



Accredited

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

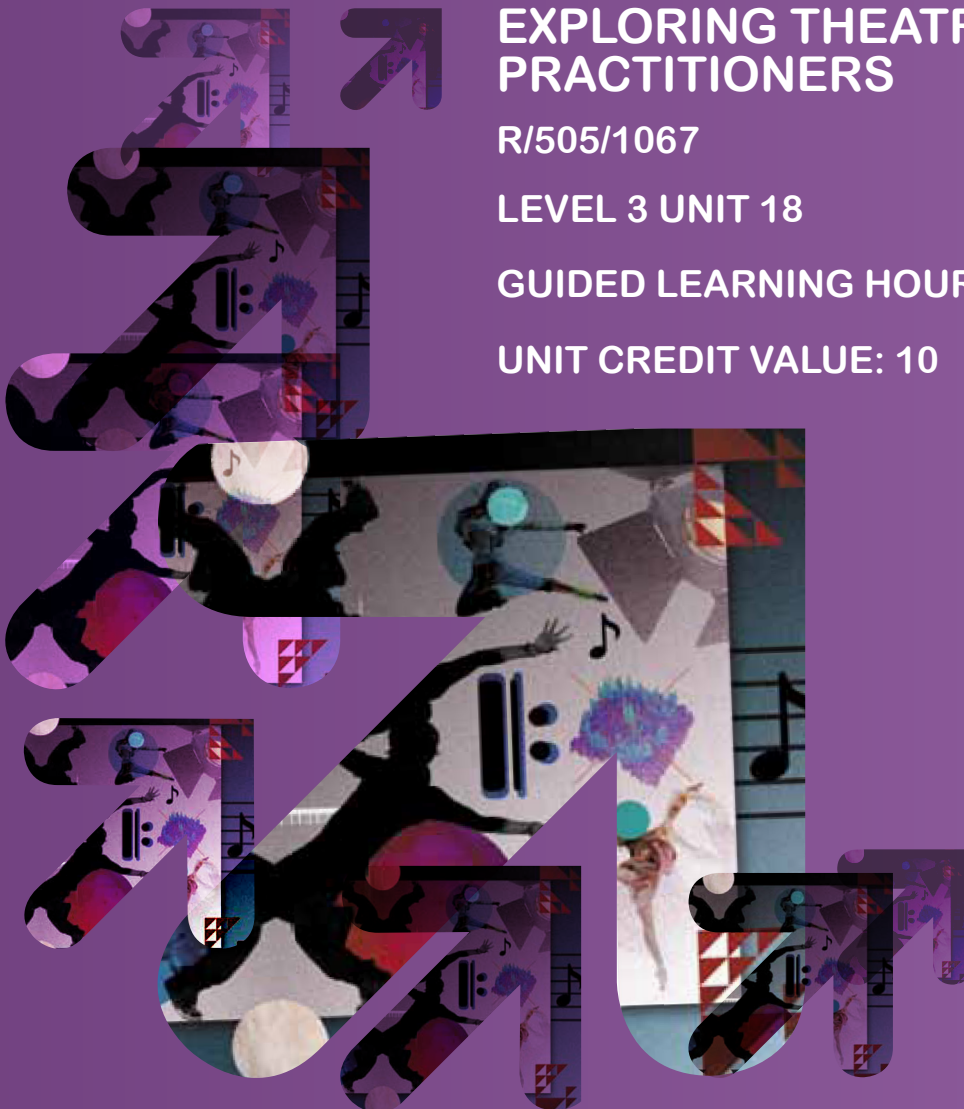
## EXPLORING THEATRE PRACTITIONERS

R/505/1067

LEVEL 3 UNIT 18

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# EXPLORING THEATRE PRACTITIONERS

R/505/1067

LEVEL 3 UNIT 18

## AIM OF UNIT

Throughout theatre history practitioners, whether they be playwrights, designers or directors or a combination of all three, have developed their own unique style in many different and dynamic ways and they have drawn inspiration for their work from a range of sources. They have sampled from history and the current practice around them, they have set up wild performance events and 'manifestos', they have tried out new ideas in workshop conditions and they have mounted major inspiring and seminal productions. They have then combined all these experiences over a long period of time to articulate a unique aesthetic or artistic practice. Before contemporary practitioners embark on their own journeys of theatre discovery, they explore the work of innovators that went before them and the aim of this unit is to give learners the same opportunity to explore historical and contemporary practice. The learner will be given the opportunity to explore and deconstruct the work of significant theatre practitioners, both historical and contemporary, and begin the process of placing their own practice into the wider community of world theatre.

## ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)	Pass	Merit	Distinction
The learner will:	The assessment criteria are the pass requirements for this unit. The learner can:	To achieve a merit the evidence must show that, in addition to the pass criteria, the learner is able to:	To achieve a distinction the evidence must show that, in addition to the pass and merit criteria, the learner is able to:
1 Know the work of historical and contemporary theatre practitioners	P1 describe the work of at least two historical theatre practitioners P2 describe the work of a contemporary theatre practitioner	M1 place the work of a contemporary theatre practitioner into a social, historical and political context	D1 compare and contrast the work of one historical and one contemporary theatre practitioner
2 Be able to work in the style of theatre practitioners	P3 present performance work in the style of a named theatre practitioner	M2 produce performance work, combining the influence of more than one practitioner	
3 Understand how theatre performance can be influenced by the work of practitioners	P4 evaluate ideas for practical work making reference to other theatre practitioners		

## TEACHING CONTENT

The unit is designed to be flexible and tailored to the needs of the learner and centre. It could be the vehicle for the acquisition of skills, knowledge and understanding that underpins the work in other units or it could be a relatively intense programme of a specific skill development. This balance can be negotiated to provide maximum benefit and ownership on the part of the learner. The throughline on which the evidence hangs is the skills development plan which forms a reflective reference point for the journey.

### **Know the work of historical and contemporary theatre practitioners**

- Defining 'practice': The work of writers, playwrights, designers, directors and producers. Practitioners who cross boundaries to make their own work. Dramaturgy and its meaning in different cultures and contexts. What defines and inspires a 'practitioner': social, historical and cultural influence on innovation and practice.
- Historical practitioners, e.g. Antoine, Duke of Saxe-Meiningen, Stanislavski, Brecht, Meyerhold, Piscator, Craig, Artaud, Grotowski.
- Defining 'contemporary'. Contemporary practitioners, e.g. Simon McBurney, Robert Lepage, Peter Brook, Elizabeth LeCompt, Boal. Tracing the social, historical and cultural antecedents to the work of contemporary theatre practitioners.

### **Be able to work in the style of theatre practitioners**

- Deconstructing the work of theatre practitioners, e.g. identifying the stylistic performance and design characteristics, any common themes used in content, audience reception.
- Defining and working with different styles, e.g. Naturalism, Symbolism; genres, e.g. Political Theatre and contemporary hybrid forms that defy easy definitions.

### **Articulate how theatre performance can be influenced by the work of practitioners**

- Exploration of hybrid and combined theatre styles and practice, e.g. the symbolist and political in the world of Berkoff.
- Acting and how it is influenced by other practitioners, e.g. choreographers, playwrights, directors and the effect of design and staging.
- Influence of other art forms: dance, visual arts, music, circus
- Document, log and monitor the exploration of work of theatre practitioners and the making of influenced performance.

## DELIVERY GUIDANCE

### **Know the work of historical and contemporary theatre practitioners**

Emphasis in delivery should be on the definition of practice and the analysis of what individual practitioners do and have done in the creation of theatre. This could involve looking at where practitioners have started their work, i.e. as writers or actors and tracing how many have become increasingly hybrid in their approach. Many contemporary theatre practitioners have become multi-skilled in order to make work that nobody else is making, for instance, devising, writing and directing their own pieces. If this is the case, this could be used in a defining way when delivering content at the beginning of the course. Deliverers should provide contrast and range in the choice of practitioners. If possible, learners should have a wider pool of practitioners from which to choose two historical and one contemporary practitioner to explore. This means that a wider definition of 'theatre' could include the choreographic theatre work of Pina Bausch.

