

Cambridge TECHNICALS LEVEL 3

PERFORMING ARTS

Cambridge
TECHNICALS
2016

Unit 9 – Acting technique
DELIVERY GUIDE

Version 1

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INTRODUCTION

This Delivery Guide has been developed to provide practitioners with a variety of creative and practical ideas to support the delivery of this qualification. The Guide is a collection of lesson ideas with associated activities, which you may find helpful as you plan your lessons.

OCR has collaborated with current practitioners to ensure that the ideas put forward in this Delivery Guide are practical, realistic and dynamic. The Guide is structured by learning outcome so you can see how each activity helps you cover the requirements of this unit.

We appreciate that practitioners are knowledgeable in relation to what works for them and their learners. Therefore, the resources we have produced should not restrict or impact on practitioners' creativity to deliver excellent learning opportunities.

Whether you are an experienced practitioner or new to the sector, we hope you find something in this guide which will help you to deliver excellent learning opportunities.

If you have any feedback on this Delivery Guide or suggestions for other resources you would like OCR to develop, please email resources.feedback@ocr.org.uk.

OPPORTUNITIES FOR ENGLISH AND MATHS SKILLS DEVELOPMENT AND WORK EXPERIENCE

We believe that being able to make good progress in English and maths is essential to learners in both of these contexts and on a range of learning programmes. To help you enable your learners to progress in these subjects, we have signposted opportunities for English and maths skills practice within this resource. We have also identified any potential work experience opportunities within the activities. These suggestions are for guidance only. They are not designed to replace your own subject knowledge and expertise in deciding what is most appropriate for your learners.



English



Maths



Work

Please note

The timings for the suggested activities in this Delivery Guide **DO NOT** relate to the Guided Learning Hours (GLHs) for each unit.

Assessment guidance can be found within the Unit document available from www.ocr.org.uk.

The latest version of this Delivery Guide can be downloaded from the OCR website.

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.

Unit 9 Acting technique

LO1	Understand the key influences in the development of acting technique
LO2	Be able to develop a range of acting techniques
LO3	Be able to apply a specific acting technique in performance
LO4	Be able to evaluate own acting technique

To find out more about this qualification, go to: <http://www.ocr.org.uk/qualifications/cambridge-technicals-performing-arts-level-3-certificate-extended-certificate-foundation-diploma-diploma-05850-05853-2016-suite>

**2016 Suite**

- New suite for first teaching September 2016
- Externally assessed content
- Eligible for Key Stage 5 performance points from 2018
- Designed to meet the DfE technical guidance

RELATED ACTIVITIES

The Suggested Activities in this Delivery Guide listed below have also been related to other Cambridge Technicals in Performing Arts units/Learning Outcomes (LOs). This could help with delivery planning and enable learners to cover multiple parts of units.

This unit (Unit 9)	Title of suggested activity	Other units/LOs	
LO1	What the Greeks did for us Women and acting Restoration audiences The long lunch Anti-naturalism	Unit 3 Influential performance practice arts	LO1 Know the historical context of performance material
		Unit 8 Performing repertoire	LO1 Know the defining features of a repertoire LO2 Be able to develop skills required for a repertoire LO3 Be able to replicate key elements of repertoire LO4 Be able to perform from a repertoire
	What is acting now?	Unit 1 Prepare to work in the performing arts sector	LO3 Understand progression and opportunities in the performing arts sector LO4 Be able to produce strategies for sustaining a freelance career
LO2	Case study: Marlon Brando	Unit 1 Prepare to work in the performing arts sector	LO1 Know the organisations and roles in the performing arts industry
		Unit 3 Influential performance practice	LO2 Understand the work of practitioners
	The inner life: The library exercise Inner life 2: Circle of attention Gestic acting	Unit 3 Influential performance practice	LO2 Understand the work of practitioners
		Unit 8 Performing repertoire	LO2 Be able to develop skills required for a repertoire
	Restoration: Singing the text	Unit 8 Performing repertoire	LO2 Be able to develop skills required for a repertoire
		Unit 23 Singing technique	LO4 Be able to demonstrate singing techniques as part of an ensemble
Affecting the audience	Unit 3 Influential performance practice	LO2 Understand the work of practitioners	
LO3	Director types	Unit 12 Theatre directing	LO3 Be able to conduct rehearsal processes LO4 Be able to review own directing practice
	First reading: Epic style	Unit 3 Influential performance practice	LO2 Understand the work of practitioners
	Character notes Character work: The next level Back-histories: Hot-seating Off-text improvisations	Unit 4 Combined arts	LO3 Be able to rehearse and perform in a combined arts performance
		Unit 8 Performing repertoire	LO2 Be able to develop skills required for a repertoire
		Unit 12 Classical theatre performance	LO3 Be able to rehearse a classical role

