BTEC LEVEL 3:

National Extended Certificate

Performing Arts: Acting.



Name:

Hello and welcome to your new course! I am so pleased and excited that you have chosen to study Drama in sixth form.

I know things are a little strange at the moment and really don’t want you to miss out whilst learning from home! So, I have put together a fun activity pack to keep you occupied and prepare you for the course on returning to school!

In Btec Level 3 you will be taught be Miss Comiskey for 6 lessons a week. This is a two-year course with a BTEC Level 3: National Extended Certificate in Performing Arts.

The aim for this booklet is to introduce you to Unit 1: Investigating practitioners work. This booklet will include research tasks and information regarding Unit 1. This is an exam unit. This unit is a written exam only.

Kind Regards,

Miss Comiskey

CComiskey@stj.kent.sch.uk

BTEC LEVEL 3: Course information.

Btec Level 3: Performing Arts Acting is a two-year course. Through year 12 and 13 you will study 4 units. Within these 4 units 3 are mandatory (must be studied and not an option to the teacher) 1 optional (teacher’s choice to suit the class).

Mandatory units: All three must be studied.

Unit 1: Investigating Practitioners work. – Externally Marked

Unit 2: Developing Skills and Techniques for Live Performance. – Internally Marked.

Unit 3: Group Performance Workshop. – Externally Marked

Optional Units: Teacher to pick 1: All units below are internally marked.

Unit 18: Interpreting Classical Text for Performance.

Unit 19: Acting Styles.

Unit 20: Developing the voice for performance.

Unit 21: Improvisation

Unit 22: Movement in performance.

Course Expectations:

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| Kit:  | During double lessons all students are expected to wear kit. You must wear kit every lesson. Kit must be appropriate. Failure to wear kit will go towards your rehearsal grades. Consistent failure to bring kit to rehearsal will result in detention.  |
| Behaviour:  | During the year you will be consistently reviewed. You will be marked on your behaviour throughout the course. You will be expected to focus consistently throughout the rehearsal working well with others to create performance.  |
| Homework/ Coursework:  | During the course you will be set homework and coursework. You will be expected to consistently work on your work both in school and at home. You need to supply your work for marking once a term.  |
| Classwork:  | Within class we will be working on coursework also you will be required to access your work both on home computers and school laptops. The best way to do this will be to save your work onto One Drive.  |
| Attendance:  | Performing Arts is heavily reliant on attendance. Failure to attend lessons will be detrimental to your group and your performance. You must attend all lessons.  |
| Extra Rehearsals:  | You will be required to attend rehearsals after school. This will be to ensure you can get the best possible use of the Drama space and allow you to achieve your best possible grade.  |
| Performances:  | Within Drama it is essential you perform to an audience. This is a requirement from BTEC. You will perform both in lesson time and in Performing Arts showcases.  |
| Workshops/ Trips:  | Within the course you will be required to attend workshops and trips. These will be organised for your benefit and it is vital for both your performances and coursework you attend. These will be at a cost, but we will make sure the cost is as accessible as possible.  |

Task: Spelling:

Anagram: These jumbled words are Acting skills needed to show success to within BTEC. Please rearrange the words in the box next to the anagram.

Option: Gestures, Stage Directions, Contextual Factors, Practitioner, Pitch, Energy, Use of Pause, Mood, Facial Expression, Movement Memory, Tone of Voice, Projection, Climax, Spatial Awareness, Genre, Atmosphere.

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Task: Definition:

During year 9 you will learn a variety of new skills. It will become important to know these skills and what they are. Please use a search engine or BBC bitesize to find the definition for the following skills.

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| --- |
| Styles of Drama:  |
| Naturalistic:  |  |
| Non-Naturalistic:  |  |
| Physical Theatre:  |  |
| Theatre in Education:  |  |

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| --- |
| Performance Skills:  |
| Characterisation |  |
| Co-Ordination |  |
| Modulation |  |
| Inflection  |  |
| Line Memory  |  |
| Articulation |  |

|  |
| --- |
| Key Words |
| Target Audience |  |
| Theatre Practitioner  |  |
| Narration  |  |
| Monologue  |  |
| Mime |  |
| Contextual Factors |  |

Task: Definition Match up.

Match the correct Definition with the key word.

