

Cambridge **TECHNICALS LEVEL 3**

PERFORMING ARTS

Cambridge
TECHNICALS
2016

Unit 9

Acting technique

K/507/6475

Guided learning hours: 120

Version 1 September 2015



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Essential resources required for this unit: Studio and performance space

This unit is internally assessed and externally moderated by OCR.

UNIT AIM

Most modern actors have a range of acting techniques that will respond to particular texts or styles of performance. These techniques have been built to enable them to be flexible and adaptive in the many professional contexts they find themselves in; from the heavy demands of Shakespeare or Ibsen through to voice over work, pantomime, role-play or commercials. However, the idea of training in acting technique is relatively recent and responds to the need to find an 'inner life' or 'live' the part being played. Prior to the Naturalistic Revolution and the work of Stanislavsky, actors learnt their craft on the job and were expected to play roles almost immediately without years of training in conservatoires or schools.

This unit will encourage you to trace the history of acting technique and to explore how it developed into something that can be learnt and honed. This will include how society as a whole viewed actors, how playwrights and influential theatre practitioners impacted on acting technique and how in contemporary contexts acting technique has to be the flexible thing described above.

You will explore acting techniques in practical workshops and classes and begin to understand how some texts demand particular ways of performing and how some remain open to the unique approach of the actor. You will also need to perform with reference to a specific technique, responding to direction and keeping detailed documentation of the process of performance and the subsequent development of your relationship with the technique being applied.

TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades.

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 in their work, although these do not need to be the same ones specified in the unit content.

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
1. Understand the key influences in the development of acting technique	1.1 The history of acting technique <ul style="list-style-type: none"> • classical texts and the rise of the actor • the anthropological and social context of performance and the actor • pre-naturalism and the place of acting techniques in historical theatre genres, e.g. liturgical drama, Shakespeare and Renaissance, Restoration, romantic and melodramatic texts. 1.2 The rise of training methodologies and contexts <ul style="list-style-type: none"> • the rise of Naturalism and the beginnings of actor-training e.g. Moscow studios of Stanislavsky and Nemirovitch-Danchenkco • alternatives to Naturalism e.g. Meyerhold, Epic Theatre, Avant-Garde performance, Artaud • method and the American schools and studios • postmodernism and hybrid forms of techniques, e.g. Physical and Choreographed theatre, Live Art
2. Be able to develop a range of acting techniques	2.1 The range of acting techniques in practice <ul style="list-style-type: none"> • case studies: how to analyse the methods of named actors • how acting techniques have been adapted and reworked 2.2 Approaches and methodologies explored in classes and workshops <ul style="list-style-type: none"> • the range in practical workshops, e.g. Psycho-technique, Gestic acting, Commedia, Physical Theatre • the demands of text and the intentions of playwrights, choosing appropriate techniques • directorial interpretation and the impact of design elements and production • the change in the relationship and engagement with audience demanded by different techniques

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
3. Be able to apply a specific acting technique in performance	<p>3.1 An acting technique applied to a text</p> <ul style="list-style-type: none"> • research and preparation for playing a role using a defined acting technique • rehearsal schedules and planning • responding to direction • development of appropriate and applied technical skills, e.g. characterisation, physicality, voice/accent, back-history and narrative, inner life <p>3.2 Performing acting technique</p> <ul style="list-style-type: none"> • engagement with audience • communication on stage
4. Be able to evaluate own acting technique	<p>4.1 Documentation</p> <ul style="list-style-type: none"> • documentation of process; contemporaneous, key moments and summative • styles of note-taking • appropriate uses of filmed evidence <p>4.2 Evaluation</p> <ul style="list-style-type: none"> • monitoring of technique development in context of performance preparation • summative evaluations • use of peer and self-assessment methods

GRADING CRITERIA

LO	Pass	Merit	Distinction
	The assessment criteria are the Pass requirements for this unit.	To achieve a Merit the evidence must show that, in addition to the Pass criteria, the candidate is able to:	To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to:
1. Understand the key influences in the development of acting technique	P1: Describe the key influences in the development of acting technique		
2. Be able to develop a range of acting techniques	P2: Demonstrate a range of acting techniques in practical work	M1: Explore acting techniques in practical work, illustrating key features and methods	
3. Be able to apply a specific acting technique in performance	P3: Demonstrate a specific acting technique in performance	M2: Realise an acting technique in performance effectively using skills and techniques	D1: Realise an acting technique synthesising appropriate skills and techniques with fluency in performance and with critical and continuous reflection
4. Be able to evaluate own acting technique	P4: Discuss the strengths and weaknesses of own acting technique development	M3: Evaluate own acting technique to inform future development	

ASSESSMENT GUIDANCE

This unit is internally assessed. Learning Outcomes can be assessed synoptically and a range of assessment methods can be used to achieve this, but the following guidance on teaching and delivery gives an indication of what should be covered for each criterion.

The assessment opportunities and methods should follow the student's engagement with acting technique through their general explorations and classes and their application of a technique in a performance for a live audience. The evidence should consist of recorded illustrations of the range of techniques explored, a portfolio of notes and commentaries and a working log that combines contemporaneous note-taking of workshops and research annotations that show the connections learners are making between theory and practice.

The performance forms the crucial part of this evidence and this should be recorded and referred to by learners in their evaluative comments. The performance can be directed by the tutor.

To achieve **P1** learners should produce portfolio evidence of their knowledge and understanding of the historical development of acting technique general. They should make reference to key moments in that development and give a clear account of the through-line that culminates in the current context of acting technique.

To achieve **P2** learners should provide evidence of their competency in applying their knowledge and understanding to workshops and practical explorations of a range of techniques. They should be able to describe the links between what they have learnt in class or their own research and how they are directed to perform. **M1** should be awarded when they are able to make these links independently and through self-directed illustrations of the relationships between the acting techniques and how they developed.

Learning Outcomes 1 and 2 could be combined through practical seminars or presentations that synthesise a student's knowledge and understanding of the historical development of a specified technique with its application in contemporary contexts of performance.

Evidence for the achievement of **P3** needs to be more specific and be illustrative of a 'drilling-down' process. Learners will need to be guided towards a technique where they will have the appropriate physical and technical resources to find the higher degree of commitment and ownership necessary to realise the technique in performance. To achieve **M2** learners will need to show that this commitment and ownership has been effectively conveyed to an audience and that there is some evidence of a developing fluency in the technique.

D1 will be achieved with a full and fluent synthesis of the knowledge and understanding of the appropriate skills and techniques with an accomplished and engaging performance.

To achieve **P4** learners must produce evidence that they have maintained working notes and documentation that can underpin a coherent description of their strengths and weaknesses throughout the whole of the unit's work. To achieve **M3** further evaluations of their technique development must take place.

MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma and Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure for every learner employer involvement through delivery and/or assessment of these qualifications.

The minimum amount of employer involvement must relate to at least one of the mandatory units (this unit is a mandatory unit in the Acting and Musical Theatre pathway), although we encourage you to find ways to engage with employers for other units as well.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s).	Local theatres and Arts Councils could provide case studies or deliver a class/lecture on how they/their actors have developed their acting techniques or how they have applied training methodologies.
2. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	
3. Industry practitioners operating as 'expert witnesses' that contribute to the assessment of a learner's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.	

To find out more

ocr.org.uk/performingarts

or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **vocational.qualifications@ocr.org.uk**



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