This unit (Unit 9)	Title of suggested activity	Other units/LOs	
LO4	Post-show discussions and audience comments	Unit 2 Proposal for a commissioning brief	LO2 Be able to plan and develop a project from a commissioning brief LO3 Know how to write a final proposal for a project
		Unit 5 Current Issues in performing arts	LO2 Be able to plan and carry out research
	Learners have cameras! Who knew?	Unit 3 Influential performance practice	LO2 Understand the work of practitioners
		Unit 4 Combined arts	LO3 Be able to rehearse and perform in a combined arts performance
		Unit 8 Performing repertoire	LO2 Be able to develop skills required for a repertoire
		Unit 12 Classical theatre performance	LO3 Be able to rehearse a classical role
	Professional interview Peer assessment Self-assessment	Unit 1 Prepare to work in the performing arts sector	LO4 Be able to produce strategies for sustaining a freelance career
	Summative analysis	Unit 1 Prepare to work in the performing arts sector	LO3 Understand progression and opportunities in the performing arts sector

KEY TERMS

Explanations of the key terms used within this unit, in the context of this unit

Key term	Explanation
Anthropological and social context	<p>Anthropological and social context is a term that is intended to encourage greater depth and analysis than the ubiquitous <i>historical</i> and social context. Anthropological here refers to the origins of performance and the role of the actor in those origins. For instance in ritual performance and dance in early incarnations and currently in some tribal contexts, there is little distinction between ‘actor’ and ‘participant’. Questions therefore need to be asked about where ‘acting’ begins both in philosophical terms but also in pragmatic historical terms.</p> <p>Although academic and intended for Higher Education contexts, two source books for this research are: Schechner, R; <i>Between Theater and Anthropology</i> (University of Pennsylvania Press, Philadelphia 1989) ISBN: 978-0812212259 Carlson, M; <i>Performance: A Critical Introduction</i> (Routledge, London 1996) ISBN: 978-0415299275</p>
Case studies	<p>The Unit stresses the individual development of technique – drawing on a wide range of established genres and histories but resulting in a technique that has to be ‘owned’ and unique to the learner/actor. As part of this development case studies can be useful in giving examples of how professionals approach their work. ‘Named’ actors are mentioned in the Unit but probably the most useful exploration is going to be with actors that learners can get to, so to speak. This could mean local professionals working and/or living locally or attending workshops and masterclasses organised by local theatres and arts centres. In any event some direct reference to a working method – particularly to an actor who may have worked on the same pieces as the learner, will give greater context and validity to the study and acquisition of technique. Some ideas could come from the following link on Daniel Day-Lewis: http://www.telegraph.co.uk/culture/culturepicturegalleries/9819469/The-Method-Madness-of-Daniel-Day-Lewis.html?frame=2459177</p>
Contemporary	<p>Contemporary can refer to our own time but with this Unit and its content it can also refer to the audience of any specific theatre period. So it may be that a contemporary audience watching Henry VI at the Globe in 1600 would have particular expectations of an actor and his technique. They would demand a specific relationship with the actor and the actor would conform to these demands. In studying a text as a vehicle for the development of acting technique learners should have some understanding of the technique that was relevant to the text’s original contemporary context before moving on to make it relevant for a modern contemporary audience.</p>
Directorial interpretation	<p>Although actors need to develop a personal set of techniques and methods, the overall vision of a text in whatever form is the responsibility of the director. Actors will work closely with directors and it is a collaborative process. The extent of this collaboration will vary depending on the methods and approach of the director, but a directorial interpretation will have to be taken into account; to do otherwise would result in an incoherent and uneven performance.</p> <p>It could be that to have an understanding of this actors need to direct a play at least once. This may give them the knowledge and understanding of the issues associated with working with actors and trying to create a unified and consistent performance.</p>
Documentation	<p>Learners, as with any creative and arts workers, will need to document their work and development. This is not to be confused with the standard demand for a ‘working log’ which can be routine and sometimes resented by learners. References to documentation throughout the Unit imply the need to encourage a ‘creative habit’ that is owned by the learner and therefore whose form is determined by the learner to meet the needs of the technique being worked on at any one time, and the particular approach that they have to documenting their work as actors.</p> <p>The emphasis should be on the wide range of documentary forms available – from graphic diaries through to textual annotation – and the need for documentation to become second nature so as not to miss recording learning moments that will become significant later on (much later on in some cases).</p>

