



Accredited

OCR LEVEL 2 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

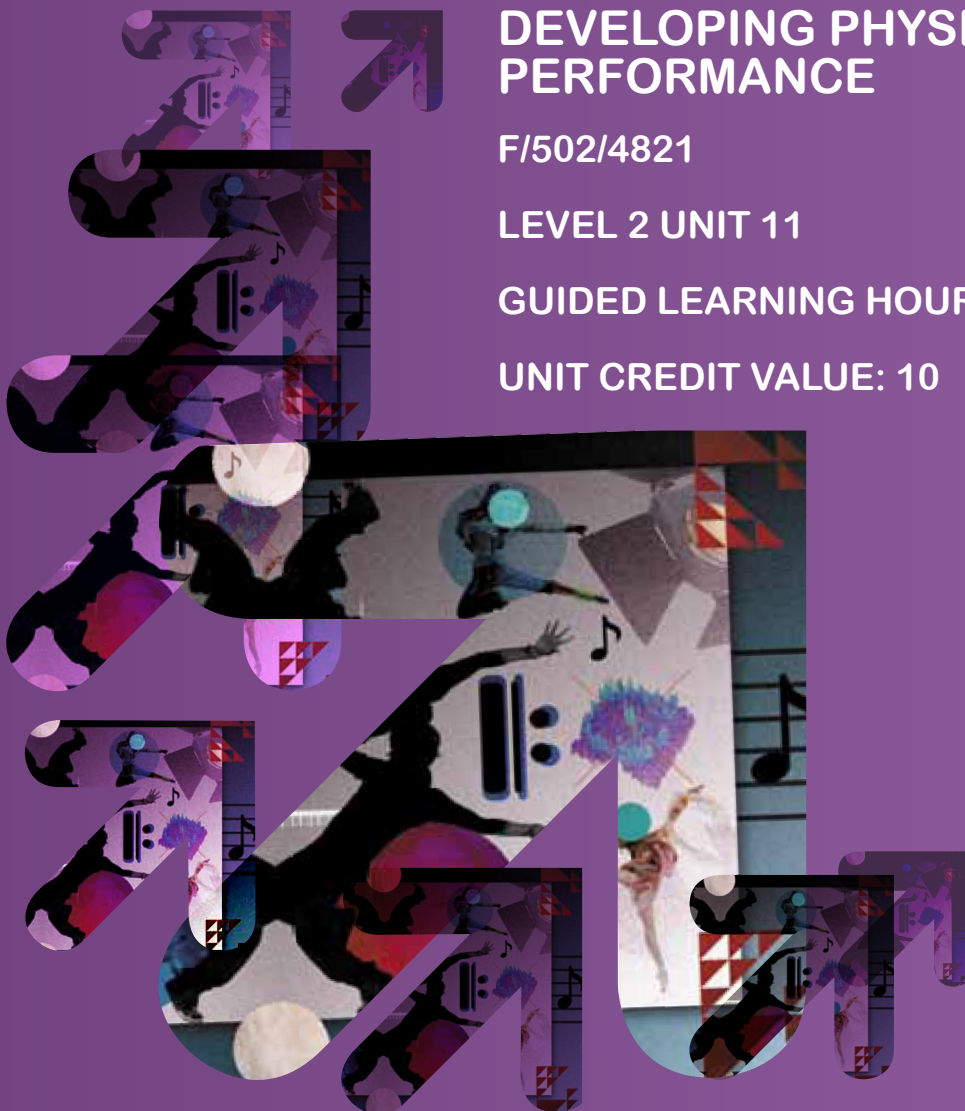
DEVELOPING PHYSICAL THEATRE PERFORMANCE

F/502/4821

LEVEL 2 UNIT 11

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



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AIM OF UNIT

When performed well, Physical Theatre is dynamic and thrilling. It can also be hard work – for both audiences and performers, involving immersion in a world that demands imagination and attention. The performer creates the performance with little more than their own physicality, taking the audience on a journey where settings, props, characters and storylines are made with the performers' own physical resources. Sometimes it can look like dance while at other times it combines action with text and a strong narrative; more often it combines a range of approaches and art-forms. This unit will give the opportunity for learners to develop their physical range and to use it to create performance. While building new skills and techniques, learners will work within groups to make choices about texts, styles and genres and to tell stories that excite and engage audiences.

ASSESSMENT AND GRADING CRITERIA

Learning Outcome (LO)		Pass	Merit	Distinction
The learner will:		The learner can:		
1	Be able to develop physical theatre skills	P1 demonstrate physical theatre skills in workshops and performance		
2	Be able to rehearse physical theatre for performance	P2 use physical theatre skills to develop a role for performance	M1 integrate own skills, stimuli and the ideas of others to develop a refined role for performance	
3	Be able to perform a physical theatre role	P3 perform a role using physical theatre skills	M2 perform a role demonstrating commitment to the material whilst engaging the audience	D1 seamlessly integrate material with highly developed performance skills to develop own personal style

TEACHING CONTENT

Be able to develop physical theatre skills

- Discipline and attention in classes and workshops: warm-up exercises and games, working with others, trust exercise, group tasks and problem-solving exercises. Working safely, knowledge of limitations.
- Strength and stamina, physical awareness, techniques for neutrality and stillness, e.g. Alexander Technique.
- Physical Theatre skills: lifting, carrying, building shape and physical objects, balance. Movement skills: travelling, jumping, landing.
- Working with content: telling stories physically, use of mime.
- Showing attitude, emotions and facial expression.
- Working with masks and comic action.
- Vocal work: choral, singing and lyrical texts.

