

Cambridge TECHNICALS LEVEL 3

# PERFORMING ARTS

Cambridge  
TECHNICALS  
2016

Unit 10

Classical theatre performance

T/507/6477

Guided learning hours: 60

Version 1 September 2015

## LEVEL 3

### UNIT 10: Classical theatre performance

T/507/6477

Guided learning hours: 60

**Essential resources required for this unit:** Studio and performance space

**This unit is internally assessed and externally moderated by OCR.**

#### UNIT AIM

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Classical theatre performance remains a staple of performance repertoire for the professional actor. The 'classics' are performed continuously in both the UK and around the world. It can be a tricky term to pin down but any study of the classics should start with Greek drama as this is where it all began. Where in history the definition should end is debatable but, generally, the rise of Naturalism and the subsequent fragmentation of style and genre is an acceptable moment, around 1885. However, for the purposes of this unit, the definition of 'classic' can embrace the later nineteenth century works of Ibsen, Chekhov and Strindberg.

The unit provides opportunities for you to become familiar with classical repertoire by applying research to performance. The substance of the unit is therefore a combination of theory and practice, with the ultimate aim of you being able to demonstrate your understanding of the key stylistic features of classical theatre both in performance and in your ability to analyse and evaluate performance effectiveness. Central to that research is the sociohistorical contexts which produced the distinctive performance features of the classical repertoire. Once this context is understood, you will be able to develop performances that are accessible to modern audiences by adapting and creating updated interpretations of your final chosen piece.

## 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 social, historical and cultural background of classical texts	1.1 History of classical texts, e.g. <ul style="list-style-type: none"> <li>• Greek drama</li> <li>• Roman comedy</li> <li>• liturgical drama, mediaeval and mystery plays</li> <li>• the Renaissance</li> <li>• Restoration</li> <li>• the rise of Naturalism</li> </ul> 1.2 Social and historical influences, e.g. <ul style="list-style-type: none"> <li>• the English Civil War and puritanism</li> <li>• technological developments and performance conditions</li> <li>• revolutions</li> </ul> 1.3 Cultural influences, e.g. <ul style="list-style-type: none"> <li>• feminism and the treatment of themes and issues</li> <li>• the place and function of plays and playwrights</li> <li>• the use of props and costumes; the conventions of movement and expression, social mannerisms or formalities</li> <li>• styles and conventions, influences, practitioners, audiences, and movements</li> </ul>
2. Know the stylistic features of classical texts	2.1 The methods and techniques of classical texts and how these are explored practically <ul style="list-style-type: none"> <li>• practical research and analysis, e.g. the elements of the text and unpacking these; language and imagery; characters, narratives, ideas and themes</li> <li>• identification and consideration of the author's intentions and how these change over time and through directorial interpretation</li> </ul> 2.2 Acting technique <ul style="list-style-type: none"> <li>• approaches to the text, e.g. replicating and changing form and structure, adapting physicality and acting style, gesture, nature of the language, registers, rhythm and metre; application to the text</li> <li>• relationship between performer and audience</li> </ul>

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
3. Be able to rehearse a classical role	<p>3.1 Rehearsal processes</p> <ul style="list-style-type: none"> <li>• taking direction</li> <li>• rehearsal techniques and exercises</li> <li>• flexibility and interaction within a group</li> <li>• responding to feedback</li> <li>• learning and memorising texts</li> <li>• concentration and self-discipline</li> </ul> <p>3.2 Interpreting the text</p> <ul style="list-style-type: none"> <li>• accurate and close reading of text, characterisation development</li> <li>• appropriate physical and vocal skills</li> </ul> <p>3.3 Working logs and documentation</p>
4. Be able to perform a classical role	<p>4.1 Performing a classical text for an audience</p> <ul style="list-style-type: none"> <li>• physical expression in performance, e.g. posture, gesture, tempo-rhythm, dynamics, use of energy, stylistic features demanded by the text</li> <li>• vocal expression in performance, e.g. range and use of the voice in response to text, including tone, control, inflection, projection, register, diction, pace and pitch</li> <li>• emotional investment, e.g. focus, interaction and response, emotional range, coherence and consistency, relationship with the audience</li> <li>• character and physical embodiment</li> </ul> <p>4.2 Personal preparation</p> <ul style="list-style-type: none"> <li>• time management</li> <li>• physical and mental preparation</li> </ul>

## 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 social, historical and cultural background of classical texts	P1: Describe the social, historical and cultural background of a range of classical texts		
2. Know the stylistic features of classical texts	P2: Compare stylistic features of classical texts	M1: Contrast the stylistic features of classical texts	
3. Be able to rehearse a classical role	P3: Develop a classical role through workshops and rehearsals		
4. Be able to perform a classical role	P4: Perform a classical role	M2: Apply skills, styles and techniques to an engaging performance of a classical role	D1: Apply a dynamic range of skills, styles and techniques in a performance of a classical role which fully engages an audience

## ASSESSMENT GUIDANCE

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

The assessment opportunities and methods should evidence the learner's understanding of classical texts through their general explorations and classes, and their realisation of a role in a performance for a live audience. The evidence should consist of recorded explorations of the classical text, a portfolio of notes and commentaries, and a working log that combines contemporaneous note-taking of workshops and textual annotation with their wider understanding of the classics.

The performance forms the crucial part of this evidence and this should be recorded. The performance should be teacher-directed.

### Assessment and grading criteria

To achieve **P1** and **P2**, learners must be able to describe and compare key features from a range of contrasting periods, styles and genres, and give some indication that they know the way in which a classical text was framed by its time and place. This can be through practical seminars and presentations or in a written form.

**M1** can be awarded when two texts and their styles are contrasted, revealing a detailed knowledge and understanding of the form and context in practice.

To achieve **P3**, learners should follow a professional approach to workshop practice and the rehearsal process, becoming familiar with the layout and function of a rehearsal schedule and their responsibilities as a company member.

**P4** is achieved if the learner's performance reveals a level of competency indicating that they have understood the technical and stylistic demands of the classical text. To achieve **M2**, learners will need to show that commitment and ownership has been effectively conveyed to an audience and that there is some evidence of a developing fluency in the performance of style and role.

**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.

## 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, 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, companies and practitioners that specialise in classical performance could deliver classes or lectures on how social, historical or cultural influences have shaped a specific project or performance. They could show how that informed the entire process from the initial ideas through to the final piece from the perspectives of both the company/theatre and the individual performer.
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](http://ocr.org.uk/performingarts)**

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

Alternatively, you can email us on **[vocational.qualifications@ocr.org.uk](mailto:vocational.qualifications@ocr.org.uk)**



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