Explanations of the key terms used within this unit, in the context of this unit

Key term	Explanation
Evaluation	<p>Evaluation is a continuous process of review, target-setting and monitoring of strengths and weaknesses in the development of the skills, knowledge and understanding needed to develop technique. A technique, in this case acting, is expressed in a range of different artistic contexts and each one will demand an evaluative process in order to learn and move forward.</p> <p>Finding relevant evaluative processes should be the responsibility of individual learners/actors but clearly there are established methods usually taken as benchmarking > reviewing > summative statements > new benchmarks.</p> <p>As indicated above documenting this evaluative process is also necessary.</p>
Inner life	<p>'Inner life' refers to one of the techniques needed by actors to meet the demands of naturalistic acting, the predominant acting technique in the modern age. This is definitely not to say that there are not alternative acting methods but the whole notion of 'training' actors is based on an assumption that training is necessary and this in turn is based on a Stanislavskian premise that there needs to be emotional and psychological justification for action on stage.</p> <p>Inner life therefore refers to the motivational drivers for action on stage, for instance having a 'back history' to a character or replicating a specific emotion through evoking a real memory of one.</p>
Method	<p>Connected to 'inner life' above is the 'Method' technique of acting, developed mostly in the US by Lee Strasberg after taking on Stanislavsky's system and developing it with, mostly, film actors.</p>
Modern/post-modern	<p>'Modern' in theatre and acting technique terms refers to the Naturalistic Revolution and everything that followed. That revolution was predicated on discovery and enlightenment and an imperative to explore new approaches to the study of the human condition. Technology and science played a large part in the growth of modernism and for actors this meant an interest in psychology and emotion, and for early (in modern terms) playwrights, gender issues and differences.</p> <p>A modern audience is contemporary to our own age; one that has been subject to the artistic and scientific progress and development of the last two centuries since the Industrial Revolution. Such audiences therefore have a particular perspective on acting and performance that is governed by current 'modern' ideas and contexts. Because the range of performance is wide in the modern age, audiences will vary in a way that reflects that range.</p> <p>As it suggests, post-modernism builds on the modernist tradition of progress and development of new forms often predicated on scientific discoveries. However, post-modernism is much more eclectic in where and how it 'samples' styles and texts from the present mix of performance and/or from the past. It will create 'hybrid' forms that may engage very narrow audiences; it is therefore characterised by a multiplicity and fragmenting of styles and methods.</p>
Non-naturalistic acting	<p>'Training' as an actor began with naturalism and so the initial rationale for the establishment of conservatoires and more latterly drama schools is a naturalistic one. However most training will involve a range of non-naturalistic methods. These can be characterised as methods that are physical, 'external' and that draw on pre-naturalism contexts such as Restoration Comedy, Greek chorus work and melodrama. The use of masks is often non-naturalistic in its physicality but can also involve inner, psychological insights so in the modern age it is often difficult to avoid psychological concerns as an actor.</p> <p>Epic theatre developed by Brecht (and previously by Meyerhold and Piscator) was an approach which demanded that only the social and political content was foregrounded by the actor and not the emotional concerns of the character. Various techniques, such as Gestic acting, were developed to counter naturalism in this regard. Non-naturalistic acting techniques, it follows, have a different relationship with the audience, avoiding audience suspension of disbelief and emotional involvement in the action and encouraging a sense of detachment and 'spectacle'.</p>

Explanations of the key terms used within this unit, in the context of this unit

Key term	Explanation
Society/social context	The contemporary attitudes to theatre and performance at any one time in history had an impact on the way actors were treated and regarded by society. In the current age of fame and celebrity actors are lauded and lionised, appearing on talk shows and being asked for their valuable advice on a wide range of topics completely outside of their actual areas of expertise. In times past they have been variously regarded as thieves, rogues and vagabonds at the very least, and as dangerous heretics and anti-state agitators at worst. Throughout they have been regarded as immoral and licentious until relatively recently. So the social context for acting is significant and needs analysing for each context.
Stanislavsky	Stanislavsky played a leading role in the development of actor training through the studios attached to the Moscow Arts Theatre in the late nineteenth century. Ironically Stanislavsky developed his psycho-technique to counter his chronic stage fright; its elements and exercises have since become the orthodox basis for acting technique training, or at least the 'orthodoxy' that many actors try to work away from.
Text	'Text' can mean a number of different things to the actor. At its simplest it refers to the script or printed play-text provided by the playwright. It can also refer more widely to the narrative or set of themes and ideas incorporated into a performance piece or project. Texts in that context don't necessarily have to be the written form but could be the finished devised piece or a character's set of mimed attitudes.

