



Accredited

OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

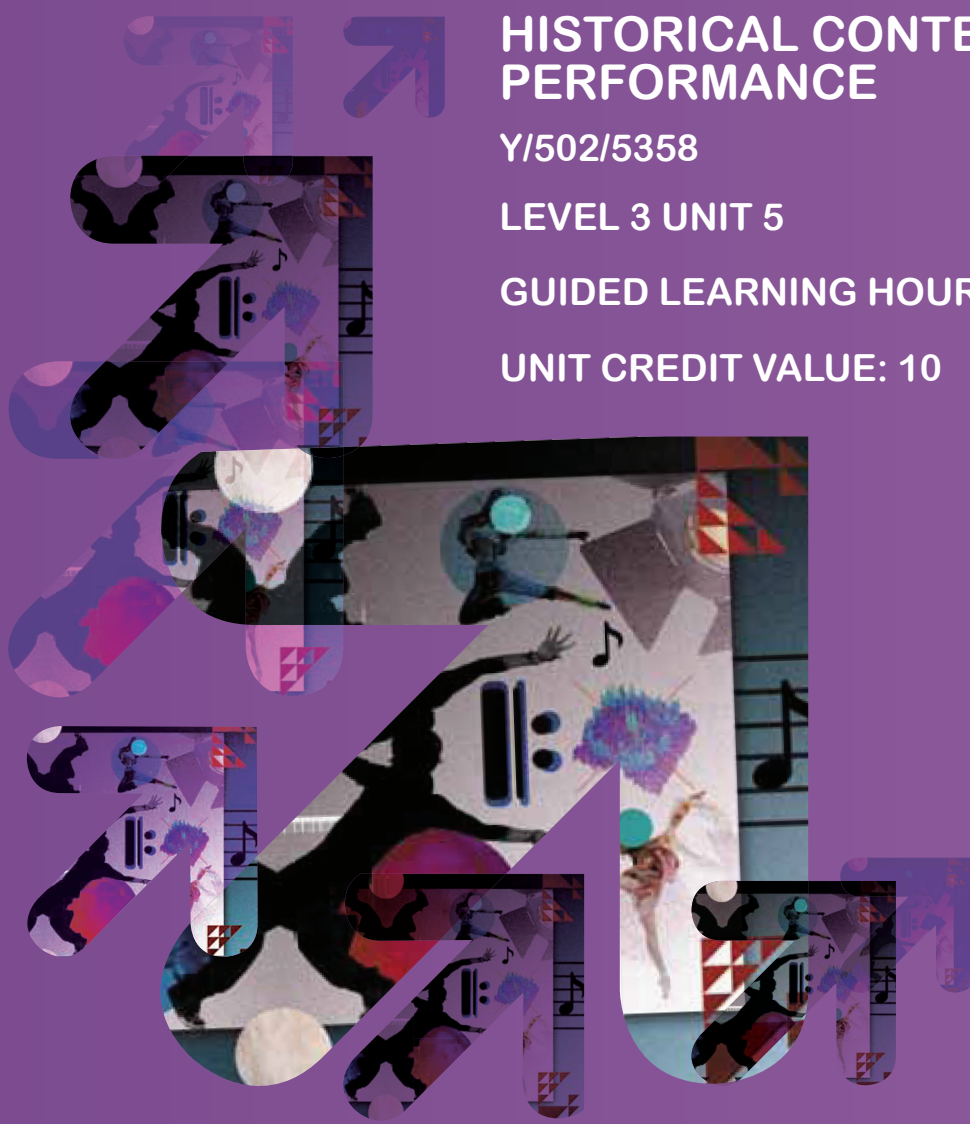
HISTORICAL CONTEXT OF PERFORMANCE

Y/502/5358

LEVEL 3 UNIT 5

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



HISTORICAL CONTEXT OF PERFORMANCE

Y/502/5358

LEVEL 3 UNIT 5

AIM OF UNIT

Learners will be taught about genres, styles and periods; social, cultural and historical influences and significant theatrical/performance developments and practitioners. To help understand the demands of performing a piece of repertoire, candidates need to be familiar with the context in which the piece was created and the stylistic conventions of the style or genre into which the piece fits. Learners will become familiar with a range of different styles and periods, e.g. Classical, Modern and post-Modern, within their social, cultural and historical contexts. They will be able to select, adapt and apply elements of their research to their performance concept and/or practical performance.

