



BTEC Tech Award in Performing Arts

Mrs Wilson



What is a BTEC Tech Award?



New to BTEC at Key Stage 4?

What are BTECs?

Chosen by **over a million students** every year, BTECs are vocational qualifications designed to help your students succeed. Students develop knowledge and understanding through **applying their learning to work-related contexts**, and gain the **skills they need** for further study and employment.

What are BTEC Tech Awards?

Designed **specifically for schools**, BTEC Tech Awards are brand new Level 1 and Level 2 qualifications for first teaching in September 2017. Complementing GCSEs and providing a first glimpse into a professional sector, these qualifications assess students through assignments and **tasks (including performance) rather than traditional exams**.

[No Title]

BTEC Tech Awards have been specifically designed:



for 14-16 year olds in schools



to give students a hands-on taste of the sector, and the skills and confidence to take their next steps



to count in the 'open group' of Progress 8.

Why choose BTEC Tech Award in Performing Arts?

- Assessed with **performance-based tasks and assignments**, rather than written exams.
- Content to **interest and engage** your KS4 performing arts students.
- **Planning and teaching made simple:** all the support materials you need and a performing arts specialist on hand.
- **Clear progression** onto Level 3 study for students who want to explore performing arts further.
- **Differentiated grading** across both Level 1 and Level 2, with equivalency to the new GCSE grades.

How is the course structured?



EXPLORE

Component 1 – Exploring the Performing arts
Internally assessed assignments
30% of the course



DEVELOP

Component 2 – Developing Skills and Techniques in the
Performing arts
Internally assessed assignments
30% of the course



APPLY

Component 3 – Performing to a Brief
Externally assessed task
40% of the course



EXPLORE – Component 1



Exploring the Performing Arts

Aim: To get a taste of what it's like to be a professional actor

Assessment: Internally assessed assignments

Weighting: 30% of total course

During component 1 we will look at different performance styles, creative intentions and purpose of pieces of drama. We will also investigate how practitioners create and influence what they perform.

This component will mix practical sessions with a portfolio of research and information.

Drama Practitioners of the Early 20th Century

Konstantin Stanislavski (1863 – 1938)

- Stanislavski was a pioneering actor and director who brought Naturalism to the stage.
- He believed actors should research scripts and relate to their character's motivations by delving into their own emotions.
- Co-founder of the Moscow Art Theatre, Stanislavski created the first acting training programme called 'The System'.
- As naturalistic acting grew in popularity 'The System' was adapted in the U.S. into 'The Method'.



Edward Gordon Craig (1872 – 1966)

- Craig was a visionary set designer who developed the idea of using steps to create levels on stage.
- He abandoned 'Naturalism' believing in abstract sets that were symbolic of the play as a whole.
- Craig used new technology to create atmospheric effects through areas of light, shadow and colour.
- His most radical concept was to use neutral moveable screens instead of realistic scenery.



Antonin Artaud (1896 – 1948)

- Artaud is regarded as the inspiration behind 'Experimental Theatre' and 'Performance Art'.
- He rejected realistic dialogue and believable psychological character, in favour of 'Total Theatre' using light, movement and sound.
- He created the 'Theatre of Cruelty'; a concept that pushed the audience's feelings to such an extreme it was almost painful.
- Artaud imagined the audience imprisoned by the action and experimented with audience positioning.



Bertolt Brecht (1898 – 1956)

- Brecht was a pioneer of political theatre and believed drama should educate.
- He founded the 'Berliner Ensemble' and created the 'Verfremdungseffekt' (alienation technique).
- Brecht broke down the illusion of the 'Fourth Wall' by distancing audiences from the action thus preventing their emotional involvement with the characters.
- He created 'Epic Theatre' with songs, explanatory placards, unnatural lighting, projection screens, spoken stage directions and the actors directly addressing the audience.



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FRANTIC ASSEMBLY

Drama Terms

The first stage of being able to talk or write about a play or acting performance is to investigate characters' thoughts, feelings and relationships.		None of these	The Basics	Movement
			Gestures	Facial expressions
Protagonist	The central character 	Antagonist	A character who acts in opposition to the protagonist 	
Monologue	A long speech to the audience or another character on stage	Soliloquy	A monologue where characters share their thoughts with the audience 	
Dialogue	A scene between two characters 	Aside	When a character speaks to the audience and the other characters do not hear	
Denouement	The end of the play when all loose ends are neatly tied 	Dramatic Irony	When the audience knows something that a character does not 	
Proxemics	The use of closeness or distance between characters to make a point 	Blocking	The precise movement and positioning of actors on stage 	
Masking	Standing in front of other actors, obscuring them from the audience	Upstaging	Diverting the audience's attention away from the main performance	
Status	Authority or importance 	Facial Expressions	The way actors show their characters' feelings using their face 	
Stage Directions	Instructions from the playwright to the actors and stage crew 	Set	The way the stage is configured and 'dressed' with furniture and backgrounds 	

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Drama Practitioners 2

Vsevolod Meyerhold (1874 – 1940)

- Meyerhold was a theatrical innovator who developed a symbolist style of theatrical representation, breaking away from realism.
- He believed movement, gesture, space, rhythm and music were the key theatrical components.
- Meyerhold set up theatre studios to train and prepare actors for his physically demanding productions.
- He founded his own 'Biomechanics' company that combined acting and physical training to 'teach the body to think'.



