Holy Trinity School
A Church of England Secondary School

OCR Cambridge Technicals Performing Arts

Year 12 Transition Work

Why study Cambridge Technicals Performing Arts?

1. Performing Arts is a place to express yourself creatively in your chosen artform and explore the work of significant Practitioners who have influenced the fields of Musical Theatre, Theatre Production, Acting, Dance and Music. Whilst building your skills as a performer or production team member you will also explore the world of work in the Performing Arts and develop valuable transferable skills. As either a single double or triple student it is ultimately a subject where you can explore your passion for your chosen Performing Art.

2. This course is the perfect foundation for progressing onto higher level Dance, Drama, Musical Theatre and/or Performing Arts courses, directly into the performing arts industry or onto any higher educational courses/apprentices. The course aims to nurture confidence and self-esteem, develop performance skills and the ability to work with others and cultivate creativity and imagination, so whether you want to pursue a career as a performer, teacher, doctor or lawyer this course will provide you with a vast array of highly sought after, transferable skills and general knowledge which could help to lead you anywhere.

Performing Arts at a glance

1. *The course is split in two types of Units, Core and Pathway which will be covered over the two years, the balance of these units will depend on the qualification level and the pathway chosen.*
2. *The Core Units are a mixture of practical and written exams, which are all assessed externally. In addition, students will also take a range of moderated Units, based on their chosen Pathway which will be marked by teaching staff and externally moderated.*

The purpose of the transition work

For their transition work students will select a practitioner in their chosen pathway, research the practitioner's repertoire/body of work, prepare a presentation/written statement and a performance from the chosen practitioner's repertoire.

The transition work set is intended to give students a taste of the kind of research, practical work and written tasks that they will undertake on the course. This course is very much individualised to each student and led by the interests they have in their particular pathway; therefore, this transition work will allow students to make decisions about the focus for their final tasks.

This work must be completed before starting with us in September as we will be listening to the presentations and watching the performances in our first lessons together.

If you need assistance, please email Mrs Sarah O'Neill on soneill@holytrinitycrawley.org.uk

Transition tasks:

1.) *Choose a practitioner working in your pathway with a significant body of work e.g. for Acting, Stephen Berkoff, for Music, Aretha Franklin or for Musical Theatre, Lin Manuel Miranda (these are just are suggestions) It is important to choose someone you feel connected to and passionate about.*

2.) *Research the context in which your chosen Practitioner was/is working. You should consider the following contextual influences:*
   - *Social – what was happening in the society around your practitioner which influenced them?*
   - *Cultural- were there other performers who influenced your practitioner?*
   - *Historical – were there historical events which affected how your practitioner worked/thought?*

3.) *Research the practitioner's repertoire or body of work. Can you see connections between the context in which they were working and the performances they wrote/devised?*

4.) *Use your research from task 2 and 3 to prepare a two-minute presentation on your Practitioner. The presentation should be presented on PowerPoint. The presentation should include the following elements:*

- *Summary of the context in which your chosen practitioner was working*
- *How the context influenced your practitioner and their work*
- *Explain the impact/links between the context and the practitioner's work*
- *Explain your chosen performance and why you selected this piece, in relation to what you know about your practitioner*

5.) *Fully prepare, rehearse and learn a piece of performance from your chosen practitioner's repertoire. This should last at least 2minutes and no longer than 3 minutes, with no scripts. For Theatre Production students please prepare a cue sheet and plan for a scene from any play – you will need to be able to present your work as your 'performance'.*
The performance will be graded using the following criteria:

Unit 3 Influential Performance Practice **Mark Scheme** **SPECIMEN**

Question	Teaching content	Marks	Descriptor for levels of response
2		0	• No rewardable material.
	LO2, LO3	1-6	• Basic technical ability demonstrated. • No explicit links are made to the statement. • Little or no contrast demonstrated. • The presentation is unstructured.
		7-12	• Some technical ability demonstrated. • An attempt to make links to the statement is made. • Some contrast demonstrated. • The presentation has a basic structure.
		13-18	• Adequate technical ability demonstrated. • Clear links to the statement are made. • Adequate contrast demonstrated. • The presentation has some clear structure.
		19-24	• Sustained technical ability demonstrated. • Clear links to the statement are made and creative intentions are communicated. • Clear contrast demonstrated. • The presentation is clearly structured.
		25-30	• Accomplished technical ability demonstrated. • Clear links to the statement are made and creative intentions are communicated consistently throughout. • The demonstration of the contrast is sophisticated throughout. • The presentation is clear, fluent and engaging.