In addition to learning about performance contexts, learners will also develop the research skills thereby enabling them to access a wide range of resources through which they will be able to explore contexts, periods, styles, conventions and methodologies relating to production/performance. They will be able to select, organise and analyse the material they access, enabling them to present a reasoned argument and, in turn, adapt and apply this knowledge to their own performance practice, directorial concept, choreographic concept, or presentation concept dependant upon the discipline being studied. They will learn how to record research findings in a way that enables others to access them and will be equipped to present their findings in a range of formats which acknowledge their sources according to current, prescribed academic referencing practice.

ASSESSMENT AND GRADING CRITERIA

| Learning Outcome (LO) | | Pass | Merit | Distinction |
|-----------------------|---|---|--|---|
| The learner will: | | The learner can: | | |
| 1 | Know the historical context of performance material | P1 outline the background context of performance material, providing some research findings | | |
| 2 | Know how to contextualise current practical work | P2 describe how performance material is contextualised for contemporary use | M1 demonstrate how application of contexts may be used to adapt performance material for contemporary use | |
| 3 | Be able to present and evaluate research findings | P3 communicate the results of research | M2 plan an argument for or against a proposition taken from a performance context supported by research findings | D1 present an argument for or against a proposition taken from a performance context justified by research findings |

TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

Know the historical context of performance material

- *Repertoire by type, style and genre:* e.g. tragedy, comedy, farce, satire, melodrama, epic, ballet, modern, contemporary, jazz tap, urban dance, folk, ethnic, classical, folk, popular, rock, blues, jazz, gospel, country, art
- *Socio-historical context,* e.g. historical events, performance conditions, styles and conventions, influences, audiences, cultural influences and movements, e.g. Classical, Mystery and Morality, Commedia dell'arte, Renaissance, Restoration, Romanticism, Naturalism, Realism, Modernism, post-Modernism,
- *Political context:* e.g. world and national events, legislation, censorship, propaganda, satire, the influence of the court, religious thought e.g. the Lord Chancellor's role, in 1960's and the removal of censorship. Shostakovich composing Propagandist material, for the Stalin regime,
- *Economic context:* e.g. patronage, private/public funding and sponsorship e.g. Shakespeare's King's Men, patronage its influence
- *Technological contexts,* e.g. stage technology, communication technology, digital technologies applied to performance and audiences, e.g. The printing press/growth of literacy and moving from an oral tradition to the written, electricity, the Internet, Cyberspace.

Know how to contextualise current practical work

- *Performance material:* e.g. theatrical performances of all kinds drawn from a varied repertoire of forms: including drama, dance, music; and genres musical theatre, opera, variety, circus,
- *Context:* e.g. the influence exerted by historical contexts on contemporaneous practice
- *Knowledge:* e.g. skill sets, methodology, performance and devising conventions, practitioners, events, venues, technology
- *Application:* e.g. assimilation and adaptation of knowledge into the learner's own performance practice, directorial concept, choreographic concept, presentation concept dependant upon the discipline being studied for presentation to an audience

Be able to present and evaluate research findings

- *Primary sources:* e.g. original documents, visits to performances, sites and venues, interviews, personal observation
- *Secondary sources:* e.g. books, learned journals, articles, theatre archives, electronic formats, Internet, broadcast programmes, class notes
- *Research skills:* e.g. reading, listening, note-taking, précis, internet searching, synthesising information, audio and video recording, editing, analysis, compiling, structuring
- *Presentation:* medium and format, e.g. written document, lecture, demonstration, audio/video presentation, live performance, CD ROM, website/blog, references and sources, citations, footnotes, bibliography and supporting evidence, appendices, conclusions.

DELIVERY GUIDANCE

Know the historical context of performance material

It would be helpful for learners to become familiar with material from a range of contrasting periods, styles and genres. A useful approach to each might be to begin with a class viewing of a commercially produced DVD followed, if the budget allows, by a visit to see a live performance of two or three pieces from any of the forms suggested. It is important that the contexts to be studied are identified prior to or soon after the viewing. It might be helpful, for example, to focus on aspects of the performance context that reflect some of the most dynamic influences operating upon it. For example, Elizabethan and Jacobean Revenge tragedy might be approached by looking at the widespread conspiracies and plots prevalent during the late 16th/early 17th centuries or some aspects of Physical Theatre might be approached via the treatment of 20th/21st century taboo subjects. No matter how the material is approached, it is essential that learners obtain an informed understanding so they feel motivated to explore more deeply and to undertake personal research. It is also important that they do not lose sight of the fact that they have to realise an aspect of a work relative to its context and furthermore, understand and evaluate how these contexts have helped to shape that work.

It is essential that learners are given the research tools to do the job and it is equally important that they are shown how to use them. To achieve this, there should be a least one formal session in which learners are shown how to carry out basic research; this should include the use of library catalogues and Internet searches.