### **Be able to work in the style of theatre practitioners**

Learners should be given sufficient opportunity to explore practically the work of selected theatre practitioners. This could be delivered mainly in practical workshops that demonstrate clearly the elements of the theatre practice, the emphasis in this outcome is to provide the essential, 'purist' forms and this could also be delivered in classroom sessions and seminars. Therefore before the practical work therefore learners could be shown recorded and documented evidence of practice where it exists and then deconstruct this and re-present it in the studio. An example would be to present the essential features of Brecht's work such as actors preparing on stage or projections.

### **Articulate how theatre performance can be influenced by the work of other practitioners**

It is suggested that delivery should consist of a historical overview that charts the development of theatre practice. The emphasis should be on theatre practitioners rather than a wider general history of theatre so that learners begin to understand the importance of individual innovation and the development of style from specific sources. There will be a social and cultural context to the work of practitioners but how these practitioners exploited this context to create their new performance style or distinctive approach to theatre should be the focus. The historical overview could start with a contemporary practitioner and go backwards, unpicking the stages that led to their final form. In this way learners will begin to see how practice can take on a distinctive style or personal approach. This can then be clearly deconstructed and explained using appropriate theatre terminology. Many contemporary Physical Theatre practitioners, for instance make reference to the work, Le Coq, so his work is the first level to be peeled away, but who influenced and shaped the work of Lecoq? Learners could then begin to see the influence of early 20th century symbolism and the theatre explorations of Meyerhold. The intention is for learners to be able to replicate this process realising their own preferences and the sources of these and then begin to develop their own perspective or approach.

## SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

### Assessment and Grading Criteria P1, P2, M1, D1

For **P1** learners should provide both written evidence of their research and practical exploratory work. This could be a range of forms and could be generated from short workshop presentations illustrating how a piece of text or a dramatic theme would be treated by two different practitioners. This could be recorded or shown to a group or teacher who could then use the illustration as a stimulus for further observed and possibly assessed debate by the wider group. For **P2**, the contemporary practitioner, a portfolio of written documentation including sources and accounts of recent theatre work and reviews could accompany short extracts from youtube or other websites. This could be presented as a seminar or lecture on the practitioner.

As indicated, the exact form of how this is generated is up to the centre but learners must show that they can describe the essential stylistic and technical features of the practitioners work using appropriate terminology to a competent level.

**M1** should be awarded when learners articulate their understanding and knowledge of the wider historical contexts of the contemporary practices being explored by one practitioner with some depth of analysis.

**D1** requires learners to critically analyse the work of two practitioners, comparing and contrasting their contribution to the establishment of a distinctive theatre practice and placing the work clearly into a historical and social context.

### Assessment and Grading Criteria P3, M2

To achieve **P3** learners should present a performance piece that portrays the essential performance elements of a theatre practitioner, either historical or contemporary. This should include set design and the choice of music likely to be made by the practitioner. Justifications and explanations for this should be in the form of a written commentary to the performance/illustrated presentation. The extract can be a directed piece using other members of the group or the learner can work alone moving in and out of role.

To achieve **M2** learners should combine the work of more than one theatre practitioner into a group performance piece to be presented to an audience. They should explain with some competence in either a written commentary or as part of a workshop performance seminar how the work has been influenced by more than one practitioner.

Assessment should be based on the contribution to the group performance and the level of understanding of how cohesion and integration can be achieved. Individual logs and documentation of the process should be provided for additional evidence and retained for moderation.

### Assessment and Grading Criteria P4

Logs and documentary evidence from their practical work across the unit should also form part of the assessment for this outcome.

To achieve **P4** learners should present their portfolio evidence as outlined above with summative evaluative statements on the relationships between theatre practitioners and what has influenced them in their artistic perspective.

## RESOURCES

Studio space, with lighting and design resources

Access to internet for research

Resource Books on key practitioners to be studied, e.g. Meyerhold on Theatre translated by E.Braun

The Theatre and its Double by Anton Artaud

Erwin Piscator –The Political Theatre translated by Hugh Rorrison

The Theatre of Bertolt Brecht by John Willett

## LINKS TO NOS

**CCSCA 8 Obtain and use research information**

**CCSCA 11 Make informed decisions**







## 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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