

PERFORMING ARTS & MUSIC

Bridging work

Courses

Page

Drama & Theatre Studies (A Level) **2,3**

**National Extended Certificate
& Diploma in Performing Arts**
(BTEC Level 3) **4,5**

**National Diploma in
Performing Arts** (BTEC Level 3) **6-8**

Music (A Level) **9-13**

Music Performance (RSL Level 3) **14,15**

Studying @Franklin Bridging Work

Preparing you for September on: **A** **Level Drama & Theatre Studies**

A fantastic opportunity to widen your understanding of Drama, prepare for September, and demonstrate your ability to us at enrolment!

Please complete the work and bring a copy either printed or electronically to your enrolment appointment. The work will take you around **4 hours** so plan your time to best suit you.

Submitting your work	<p>Complete <i>Task 1 - Stanislavski Research</i> and print it out. You should take this to your <i>enrolment appointment</i>, and to your <i>first lesson in September</i>.</p> <p>Prepare <i>Task 2 - Monologue Performance</i>. This will be performed in the <i>first week</i> of the course in September.</p> <p>Please note that these tasks are an important part of the enrolment process for the A Level Drama programme.</p>
Topic / Context	<p>For this task, you will focus on Stanislavski's theatre practice. You will specifically look into <i>acting techniques</i> that Stanislavski developed as part of the System.</p>
Task details	<p>Task 1 - Stanislavski Research</p> <p>You need to research Stanislavski and his <i>rehearsal techniques / approaches to characterisation</i> in preparation for your study at Franklin College. As part of this report you must also explain what Realism is and how this is different to other acting styles. Your report should include three sections:</p> <ul style="list-style-type: none"> • A short biographical account of Stanislavski • A Description of <i>three</i> rehearsal or character development techniques • A Description of Realism (theatre)

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	<p>Please make sure that you <i>do not copy and paste</i> your work from a source, rather you should <i>paraphrase</i> the research and include all of the web-links that you have used in your document.</p> <p>Task 2 - Monologue Performance</p> <p>You need to prepare a monologue of your choice <i>ready to perform in the first week of the course</i>. The monologue can be from any play or musical, and can be any genre including classical, comedy, tragic or have a physical / stylised component. <i>Your monologue must not be taken from the internet, rather it should be from a published script.</i></p> <p>It should be at least one minute in length.</p> <p>You may want to consider scripts from the following playwrights: Sarah Kane, Steven Berkoff, Harold Pinter, Jim Cartwright, etc. Try and find a monologue that demonstrates the type of theatre that you're mostly interested in.</p>
Resources to help you	<p>You could purchase a second-hand play on Amazon for a relatively affordable price, or perhaps ask your teacher/librarian at school.</p> <p>If you have any questions, or need help finding a monologue, please feel free to contact me via email at: Ben.McDonald@Franklin.ac.uk</p>

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Preparing you for September on: **BTEC National Extended Certificate (single) and Diploma (double) in Performing Arts**

Please complete this task for both single and double options of the Performing arts courses - see further below extra work for the double Diploma course.

A fantastic opportunity to widen your understanding of Performing Arts, prepare for September, and demonstrate your ability to us at enrolment!

Please complete the work and bring a copy either printed or electronically to your enrolment appointment. The work will take you around **4 hours** so plan your time to best suit you.

Submitting your work	<p>Complete the tasks on paper/handwritten or print off your digital version and bring your work to your enrolment appointment.</p> <p>Please also take this to your first lesson in September.</p> <p>Any practical work will be seen in the first week of college in the Performing Arts sessions. So please arrive to lesson prepared to share your work.</p>
Topic / Context	Preparation work for Unit 1 and 2 of the first year of the course will look at developing analysis and self reflective practical skills
Task details	<p><u>Task 1: Performance - Developing skills for Live Performance</u></p> <p>You will be expected throughout the course to demonstrate your performance skills, and will also be assessed on your attitude and discipline within rehearsal.</p> <p>For this task you are required to research, rehearse and perform TWO of the following:</p> <ul style="list-style-type: none"> • 1 Contemporary monologue • 1 Musical Theatre song • 1 Dance extract (at least one 1minute)

You must choose pieces that suit your performance style and allow you to show off your performance skills, wherever they are currently. It is important that you have an in-depth understanding of the character(s)/style you are portraying and your intentions for the piece are clear throughout the performance.

In order to support your auditions for each piece you should write an overview of the performance, some areas to consider may include:

Where does the performance fit within the musical/play/dance?