To the average learner, 'research' may imply a rather vague hit and miss process centred on Google which produces a disproportionately high number of confusing 'hits' resulting in an equally disproportionate high dependence on Wikipedia.

An exploration of the various free Learning Zone sites will reveal all kinds of tools to enable researchers at any level to identify, record, link and review material from sources as disparate as university catalogues and Facebook (see Resources below). There can be no doubt that the internet contains more material than will be available in any school, college or indeed civic library but library research doesn't have to be a chore and candidates should be encouraged to use books wherever possible. The use of YouTube and similar sites is perfectly acceptable, provided that the link is cited.

Know how to contextualise current practical work

Once learners have had an opportunity to explore two or three aspects of contrasting repertoire, they should begin work on identifying, researching and adapting material for performance. It is suggested that the teacher selects appropriate material and carries out first-line research upon which learner research programmes may be launched, including allocation of research tasks to individuals or pairs within the group. This could be to identify and consider accounts of previous performances of the work studied, through theatrical reviews and contemporaneous audience commentary, e.g. how Shakespeare's *Coriolanus* or *A Midsummer Night's Dream* has been re-envisioned over the centuries including research into what influenced the writing in the first place, such as the theatrical and political context of Shakespeare's day and how subsequent performances reflected the social and political context of their times. There are many contexts to be considered; for example, those who may be interested in fashion or costume design could be encouraged to research appropriate styles and modes commensurate with the piece being studied. As part of the research process, it is important for learners to appreciate the performance conventions, method and skills demanded of the performers within any given context. These too could be the focus of either individual or group research. It is not necessary to attempt to cover a huge range as two or three well-chosen contexts in sufficient. In all aspects however it will be necessary for the teacher to make significant, informative teaching inputs before learners start investigating.

Be able to present and evaluate research findings

This process should be ongoing and should ultimately be directed towards a review of a contextual realisation and an evaluation of the contextualisation process (i.e. the influence of time, place, beliefs and attitudes). Because, as a group, learners will be presenting a short performance text before for a live audience it is essential that they understand how the contextualisation process has been fulfilled. It is at this stage that learners will be able to apply their research so that the information they have collected may be fed into the performance/production process. It is expected that the teacher will direct the performance, all the time reviewing progress with the learners so that they may perceive clearly how their research process is feeding in to the production.

Learners should be constantly challenged to consider and review the contextualisation process, which, though dependant of the teacher's direction should, nonetheless, reflect individual learner understanding and contribution. It is recommended that the performance be recorded for review and evaluation by the learners and to assist them further it may be useful to stop at frequent intervals during the rehearsal/design/development process and pose pertinent questions that are designed to illicit thought on the contextual influences impacting upon the work

Because as part of the review process individual learners should be able to show how they can use research evidence to support a line of argument, it may be useful to punctuate the production process with mini seminars or forums in which individuals are called upon to use their research notes to establish and defend a simple proposition, e.g. '(the work) contains many ideas/themes that are relevant to today's audiences'. This does not necessarily imply that the production should be 'modernised' however and if an authentic approach is preferred, great benefit may be had from adhering rigidly to historical precepts. This will get them used to the idea of supporting/defending/justifying argument and help them to avoid assumption and generalisation.

On completion of the performance, realisation, individual learners will present and evaluate their findings from both processes, e.g. the research process and the realisation process. This may take the form of a PowerPoint or video presentation or they may wish to write an academic essay. Whichever method they choose to present their findings, they will be required to identify their contexts and categorise their research sources. They should present a focussed and detailed account of both research and realisation process outcomes and acknowledge the research authorities consulted in accordance with what has been learnt under LO1.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1

P1 should provide an overview of the context being considered for P2 that includes the historical, social and cultural context. This may consist of class notes, written tasks, assignments and any relevant charts and illustrations to evidence the learner's studies.

Assessment and Grading Criteria P2/ P3

Learners should take part in a group discussion or seminar (recorded) to which each individual using pre-prepared notes, is required to deliver a three minute (minimum) contribution based on a predetermined contextual aspect of the topic(s) under review. To avoid different learners covering the same ground, research areas may be split, i.e. each learner take responsibility for a different aspect that contributes to the overview. Notes must be handed in and may be used to support the assessment process.

This contribution should contain:

- P2 Description of how the context is embedded in contemporary practice
- P3 Appropriate presentation of findings with accurate acknowledgement of the sources from which the information was gathered.

NB. Oral presentation quality is not being assessed.

Assessment and Grading Criteria M1

As a group, learners will realise/present aspects (e.g. stylistic features, methods and conventions related to performance/design/technical environments) of a performance text or significant extract (i.e. no less than fifteen minutes) which demonstrates how the context is embedded in performance and may be used to adapt performance material for contemporary use.