Jerzy Grotowski (1933 – 1999)

- Grotowski was a leading figure in avant-garde theatre.
- He saw his work with actors as a 'scientific study' and 'spiritual conquest'.
- Grotowski believed the audience should feel part of the performance, often building scenery around them.
- He is best known for his work on 'Poor Theatre' that removed all non-essentials, for example, sets, costumes and lighting, in an effort to intensify the relationship between the actors and the audience.



Peter Brook (Born 1925)

- Brook is a prolific theatre and film director who founded the 'International Centre of Theatre Research'.
- Influenced greatly by Antonin Artaud, Brook rejects the need for traditional performance spaces, stripping theatre down to its basics.
- 'I can take any empty space and call it a bare stage. A man walks across this empty space whilst someone else is watching him, and this is all I need for an act of theatre to be engaged.'*
- Peter Brook - The Empty Space (1968).



Augusto Boal (1931 – 2009)

- Boal was a pioneering theatrical director, writer and politician who founded the 'Theatre of the Oppressed'.
- He created various games and warm-up exercises for actors which have influenced the development of 'Community Theatre' and 'Theatre in Education' (T.I.E.).
- Boal created 'Forum Theatre' in which members of the audience were allowed to stop the performance and suggest alternative actions.
- He developed 'Invisible Theatre' that took place outside the theatre. Actors would perform in public places such as shopping centres without the knowledge of the audience.



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DEVELOP – Component 2



Developing Skills and Techniques in the Performing Arts

Aim: To develop skills and techniques in acting.

Assessment: Internally assessed assignments

Weighting: 30% of total course

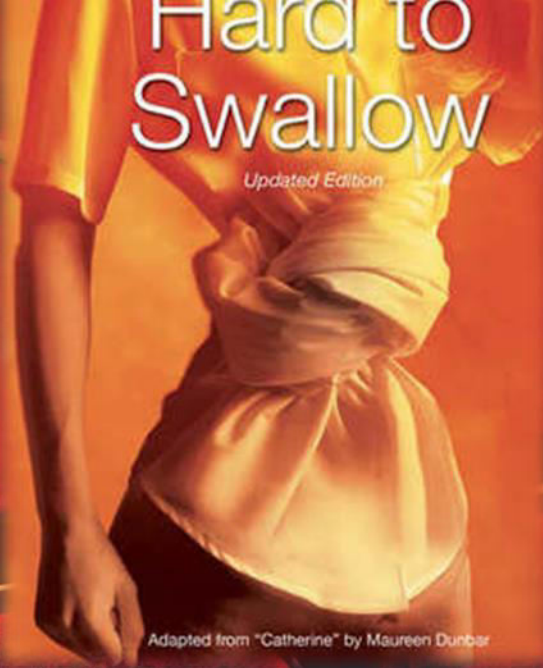
During component 2 you will take part in practical workshops and rehearsals. First we will look at developing skills and then we move onto completing a full script. You will then perform the script and review your progress.

This component will mix practical sessions with a portfolio of tracking and reviewing your progress.



Hard to Swallow

Updated Edition

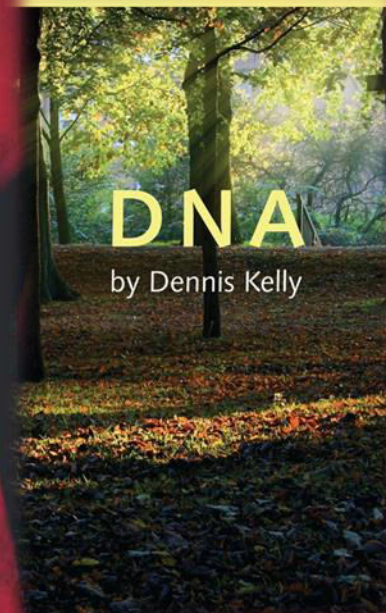


Adapted from "Catherine" by Maureen Dunbar

SCHOOL EDITION

DNA

by Dennis Kelly



WILLY RUSSELL'S **BLOOD** *Brothers*



Bouncers

by John Godber

APPLY – Component 3



Performing to a Brief

Aim: consider how practitioners adapt their skills for different contexts, and put this into practice in a performance.

Assessment: Externally assessed task, where students work in groups of between 3 and 7 to create a performance based on a set brief.

Weighting: 40% of total course

During component 3 you will use the brief and your previous learning to come up with ideas, build on your skills in class, review your process and progress, perform and reflect. All work is sent off to be examined externally

Help prepare you for a level 3 course at college or sixth form

Help develop confidence with public speaking and performance.



What about my future?

Great for a CV to show independent and group learning

Something you enjoy!

Supports with developing key life skills – time management, team work, independence etc.



Next Steps

- Check out the Options booklet
- If you want any further information please feel free to email me:
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