What is the character feeling?

Why are they feeling this way?

What are your intentions for the role?

How do you want to make your audience feel?

How will you achieve this?

Your auditions will take place during your first week at college, so please arrive prepared.

Task 2: Theatre Analysis- Unit 1 Investigating Practitioners Work

Watch and analyse in detail one of the following pieces of theatre.

Lin Manuel Miranda's - [21 Chump Street](#)

Christopher Bruce - [Swansong](#)

Knee High - [Shadow Arms](#)

Gecko- Time of Your life https://www.youtube.com/watch?v=5PQpxi7h_rc

Critically comment on the following features:

The characters, the interaction between characters, use of proxemics, use of non-verbal communication, how tension is created, plot development, use of dynamics and facial expression.

Discuss the actors/dancers/singers and their skills in the piece, vocal ability, projection, intonation, inflections, movement quality.

The setting of the production - costume, set and props.

Ensure that you comment and describe what you see BUT also explain why this was a creative choice AND outline your opinion on its effectiveness in achieving their creative aim.

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Preparing you for September

on: **BTEC National Diploma in**

Performing Arts

In addition to the above work for the Extended Certificate please complete the bridging work for the Diploma if you are intending to study the double course.

A fantastic opportunity to widen your understanding of **Performing Arts**, prepare for September, and demonstrate your ability to us at enrolment!

Please complete the work and bring a copy either printed or electronically to your enrolment appointment. The work will take you around **4 hours** so plan your time to best suit you.

Submitting your work	<p>Complete the tasks on paper/handwritten or print off your digital version and bring your work to your enrolment appointment.</p> <p>Please also take this to your first lesson in September.</p> <p>Any practical work will be seen in the first week of college in the Performing Arts sessions. So please arrive to lesson prepared to share your work.</p>
Topic / Context	<p>This preparation work will provide you with a great start for Unit 28: Variety Performance and Unit 6 Final Live Performance</p>
Task details	<p>Research task</p> <p><u>Copy of Variety summer prep work - Google Slides</u></p> <p>History of the Variety shows: Research the history of The Variety Show: Where did it originate? Why? Name some key performers and venues of</p>

	<p>the early Variety Show, Why did audiences go to see variety shows? Who went? What acts were popular and why?</p> <p>Practical: To prepare practically you will complete an exploration and create a short sketch/performance of your own using devising skills in your chosen discipline - dance, acting, musical theatre or general performance. This should be an exciting and enjoyable piece that incorporates the audience in some way, either to make them laugh, to engage with them or relates to them in some way. This should show off your creative abilities.</p>
Resources to help you	Variety Introduction.pptx - Google Slides

Presenting your work	<p>You should type your work and print it out. If you handwrite your work, please make sure that you still include references to the sources of research. Use of powerpoint/slides/prezi for presentation of ideas for task 2.</p> <p><u>Single</u> A video recording of your final performance of the monologue, dance and song after rehearsal.</p> <p>Google doc for the copy of the monologue,dance and song and the research. <u>Double</u> Practical demonstration within the first session and a google slides for the research information</p>
Extension Tasks to stretch and challenge you	<p>Write a creative monologue about your experiences of a current issue. MOOCs are Massive Open On-line Courses</p> <p>You might enrol and complete the following to push you a little further (this is optional).</p> <p>https://www.mooc-list.com/course/richard-schechners-introduction-performance-studies-coursera</p> <p>Also check out resources which will help with your course:</p>

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	<p>https://www.nationaltheatre.org.uk/learning</p> <p><i>The Stage</i> - is great for starting to research the industry and read articles about shows, performers, the industry, keep up-to-date with auditions and training.:</p> <p>https://www.thestage.co.uk/</p> <p><i>Shows Must Go Channel</i> on You tube - extracts from musicals</p> <p>https://www.youtube.com/channel/UCdmPjhKMaXNNeCr1FjuMvaq</p>
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Studying @Franklin Bridging Work

Preparing you for September on: **A level Music**

A fantastic opportunity to widen your understanding of A Level Music, prepare for September, and demonstrate your ability to us at enrolment!

Please complete the work and bring a copy either printed or electronically to your enrolment appointment. The work will take you around **4 -5 hours in addition to practice**, so plan your time to best suit you.