Assessment and Grading Criteria M2

Individual learners will outline an argument which seeks to establish/defend a proposition related to the performance/realisation contexts and should contain the following:

- adapting an aspect of performance from an existing historical piece and transposing it for a contemporary audience.
- an exploration of a given specific context or related topic informed by the research carried out
- illustrations (e.g. graphic, video, model)
- a list of the authorities, sources consulted.

Assessment and Grading Criteria D1

Individual learners will either:

- present their argument to a group justifying their research findings
- submit their argument in the form of an essay.

They must evaluate the contextualisation process which will include:

- a reasoned argument justified by both research findings and practical outcomes
- consistent reference to how research informed the contextualisation process.

RESOURCES

Websites

General

www.scholar.google.com

www.c4lpt.co.uk/Top100Tools/googlescholar.html

www.YouTube.com

www.wikipedia.org

Theatre

V&A Theatre Museum <http://www.vam.ac.uk/page/t/theatre-and-performance>

National Theatre Digital Classroom <http://www.nationaltheatre.org.uk/discover-more/digital-classroom/online-video>

The Globe Discovery Space <http://www.shakespearesglobe.com/education/discovery-space>

The Royal Shakespeare Education Resources <http://www.rsc.org.uk/education/resources>

Dance

<http://www.contemporary-dance.org/contemporary-dance-history.html>

<http://www.dancedirectory.co.za/content/articles/articles.asp?MID=270>

<http://www.timetoast.com/timelines/modern-dance-history-of-the-20th-and-21st-centuries>

<http://www.siobhandavies.com>

<http://www.ballet-dance.com>

<http://www.rambert.org.uk>

Music

<http://www.oxfordmusiconline.com/public/page/operatimeline>

<http://musiced.about.com/od/beginnersguide/a/intro.htm>

<http://www.musicals101.com/musical.htm>

<http://www.helium.com/items/365143-the-history-of-musical-theater>

<http://www.slideshare.net/mbegovich/musical-theatre-history>

Books

Theatre

Jonathan Dollimore and Alan Sinfield, *Political Shakespeare*

Michael Bogdanov, *Shakespeare the Director's Cut*

John Willett, *The Theatre of Bertolt Brecht*

Antonin Artaud, *The Theatre and Its Double*

Peter Brook, *The Empty Space*

Dance

Jack Anderson, *Ballet and Modern Dance: A Concise History*, (18 Nov 1994)

Janet Adshead-Lansdale and June Layson, *Dance History: An Introduction*, (21 Apr 1994)

Marc Raymond Strauss and Myron Howard Nadel, *Looking at Contemporary Dance*, (1 Nov 2012)

Joyce Morgenroth, *Speaking of Dance: Twelve Contemporary Choreographers on Their Craft*, (11 Nov 2004)

Music

Howard Goodall, *The Story of Music*, (10 Jan 2013)

Roger Parker and Carolyn Abbate, *A History of Opera: The Last Four Hundred Years*, (1 Nov 2012)

Cathy West, *Musical Theatre: Set One (Starstruck)*, (31 Mar 2011)

John Kenrick, *Musical Theatre*, (25 May 2010)

Mark Harrison, *Contemporary Music Theory: Level 2*, (26 Jun 2008)

Toby Bricheno, Peter Nickol and Julia Winterson, *Pop Music: The Text Book*, (23 Oct 2003)

Peter Guralnick, *Sweet Soul Music: Rhythm and Blues and the Southern Dream of Freedom*, (2 May 2002)

Tricia Rose and Susan McClary, *Black Noise: Rap Music and Black Culture in Contemporary America* (Music & Culture), (31 Dec 1994)

David Nowell, *The Story of Northern Soul: A Definitive History of the Dance Scene That Refuses to Die*, (6 Jan 2011)

Jeff Chang, *Can't Stop Won't Stop: A History of the Hip-Hop Generation*, (2 Aug 2007)

LINKS TO NOS

| Suite | Reference | NOS |
|---|-----------|--|
| Community Arts | CCSCA 8 | Obtain and use research information |
| Community Arts | CCSCA8 | Keep up to date with developments in the arts |
| Cultural Heritage | CCSCCS30 | Understand the sector in which you work and the wider creative and cultural heritage |
| Freelancing in the Creative and Cultural Industries | CCSFL28 | Obtain and use information according to your needs as a freelancer in creative and cultural industries |
| Freelancing in the Creative and Cultural Industries | CCSFL7 | Conduct research to develop your freelance work in the creative and cultural industries |
| Business and Administration | CFABAA62 | Deliver a presentation |



CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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