MISCONCEPTIONS

Some common misconceptions and guidance on how they could be overcome

What is the misconception?	How can this be overcome?	Resources which could help
There is an acting technique	There is no one acting technique in a modern context. Professional actors largely working freelance will need to employ a wide range of skills to be able to meet the demands of varying roles, employers and vocational contexts. Additionally technique will always be embodied in the accomplished actor and their ability will not be in their accurate replication of forms but in how they can integrate and use these forms and give them a unique expression.	
It's all about Brecht and Stanislavsky	<p>There is a convenient tendency in training to explore acting technique within the perceived contradictions in the methods of Stanislavsky and Brecht. There are differences between them, and there are some commonalities, but to establish them as opposites implies that a choice has to be made between them. Acting technique is embodied in the actor and accomplished actors will understand that different methods and techniques must respond to the demands of the text and the directorial interpretation that can sometimes counterpoint those demands.</p> <p>Brecht didn't really have a method for actors as such – he had an ideology which placed social and political concerns ahead of personal and emotional ones but that didn't stop actors finding an 'inner life' if they needed one. By contrast Stanislavsky did evolve a 'method' but this was to meet the psychological demands of the 'modern' texts that he was working with, and to help him with his chronic stage fright.</p>	
Using case studies	Although the content refers to 'named actors', case studies can work within a wide scope. While the Internet will provide material on named actors – especially those working as 'method' actors – it is also essential to talk in person to working actors at whatever level. Those who have just entered the profession will have a lot to say about the relevance or otherwise of technique training.	
What directors bring to actors	As there are different acting techniques there are different approaches to directing. Generally the British theatre tradition is based on a literary approach to directing. This is to do with Shakespeare essentially and the obsession there is with studying and understanding the text rather than just performing it. While many established directors therefore have studied English and come to plays via the text, there are directors who are immersed in what action can bring to the spoken word. There are directors who give a great deal of freedom to the actor and there are those who just want to place them to create a stage picture. All directors are different and all actors will learn something from all of them; to have effective communication in order to have a coherent production is a given.	

SUGGESTED ACTIVITIES

LO No:	1		
LO Title:	Understand the key influences in the development of acting technique		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
What the Greeks did for us	<p>Learners could explore the concept and use of <i>dialogue</i> by discussing the notion of the 'first actor'.</p> <p>There is evidence that Thespis existed and that he became famous for being the first actor early on in history but it has become a convenient fact in something that may have been a bit more progressive and developmental. http://www.ancientathens.org/people/thespis</p> <p>Nevertheless it is useful to examine how having an actor move away from the Greek chorus changed theatre development and dialogue.</p> <p>Learners acting as a chorus could describe an individual's actions within a play or story and then in another version of the same piece of narrative have a dialogue between them and the 'protagonist'.</p> <ul style="list-style-type: none"> • Do we get more information about the story and protagonist in the 2nd version? • What effect does either version have on an audience's engagement? 	2 hours	Unit 3 LO1 Unit 8 LO1, LO2, LO3, LO4
Women and acting	<p>Margaret Hughes (1630–1719) was credited as the first actress on the English stage. Her first performance may have been as Desdemona in <i>Othello</i> in 1660.</p> <p>As a starting point for discussion (and research) learners should try one of the scenes from <i>Othello</i> played by two males in the group, possibly Act 3 Sc 4.</p> <ul style="list-style-type: none"> • What is difficult and maybe ridiculous now that wasn't in Shakespeare's day? • What did they (and all others before 1660) have against female actors? • Why do some actors now find it interesting to have all male or female productions? 	1 hour	Unit 3 LO1 Unit 8 LO1, LO2, LO3, LO4
Restoration audiences	<p>Audiences for Restoration comedies came to the theatre as much to be seen as to see the play. What they saw was the world they knew and inhabited reflected back at them.</p> <p>Discussing both theatre design of the period and the acting profession, how are the above statements true?</p> <p>The link below provides images of the audiences that might inform a discussion on who went to the theatre and how these audiences affected actors: https://www.google.co.uk/search?q=english+restoration+theatre+audience&biw=1366&bih=673&tbm=isch&tbo=u&source=univ&sa=X&ved=0ahUKewiKilPxrPKAhXltBoKHTj2AFMQsAQIOW</p>	1 hour	Unit 3 LO1 Unit 8 LO1, LO2, LO3, LO4