Draw a line to match them up.

|  |  |
| --- | --- |
| Pitch  | The way you stand/ hold your body.  |
| Projection  | using the face to show mood, emotion, feeling and responses |
| Posture  | The feeling/emotion in the voice |
| Gesture  | The amount of distance or space between actors, the amount of space between actors and audience |
| Facial Expression  | Clarity of voice.  |
| Articulation  | The highness or lowness of a sound |
| Tone of Voice.  | Movement of hands to express idea, feeling or mood |
| Proxemics.  | Enables audience to hear the voice  |

Unit 1: Investigating Practitioners work:

Unit Introduction:

Understanding the contextual factors that have influenced and informed the work of performing arts practitioners has an important role in developing your own professional practice and understanding of features, such as response to a theme, performance styles, genre and purpose. A personal evaluation of the work is important; judgements need to be based on effective research and secure critical analysis. In this unit, you will develop skills that allow you to investigate the work of influential performing arts practitioners. You will identify the contextual factors that influence their work and critically analyse key information, such as creative intentions, performance, production and repertoire in order to develop and communicate independent judgements. To complete the assessment tasks within this unit, you will need to draw on your learning from across your programme. This unit will give you skills in research, critical analysis and extended writing that will support your progress to higher education. As a performing arts practitioner you will need to have a good understanding of the work of influential practitioners to inform your own work and professional practice.

Summary of assessment

This mandatory unit will be assessed through a task and completed under supervised conditions.

The task is formed of two parts, Part A and Part B. Part A will be issued to learners four weeks before the timetabled session for Part B.

Part B is taken under supervised conditions in a single session of 3 hours timetabled by Pearson.

The number of marks for both versions of the task in 60.

The assessment availability is December/January and May/June each year.

Task: Questions. Please answer in full sentences with detailed answers.

1: What is a Theatre Practitioner?

2: What is meant by style in theatre?

3: What is meant by Genre in Theatre?

4: Name and describe 3 different Theatre styles:

5: Name and describe the ideas of 4 Theatre Practitioners:

Unit 1: Learning Aim A:

During Unit 1 you will need to study the following Theatre practitioners.

* Steven Berkoff
* Bertolt Brecht
* Peter Brook
* Complicite
* Dv8
* Frantic Assembly
* Kneehigh
* Stanislavski.

Task: Fact files:

Create Fact files for the following 3 practitioners; Each Factfile needs to be minimum of a page using reliable resources. This can be in bullet point form.

Steven Berkoff

Bertolt Brecht

Stanislavski

Task: DV8:

Led by: Lloyd Newson

Founded in 1986 in London

Style: Physical Theatre.

DV8 are arguably among the main practitioners of Physical theatre. They focus on looking at the dramatic potential that can be unlocked from a political movement. Their work is often described as existing at a crossroads where dance, sound and drama meet. DV8 are well known for using Physical theatre to explore complex aspects of human relationships and social or cultural issues

DV8 Physic al Theatre's work is about taking risks, beautifully and physically, about breaking down the barriers between dance and theatre and, above all, communicating ideas and feelings clearly. It is determined to be radical yet accessible, and to take its work to as wide an audience as possible.

In DV8’s production, Can We Talk About This? the director and performers used Physical theatre to express extremely complicated and delicate political and social issues. The main theme of the production looked at multiculturalism, separatism and militant Islam. Words and bodywork were combined to express what’s sometimes difficult to put into words alone.

Have a watch of the following videos:

<https://www.dv8.co.uk/media-portal/explore-our-videos/ann-cryer>

<https://www.dv8.co.uk/media-portal/explore-our-videos/can-we-talk-about-this>

Answer the following questions; please use full sentences and detail your answers. TAKE YOUR TIME DO NOT RUSH.

1: Are these performances effective? Give examples of success within your answer.

2: How have DV8 used Physical Theatre to tackle to this political topic.

3: Which scene’s physicality had the most impact for you? Why?

4: Joy Constantinides delivers a monologue in which she plays Ann Cryer, a former British Labour Member of Parliament for Keighly, while holding a cup and saucer. Ann Cryer speaks of difficulties she faced in raising issues of forced marriage in the Houses of Parliament. What is the difference between forced marriages and arranged marriages? Should parents be allowed to force their children to marry partners the family deems suitable?

Task: Practical Task.

1. Conduct a short interview with a peer, friend or family member about a topic that they are passionate about. Then, transcribe the interview.

 2. Choose the most important sections of the interview and edit them together so that the remaining script is not more than 3 minutes long.

3: Re create this interview into a piece of movement. Miss Comiskey will watch these when we start the course.

Consider how you can use movement simple and creatively to bring this interview to life.

Task 6: Roles in Theatre:

Theatre is created by not only performers but a number of different creatives coming together to bring a performance to life. Use the bitesize link below give a definition of each role within the theatre. DO NOT COPY AND PASTE.

|  |  |
| --- | --- |
| Role  | Definition |
| Director  |  |
| Producer |  |
| Performer  |  |
| Costume designer |  |
| Lighting designer |  |
| Sound designer  |  |
| Stage manager |  |
| Understudy |  |

<https://www.bbc.co.uk/bitesize/guides/zhx3pg8/revision/1>