6.) *A written report which explains your approach to your performance (500-700words) This should include:*

- *Explain your artistic intention with your performance – what do want your audience to feel?*

- *this intention links to your knowledge of your chosen practitioner*
- *Re earsal process and evaluate how you improved your piece as you rehearsed it*
- *obstacles you found in the rehearsal process and how you overcame them*

The written report will be graded using the following criteria:

Unit 3 Influential Performance Practice **Mark Scheme** **SPECIMEN**

Question	Teaching Content	Marks	Descriptor for levels of response
1		0	• No rewardable material.
	LO1, LO2, LO4	1-6	• Report shows a basic and limited knowledge and understanding of the influence and practice. • Research practice is basic. • A basic description of some the influences is made, with no link to the statement. • There is no evidence of evaluation. • The report is unstructured.
		7-12	• Report shows some appropriate knowledge and understanding of the influence and practice. • There is some clear research practice. • A description of the main influences is made with an attempt at making links to the statement. • Evidence of evaluation is limited. • The report has a basic structure.
		13-18	• Report shows clear knowledge and understanding of the influence and practice. • Research practice is adequate. • A detailed description of the influences is made, with some links to the statement. • There is some clear evidence of evaluation. • The report has some clear structure.
		19-24	• Report shows thorough knowledge and understanding of the influence and practice. • Research practice is competent. • A thorough description of the influences is made, with relevant links to the statement. • There is clear evidence of evaluation. • The report is clearly structured.
		25-30	• Report shows comprehensive knowledge and understanding of the influence and practice. • Research practice is coherent. • A comprehensive account of the influences and impact is given in relation to the statement. • There is clear evidence of well-structured evaluation. • The report is clear, fluent and logically structured.

Further Resources/Wider Reading:

General/Context

Research and data Arts Council web page on why culture matters and their research to support this
http://www.artscouncil.org.uk/research-and-data

British History Timeline Useful for comparisons between a practitioner and world events
http://www.bbc.co.uk/history/british/launch_tl_british.shtm

Why do art and culture matter? Arts Council website useful to initiate research, find documents and papers.
http://www.artscouncil.org.uk/

Research Tips for Secondary School Students A useful link to assist learners with research skills and processes.
http://www.teenissues.co.uk/research-secondary-school-students.html

Acting

Wider Reading:

https://www.bohuntsixth.org/wp-content/uploads/2019/10/Drama.pdf

Websites:

https://www.nationaltheatre.org.uk/ and National Theatre on YouTube

https://www.rsc.org.uk/

Shakespeare's plays, listed by genre Information on Shakespeare's plays by genre
http://www.opensourceshakespeare.org/views/plays/plays.php

A: The History Victoria and Albert Museum information on the history of theatre http://www.vam.ac.uk/page/t/theatre-history/

Shakespeare's Globe: Discovery Space Packed with everything from backstage interviews to academic research papers http://www.shakespearesglobe.com/education/discovery-space

Acting Techniques Taught in Acting Schools: Information to Guide Your Choice of Acting Classes Useful educational site to lead learners through the production process http://www.acting-school-stop.com/acting-techniques.html

Music

Wider Reading:

A History of Western Music by Burkholder, Grout and Palisca

Pop Music: The Text Book by Toby Bricheno, Peter Nickol, Julia Winterson

Quick Guide to Dance Music by Ian Waugh

Rock Music Styles by Katherine Charlton

The Story of Music by Goodall, H. (2013)

Websites:

The Great Composers A guide to all the great composers from Bach to Wagner http://www.classical-music.com/great-composers

Musical theatre

Wider Reading:

Musicals: The Definitive Illustrated Story Hardcover by DK (Author), Elaine Paige (Foreword)

Musical Theatre: A History Paperback by John Kenrick

Studying Musical Theatre: Theory and Practice Paperback by M. Taylor & D. Symonds

Websites:

https://musicaltheatreresources.com/

http://www.theatrehistory.com/american/musical030.html

https://www.kwf.org/

https://officiallondontheatre.com/schools-resources/education-packs/

https://www.ibdb.com/

Theatre Production

Wider reading

ge M ement, The Essential Handbook by Gail Pallin

Prod on Notebooks: Volume 1& 2, Theatre in Process by Mark Bly

Websites

https://www.magmouse.co.uk/history-of-technical-theatre/

https://wdmtheatre.org/tech-and-the-theatre/

https://artsemerson.org/2012/11/27/from-spark-to-hologram-a-timeline-of-theatre-technology/

https://www.nypl.org/blog/2023/02/16/ruth-mitchell-stage-management-and-invisible-backstage-labor

https://www.youtube.com/watch?v=6AoMpN3VVyM

https://www.theatrecrafts.com/pages/home/topics/stage-management/the-prompt-book/

https://awesomestagemanager.wordpress.com/2012/02/25/rehearsal-scheduling/