Title of suggested activity	Suggested activities	Suggested timings	Also related to								
The long lunch	<p>In 1897 Stanislavsky and Nemirovich-Danchenko had an 18-hour lunch, apparently, where they discussed the new naturalistic theatre.</p> <p>They concluded that: 'Our programme was revolutionary, we rebelled against the old way of acting, against affectation and false pathos, against declamation and bohemian exaggeration, against bad conventionality of production and sets, against the star system which ruined the ensemble and against the whole spirit of performance and the insignificance of the repertory.' http://headlong.co.uk/ideas/moscow-arts-theatre/</p> <p>In small groups or pairs learners could illustrate what they think the following were and why Stanislavsky and Nemirovich-Danchenko had so much against them.</p> <ul style="list-style-type: none"> • affectation and false pathos • declamation and bohemian exaggeration • bad conventionality of production and sets • star system which ruined the ensemble • the insignificance of the repertory. 	2 hours	Unit 3 LO1 Unit 8 LO1, LO2, LO3, LO4								
Anti-naturalism	<p>The video clip below explores the techniques of Meyerhold. Learners could watch this and discuss the differences between 'inner' and 'outer' acting techniques. https://www.youtube.com/watch?v=eog8_90id2o</p>	1 hour	Unit 3 LO1 Unit 8 LO1, LO2, LO3, LO4								
What is acting now?	<p>Learners may have an opinion at the end of researching key influences about what kind of actor they are or want to be. By looking at job opportunities such as http://www1.thestage.co.uk/recruitment/ they could begin to annotate where acting technique is relevant (or not) in a contemporary context.</p> <p>This could look like:</p> <table border="1" data-bbox="524 1066 1529 1230"> <tbody> <tr> <td>TIE/schools touring</td> <td>Epic. Not-nat? panto/comedy/mime</td> </tr> <tr> <td>Costumed or 'skin' work</td> <td>Any technique needed?</td> </tr> <tr> <td>Advert v/o</td> <td>Voice training/character/naturalistic</td> </tr> <tr> <td>Corporate role play</td> <td>Ultra-realistic? Impro/listening skills</td> </tr> </tbody> </table>	TIE/schools touring	Epic. Not-nat? panto/comedy/mime	Costumed or 'skin' work	Any technique needed?	Advert v/o	Voice training/character/naturalistic	Corporate role play	Ultra-realistic? Impro/listening skills	1 hour	Unit 1 LO3, LO4
TIE/schools touring	Epic. Not-nat? panto/comedy/mime										
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Advert v/o	Voice training/character/naturalistic										
Corporate role play	Ultra-realistic? Impro/listening skills										

SUGGESTED ACTIVITIES

LO No:	2		
LO Title:	Be able to develop a range of acting techniques		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
Case study: Marlon Brando	<p>What is Brando saying in this clip and what does it say about acting technique? https://www.youtube.com/watch?v=yfy-T3R9Ju0</p> <p>Is he right to say acting is an everyday task or demand of social interaction and not much more than that?</p>	15 minutes	Unit 1 LO1 Unit 3 LO2
The inner life: The library exercise	<p>In this exercise learners stand in a circle. They are each given a card by the tutor that has a motivation written on it (each one must be different). Examples are:</p> <ul style="list-style-type: none"> • I want to cry • I want to hurt you • I want to dance. <p>They must burn this motivation into their mind. The simple task they carry out is to pick another person in the circle. They imagine they have a book in their hand, they go to the person they have picked and they say 'Can I take this book out please'; this cannot be changed.</p> <p>That's all they say and do. It is then the turn of the person they went to to do the same to someone else in the circle – and so on until everyone has done the task. The last person can return the book to the tutor.</p> <p>The tutor must not give any other instructions.</p> <p>Learners will think they have to show some aspect of what's on the card but the lesson is they don't have to, it is an inner life and motivation that is not for showing but for feeling. A person who wants to cry for instance could be perfectly contented on the outside.</p>	30 minutes	Unit 3 LO2 Unit 8 LO2