Submitting your work	<ul style="list-style-type: none"> • Complete the tasks on paper/handwritten or digitally and bring a copy either paper or electronically to your enrolment appointment. • Task 1: Your performance will be in class in the first or second week of the new term • Task 2: You should complete the Grade 5 theory paper and harmony question on the sheets provided • Task 3: Bring your written work with you
Topic / Context	<p><u>Performing, Music Theory and Listening (Appraising)</u></p> <p>Component 1: At the end of your 2nd year, you will be required to perform a recital (approx. 8mins) of Grade 8 music towards and performing forms an integral part of the course.</p> <p>Component 2: If you have composed for GCSE or BTEC Level 2, please bring a copy of your composition with you to the first lesson in September</p> <p>Component 3: It is essential that music students have a good grasp of basic music theory. You will also need to develop your listening and appraising skills over the two years of the course. Listening to both the setworks and wider listening is another essential of the course.</p> <p>There are three tasks to your bridging work. The details are listed below.</p>
Task details	<p>Task 1: PERFORMANCE</p> <p>Prepare at least two pieces on your instrument (or voice) for performance in class. It may be in any style but the performance should last at least 4 minutes.</p>

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	<p>Make sure your choice is challenging as A Level Music has high expectations for performance and you need to demonstrate that you can perform at a high level (Minimum Grade 5 standard). You may use a backing track for accompaniment or your class teacher will play an accompaniment of the piano. You will need to provide a printed version of the music. Complete this table with your choice of pieces to perform:</p>			
	NAME of PIECE	Composer	Level of difficulty	Why I have chosen this piece?
	<p>Task 2: Theory / Harmony Complete the harmony worksheet exercise (attached). Label each of the notes and each chord with the correct Roman numerals. Also, complete as much of the following Grade 5 theory sheet (link below). You do need to be at least this level to succeed in Music A level and I would recommend that you continue with ABRSM/TRINITY Theory and harmony with your instrumental tutor throughout the A level course. GRADE 5 THEORY PAPER Music Theory Grade 5 2020 Sample Paper - ABRSM</p>			
	<p>Task 3: Analysis Listen to this section of Bach's Cantata 'Ein feste Burg' BWV 80 on YouTube Bach Cantata No 80 8th movement Follow this score Bach Cantata No 80 8th movement https://s9.imslp.org/files/imglnks/usimg/8/86/IMSLP464380-PMLP149581-Luther_Bach-Ein_feste_Burg_ist_unser_Gott-Chorale-EG362-BWV80-2sys.pdf and answer as many of the questions on the attached sheet below</p>			
<p>Resources to help you</p>	<p>Resources to use/where these can be found/how they will help the student. Bach Cantatas Website</p>			

	J.S Bach: Cantata Ein feste Burg, BWV 80: Movements 1, 2, 8 (for component 3) Bach Chorale BWV 80-8 Harmonic analysis with colored notes -Ein' feste Burg ist unser Gott-
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Presenting your work	<ul style="list-style-type: none"> • Complete the tasks on paper/handwritten or digitally and bring a copy either paper or electronically to your enrolment appointment. • Task 1: Your performance will be in class in the first week of the new term • Task 2: You should complete the Grade 5 theory paper and harmony question on the sheets provided • Task 3: Bring your written work with you
Extension Tasks to stretch and challenge you	<p>If you have completed the above to the best of your ability, feel free to try this extension task (<i>this is optional</i>).</p> <p>Cantata comes from the Italian word <i>cantare</i>, meaning 'to sing' so a cantata simply meant a composition that is meant to be sung. However, as with most musical forms, the cantata has evolved through the years.</p> <p>Write an essay on the development of the cantata from its earliest beginnings to the present days giving musical examples.</p>
Massive Open Online Courses (MOOCs)	<p>MOOCs are Massive Open Online Courses.</p> <p>You might enrol and complete the following to push you a little further you will find these on your part 3 – Preparing you for studying @Franklin.</p> <p>Introduction to Classical Music (Coursera) MOOC List</p>

J.S.Bach – *Ein Feste Burg* Movement 8 (The Chorale)

'Das Wort sie sollen lassen stahn'

For each of the following headings, attempt as many of the questions as you are able.

