Me! Me! Age before beauty!

(stands)

The chalice!

(drinks and looks at Pugsley)

The kid and I had a little heart-to-heart before. I told him to use his time wisely. Look who's talking - how much time have I got left? I'm a hundred and two, I have shingles and arthritis, and when I break wind it could start the windmills on an old Dutch painting. But I've still got one more round in me. Call me Cougar, but five'll get you ten there's a couple of 90-year-old hotties out there just waiting to chow down on a Grandma sandwich. Full Disclo...Full Disclo...

(realizes something)

I just peed.

You need to be ready to do your Task 2 presentation and your Task 4 audition in the first week of the course.

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=EAlaIQobChMIuJuZjOTc7wIVA-ztCh0i0ArrEAAAYASAAEgLiAPD_BwE

Globe on Screen:

https://www.shakespearesglobe.com/watch/?gclid=EAlaIQobChMI4umooOTc7wIVC-vtCh3tkwQVEAAAYASACEgLCg_D_BwE