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Inner life 2: Circle of attention	<p>In the last scene of <i>A Doll's House</i> by Ibsen, Nora decides to leave her husband and children, difficult in any era but in the late nineteenth century, unthinkable. When the decision is actually made is up to the actor but it is probably made for sure between Helmer reading the letter with the returned IOU and when she goes to change her dress.</p> <p>In this less than a page of text it is Helmer who does the vast majority of the talking; Nora has a few bland responses. He goes on and on while she is making a momentous decision.</p> <p>Using this scene or any improvised scene to examine the dilemma for the actor playing Nora or anyone silently making this kind of decision while a partner or anyone else goes on about themselves:</p> <ul style="list-style-type: none"> • How is concentration kept? • How much is shown to an audience? • What is actually going on in the mind of the actor remaining silent? 	1 hour	Unit 3 LO2 Unit 8 LO2
Gestic acting	<p>Gestic acting is a style of acting developed by Brecht as part of Epic theatre but it comes out of a long tradition of actions or gestures imbued with a sense of attitude, class interest and/or opinion.</p> <p>Learners should try eating a meal as someone who:</p> <ul style="list-style-type: none"> • can afford to waste half before discarding it • is on their last one with no money to get more • is on a break with limited time • is relaxed and watching TV by themselves • is in a formal situation trying not to do anything 'wrong'. <p>What do these social types and situations do to the body? Learners could 'turn up' the energy and attitude in each case by emphasising the body shapes and changes; hunching the shoulders more for example, becoming more arrogant in gesture, or more tense.</p> <p>It should be noted that these exercises in whatever form are not about the emotional, personal content (although that can be added later) but about the social context of eating a meal and what it does to the body shape and action.</p>	30 minutes	Unit 3 LO2 Unit 8 LO2

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Restoration: Singing the text	<p>One way of 'physicalising' and encouraging an expansive approach to text that needs it, such as Restoration comedy, is to sing it.</p> <p>Taking a less than serious approach to opera – not difficult if learners are not actually opera singers – means that no-one is trying to judge the quality of the singing as such. But trying to replicate, in a fun way, what opera appears to be can help make learners less inhibited about theatrical action.</p> <p>Everything is sung, so learners directed by the tutor will need to think about:</p> <ul style="list-style-type: none"> • the pace of the parts • the emotions coming through • the 'big' dramatic moments • the quiet moments • where 'arias' happen i.e. coming to the audience to tell a personal story • the tone of voice and quality • what character is bass, soprano, castrato etc. <p>The activity is not meant to be difficult because it is not meant to be anything other than a parody of the heightened, melodramatic style that opera is.</p>	30 minutes	Unit 8 LO2 Unit 23 LO4
Affecting the audience	<p>Artaud said that: "I cannot conceive any work of art as having a separate existence from life itself".</p> <p>He could not conceive of a theatre where there was an emotional divide between the actors and the audience – everyone participated in the same experience or 'plague'.</p> <p>One simple way of illustrating this is to ask learners how they make an audience laugh. They could just talk about this in groups or they could try and do it as part of the workshop or class. They will inevitably get this wrong by telling jokes or doing sketches etc.</p> <p>Someone may come up with an answer more compatible with Artaud's intentions; they just laugh. Generally an audience will begin to laugh when there is what appears to be uncontrolled and infectious laughter on stage.</p> <p>This link explains the idea of the 'plague': http://www.digitaltermpapers.com/b2870.htm.</p>	30 minutes	Unit 3 LO2