Tonality

1. What is the key signature of the piece?
2. The key of the whole piece is:
3. What accidental is added in bar 2?
4. This means the music has modulated to:

5. What key does the music end in at bar 4?
6. Where has it modulated in the previous bar? Which note tells you this?
7. Name the key in bars 5 and 6:
8. Name the key in bar 7:
9. Name the additional accidental and key in bar 8:
10. Which key has the following: F# - D#?
11. Which bars of the piece use this key?
12. Where does the key modulate again after this?
13. What key does the piece end in?
14. D Major is the tonic key. What relation are the following keys to D major?
 - A Major:
 - E Minor:

Cadences

1. Name the key and cadence in bar 2:
2. What are the two chords of this cadence?
3. Name the key and cadence in bar 4:
4. What are the two chords of this cadence?
5. Name the key and cadence in bar 6:
6. What are the two chords of this cadence?
7. Name the key and cadence in bar 7:
8. What are the two chords of this cadence?
9. Name the key and cadence in bar 8:
10. What are the two chords of this cadence?
11. Name the key and cadence in bar 10:
12. What are the two chords of this cadence?
13. Name the key and cadence in bar 12:
14. What are the two chords of this cadence?
15. The majority of cadences in this piece are:
16. The chords used for these cadences are:

Vocal Lines

1. Play (or ask your teacher to play for you) each of the vocal lines individually:
2. Which part has the simplest line?
3. Which part has the most movement?
4. Describe the extra notes in the soprano part:

5. In bar 2 and bar 12, the alto part uses what leap?
6. Which part has the most leaps in it?
7. Which part has the largest range?
8. Which part has the smallest range?
9. Why do you think the simplest line is like this? (Think of who would sing this).
10. Why do you think the bass part might have a lot of passing notes (quavers)? Think about what it would be like without these notes.
11. Now listen to each part again, thinking about the information you have just come up with.

Use of inversion chords

1. What is an inversion chord?
2. Use the D Major and A Major chord charts to work out the chords in bars 1-2.
3. The majority of the chords used are inversions - why do you think these are needed? (Imagine what the bass part would look like without the inversions).
4. Using a D Major chord chart, work out the chords in bars 11 and 12.
5. Using the chord charts work out the chord that comes before each cadence.

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Preparing you for September on: **RSL Level 3 Music Performance**

A fantastic opportunity to widen your understanding of RSL Music Performance, prepare for September, and demonstrate your ability to us at enrolment!

Please complete the work and bring a copy either printed or electronically to your enrolment appointment. The work will take you around **4-5 hours** so plan your time to best suit you.

Submitting your work	<p>Complete the tasks on paper/handwritten or digitally and bring a copy either paper or electronically to your enrolment appointment. Practice the piece you will be performing</p> <p>Bring the written work to your first lessons and be prepared to perform during the first two week of the new term in September</p> <p><i>If you are considering joining the course late, then these tasks must be completed before you would be accepted on the course</i></p>
Topic / Context	<p>The first unit you will be tackling is <u>Contextualising Music</u> in which we look analytically at musical styles from a wider contextual standpoint, understanding the broader context through which the music originated and developed. By analysing media and audience responses to musical styles learners will develop a deeper understanding of those styles.</p>
Task details	<p>Written Task</p> <p>Compare the profiles of two chosen musical styles e.g. Pop and Reggae, analysing contrasts in:</p> <ul style="list-style-type: none"> a. Cultural and historical influences b. Audience expectations and perceptions c. Technological developments d. Media representation <p>Then, try to explain the main musical elements of each style identified, mentioning</p> <ul style="list-style-type: none"> a. Instrumentation (texture/timbre) b. Structure

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	<p>c. Rhythm d. Melody e. Lyrical content f. Use of technology g. Production, making reference to at least four recorded examples</p> <p>Performance Task details</p> <p>Prepare a confident performance of two pieces on your instrument (or voice) in any style. You may use backing tracks. Guitarists/Bass Players must bring their own instruments and leads (and plectrum). We have amplification available</p> <p>Drummers, we have an acoustic and electronic drum kit but you must always bring your sticks. There is a fine grand piano in the music department and a further one in the practice room</p> <p>You will be expected to perform these in class during the first two weeks of the new term.</p>
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Presenting your work	<p>You should bring your written work with you to your first lesson. Your performance will be in class during the first two weeks of the new term.</p>
Extension Tasks to stretch and challenge you	<p>If you have completed the above to the best of your ability, feel free to try this extension task.</p> <p>Evaluate your personal response to each style identified above in terms of:-</p> <ul style="list-style-type: none"> a. Relationship to own musical output b. Relationship to own image/lifestyle c. Relationship to personal musical taste
Massive Open Online Courses (MOOCs)	<p>MOOCs are Massive Open On-line Courses.</p> <p>You might enrol and complete the following to push you a little further (though this is optional).</p> <p>Fundamentals of Music Theory (MOOC) Edinburgh College of Art</p> <p>Getting Started With Music Theory My Mooc</p>