Be able to rehearse physical theatre for performance

- Discipline and professional practice, working with others supportively, sharing tasks and roles and developing schedules.
- Devising skills: working with stimuli, e.g. texts, music, objects, story, pictures.
- Working with existing texts and repertoire: understanding intention, interpreting meaning.
- Working as an ensemble, sharing ideas, deciding on content, editing and honing during development of physical pieces.
- Documenting the process: use of logs and videoing. Keeping track of narratives and 'arc' of piece.
- Working with technical ideas: lights, scenic design, music.

Be able to perform a physical theatre role

- Communication and engagement: with audience and other ensemble members.
- Tension and physical discipline: performance memory, flow and movement skills.
- Timing, pace and rhythm.
- Accuracy and embodiment of role: emotional intensity, consistency and credibility. Vocal accuracy.
- Ensemble work: support, compromise and overall contribution to performance.
- Physical skills in performance, e.g. balance, stamina, fluency.

DELIVERY GUIDANCE

The emphasis in this unit is on the building of physical skills and techniques and a physical way of approaching creative problems and performance. It should therefore involve exploratory work and physical exercises that build individual skills as well as a group perspective and cohesion. It is a practical workshop unit and performance for the purposes of shaping material could be defined flexibly as regular sharing and showing of ideas within the group or with other performing arts learners as well as a performance to a larger external audience.

Be able to develop physical theatre skills

Initial delivery of this criterion should induct learners into the physical nature of the work. This means that there could be a lot of preparation in the form of workshops and classes that introduce warm-up games and exercises developing group work and the beginnings of a physical range. It could also be a good opportunity to audit the skills and techniques individual learners already have. There could be trust and non-verbal communication exercises as well as strategies that give learners the opportunities to problem solve in small groups and pairs. The introduction to the course could also give the opportunity to see professional examples of physical theatre, either on DVD or live. Learners could then be given the practical task of imitating or replicating some of this work in the studio. This could also involve simulating the original work around significant physical theatre examples from repertoire, e.g. working on the beetle in Berkoff's *Metamorphosis*, the scream in Brecht's *Mother Courage*, or examples of Lazzi from commedia texts, the works DV8. Artists who create hybrid, choreographic theatre and dance work could also be referenced, e.g. Pina Bausch.

Be able to rehearse physical theatre for performance

It is advised that learners have a range of rehearsal contexts in which to work, leading to a varying range of 'performance' opportunities. Learners should regularly be given the demands of specified timelines and schedules in developing roles and performance pieces. This will give them the discipline to make decisions and edit material, make physical shortcuts in giving narratives or interpreting text and work collectively to problem-solve. There could be initial workshop performances that involve attempting to tell relatively complex stories with severe limits on the length of time to do so, e.g. ten minutes to do *War and Peace*.

Learners could progress to a more realistic and measured devised process looking at photographs that inspire them, current political issues or ancient myths. Learners could work with existing texts to develop their own physical approaches; this could work where there is little given by the writer, e.g. Greek Theatre.

Be able to perform a physical theatre role

Learners should have a range of performance opportunities. Performance should be defined as a completion of a devising or rehearsing process that has been restrained in terms of time and that has been in response to their own or given stimuli. Tension should be further provided by an audience but it could be an audience of peers or other performing arts students. There could be at least one performance to an external audience.

SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

Assessment and Grading Criteria P1, P2, M1

Evidence could be in the form of logs and diaries detailing the acquisition and application of developed skills and techniques. Additional DVD evidence could be provided that shows the development of an individual skill or the process of working with stimuli over time. Learners could give presentations on significant physical theatre performance seen on DVD or live. Centres are also advised to provide observations that cover the performance of learners in regular workshops and classes. Peer and self assessment is also encouraged.

To achieve **P1** and **P2** learners will need to demonstrate in classes and workshops, and in their development of roles and content, that they have a competent level of technical and stylistic skill and an understanding of the demands of the physical theatre.

M1 should be awarded when the learner is demonstrating an understanding of the ways in which the elements can be integrated with coherence and a sense of performance engagement that goes beyond the separate parts.

Assessment and Grading Criteria P3, M2, D1

Evidence should consist of DVD recordings of a final performance. This could be accompanied by reports from teachers or other suitably qualified observers. Audience and other witness statements could also be included.

To achieve **P3** learners should perform their chosen role with competence.

M2 should be awarded when the learner demonstrates an understanding in performance of how their ideas and the ideas of others can be utilised and integrated to engage an audience.

D1 requires learners to make a significant contribution in establishing the way in which ideas and techniques are fluently utilised to make seamless and fully engaging performance.

RESOURCES

Studio with sprung floor.

Textbooks

Berkoff, S - The Theatre of Steven Berkoff (Methuen Drama 1992) ISBN: 0413661504

Berkoff, S - I Am Hamlet (Faber and Faber 1989) ISBN: 0571152791

Boal, A- Games for Actors and Non Actors (Routledge, second edition 2002) ISBN: 0415267080

Graham, S and Hoggett, S - The Frantic Assembly Book of Devising (Routledge, 2009) ISBN: 0415465362

Reeve J - Dance Improvisations, Warm-Ups, Games and Choreographic Tasks (Human Kinetics Publishers, 2011)
ISBN 9781450402149

LINKS TO NOS

Suite	Reference	NOS
Unique reference number (directors)		Investigate the viability of ideas for productions
Unique reference number (directors)		Input into preproduction planning
PROHSS (Proskills)	1	Make sure your own actions reduce risks to health and safety



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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