SUGGESTED ACTIVITIES

LO No:	3		
LO Title:	Be able to apply a specific acting technique in performance		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
Director types	<p>This activity will depend on the size of the group.</p> <p>One member of each small working group is the director – they can choose amongst themselves or be given the role by the tutor. The directors will each have a card with a ‘type’ written on it; examples are:</p> <ul style="list-style-type: none"> • dictator • democrat • friendly but confused • has a favourite • is distracted. <p>These types can move around the group after 10 or 15 minutes of directing the same short scene. It could be pitched by the tutor as just taking turns to direct so that everyone gets a go.</p> <p>Learners will begin to guess what’s happening but the point is to examine initial feelings towards the director type and whether they are likely to encourage cooperation.</p> <p>An additional complication is to add modes of behaviour for each group. Some casts, for instance, just want to be told what to do and hate the idea of the democrat director.</p>	2 hours	Unit 12 LO3, LO4
First reading: Epic style	<p>There are rules when reading plays that are Epic or Expressionistic in content and these usually involve avoiding any early emotional involvement or bias towards ‘heroes’ or ‘villains’. These plays are more complex than just setting up assumptions about people’s motivations and interests – unless they are class ones.</p> <p>These plays could be read with the following instructions:</p> <ul style="list-style-type: none"> • Read the directions as well as the dialogue. • Do not add accents until we know more about the characters. • Do not assume anything about the characters. • Ask every time a word is unknown or puzzling. • Note the historical or social ideas as they arise. • Note ‘key’ scenes, when a character seems to learn something or confront an issue. • Note questions for a discussion at the end of the reading. 	1 hour (or as long as the play reading takes)	Unit 3 LO2

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Character notes	<p>First reading is a significant part of the rehearsal process and a series of research prompts can be developed. Facts are important on the initial read-through so assumptions are not made too early although interpretations and personal styles will become important later on.</p> <p>Examples of a first read-through 'writing frame' could include the following sections; these could be given on a separate sheet or put straight into actors' notebooks.</p> <p>The example is for <i>Hamlet</i>; only minimal notes are given.</p> <p>Character name <i>Hamlet.</i></p> <p>Facts <i>Father's dead, believed murdered. Ghost appears to Hamlet *or maybe in his imagination? Been to University recently, will go back, maybe. Mother married to uncle.</i></p> <p>Things said about me by me <i>'This above all: to thine own self be true.' 'I loved Ophelia. Forty thousand brothers could not, with all their quantity of love, make up my sum.'</i></p> <p>Things said about me by others <i>'Love? His intentions do not that way tend.' 'Though this be madness, yet there is method in't.'</i></p> <p>Things I say about other people <i>'Conscience doth make cowards of us all.' 'He was a man of infinite jest, of most excellent fancy.'</i></p>	1 hour (or as long as the play reading takes)	Unit 4 LO3 Unit 8 LO2 Unit 12 LO3
Character work: The next level	<p>Moving further away from the factual and epic approach to close reading and the straightforward lifting of information from the page, learners could do more speculative thinking.</p> <p>Learners could use a character analysis chart that explores more esoteric, but often useful, speculations. Examples are:</p> <p>Character name <i>Hamlet.</i></p> <p>If he were a colour he would be <i>Red mostly, but he is a chameleon.</i></p> <p>If he were an animal he would be a <i>Cat.</i></p> <p>His favourite food is <i>Sandwiches or what he can graze, he's on the move, not that hungry but then ravenous!</i></p> <p>The group will have different opinions, but these could be fed into the analysis of character.</p>	30 minutes	Unit 4 LO3 Unit 8 LO2 Unit 12 LO3

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Back histories: Hot-seating	<p>Once a close reading is achieved, there will be questions thrown up about a character's purposes and narrative. This doesn't have to reflect their 'inner life' in a naturalistic way but can be more informative simply about the facts and how the actor playing the part sees them. It could have the tutor in role; they might know more at this early stage.</p> <p>A speech from <i>Miss Julie</i> by Strindberg could be read and then other learners could 'hot-seat' her. This is a relatively short exercise where we ask for more clarification after hearing the speech.</p> <p>There are many moments in the play where she talks about herself and her past. The text can be downloaded from: https://archive.org/details/missjulieotherpl00striiala</p> <p>Choosing one of Miss Julie's speeches – such as the one in Act 1 where she describes her relationship with her parents – learners could decide what questions could be directed to the actor playing the role.</p>	1 hour	Unit 4 LO3 Unit 8 LO2 Unit 12 LO3
Off-text improvisations	<p>Working with other actors outside of rehearsals and performances will encourage communication and coherence on stage. Learners could create their own encounters between characters so as to build more justification for action on stage.</p> <p>As an example, the learner playing Miss Julie could be helped to set up improvisations that place her with her mother at a moment in the past. Perhaps she has been bullied or laughed at by other villagers or children and she returns home to challenge her mother on her methods and opinions.</p> <p>Justification is not just emotional but also factual; some of the social conditions of a specific time need to be understood and this process will help to solve specific issues that learners may have about the role that they are playing.</p>	1 hour	Unit 4 LO3 Unit 8 LO2 Unit 12 LO3

SUGGESTED ACTIVITIES

LO No:	4		
LO Title:	Be able to evaluate own acting technique		
Title of suggested activity	Suggested activities	Suggested timings	Also related to
Post-show discussions and audience comments	<p>Professional actors who take part in post-show discussions are usually surprised and enlightened by audience comments and questions. Sometimes something will come up that completely throws them; something that came through the performance without them knowing or intending it.</p> <p>A lot of centre audiences will be supportive and not want to be too critical but any audience will give insights for the learner/actor.</p> <p>http://howround.com/what-we-talk-about-when-we-talk-about-plays-how-to-lead-post-show-discussions-for-fun-and-profit gives some good pointers to how to run a post-show discussion. Learners should take responsibility for organising this. An example of a live event is at: https://www.youtube.com/watch?v=Oa5pMLStpe8.</p> <p>An alternative approach is to give out questionnaires.</p>	30 minutes	Unit 2 LO2, LO3 Unit 5 LO2
Learners have cameras! Who knew?	<p>As part of their ongoing and habitual documentation process learners could be encouraged to use their cameras to photograph or film key moments of workshops, rehearsals and self-directed practical work. These would not have to be used as formal evidence but could be referred to in informal analysis at the end of sessions or just to reflect on a particular idea – whether to use it or bin it.</p> <p>If whole features are being filmed using the technology (see http://www.theverge.com/2015/1/28/7925023/sundance-film-festival-2015-tangerine-iphone-5s) then learners should be able to find instant and useful ways of using what's in their pockets.</p>	30 minutes	Unit 3 LO2 Unit 4 LO3 Unit 8 LO2 Unit 12 LO3
Professional interview	<p>As part of their evaluative processes learners could be interviewed by someone other than their tutor. Ideally this could be a professional performer or practitioner who will ask more demanding questions on technique development.</p> <p>The purpose is twofold:</p> <ul style="list-style-type: none"> • Learners could be asked questions that critically explore the development process – perhaps related to a specific text – such as how did you develop a research process for establishing the justification of certain approaches/actions/interpretations of character? • Learners should be told that reference to documentation during the interview is crucial so notes should have been kept. 	30 minutes	Unit 1 LO4

Title of suggested activity	Suggested activities	Suggested timings	Also related to
Peer assessment	<p>There could be regular peer assessment sessions built into rehearsals and workshops. These are difficult sessions if left open-ended and so an established structure could be used.</p> <p>Pulling learners together in the final 15 minutes of a workshop session will encourage documentation and reference to this also.</p> <p>Sessions could be led by an agenda that is introduced by individual learners and by the group as a whole. So in a particular session a learner may want to draw out very specific comments on an issue that they have been trying to deal with in a role or with reference to a technique. In a group context learners could set out clear assessment criteria for themselves, in the context of which discussions could take place.</p> <p>An example of an approach to peer assessment can be found at: https://view.officeapps.live.com/op/view.aspx?src=http%3A%2F%2Fwww.nsead.org%2Fdownloads%2FArt_Peer_Assessment_example.doc</p> <p>Although this is designed for arts and design, this document gives some good pointers to a more structured approach.</p>	1 hour to set up, 15 minutes on each session	Unit 1 LO4
Self-assessment	<p>Learners should get used to the process of setting up a self-assessment process for each project, set of workshops or specific technique development. As it implies, self-assessment is always structured and carried out by individual learners but aspects of the group evaluative process will feed into it and a basic structure can be given:</p> <ul style="list-style-type: none"> • audit/benchmarking – what do I know already? • setting outcomes/developmental action plan • monitoring key moments in the plan • evaluation. 	1 hour	Unit 1 LO4
Summative analysis	<p>Drawing on all documentation:</p> <ul style="list-style-type: none"> • note-taking and working logs • peer and self-assessments • filmed moments • professional interviews • audience comments and reaction. <p>Learners could write a final summative account of the Unit and their development across it. This could be used to indicate a specific preference for a method or technique and feed into pre-professional training choices.</p> <p>This will be a personal account but needs to be framed by critical approaches: research and an understanding of progression routes. It could be based around a specific question such as: What training method do you consider to be useful for the continuing development of your techniques and approaches to professional work?</p>	1 hour	Unit 1 LO3



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