

# BTEC Single Performing Arts

## Part A - Bridging Work Task

This is a fantastic opportunity to expand your understanding of Performing Arts as you prepare for enrolment and start at Franklin in September.

Please complete the work and bring a copy to your enrolment, either printed or electronically.

The work will take you around **2 hours** so plan your time to best suit you.

### Task 1

<b>How do I complete and submit my task?</b>	<p>Complete the tasks on paper/handwritten or digitally, and bring a copy, either paper or electronically, to your enrolment appointment. Also, bring this along to your first lesson in September.</p> <p>If you didn't attend the Taster Day, don't worry. It isn't essential for completing this work, but please ensure that you have completed this bridging work.</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>
<b>Introduction to your Bridging Task</b>	<p>These tasks will help you to prepare for Units 1: Investigating Practitioners Work, and Unit 2: Developing Skills and Techniques for Live Performance.</p> <p>There is a combination of written and practical tasks, all we ask is that you show us your capabilities. Try not to worry about the performance elements, this is designed for us to gauge an understanding of your skill set.</p>
<b>Task details</b>	<p><b><u>Task 1: Performance - Developing skills for Live Performance</u></b></p> <p>You will be expected throughout the course to demonstrate your performance skills and you will also be assessed on your attitude and discipline within rehearsal and performance.</p> <p>For this task you are required to research, rehearse, and perform TWO of the following:</p>

- 1 Contemporary monologue, post 1970s
- 1 Classical monologue, anything pre 1950s
- 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.

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.

To support your auditions for each piece you should write a brief 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 ready to perform.

## **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](#)

	<ul style="list-style-type: none"><li>• Gecko- Time of Your life <a href="https://www.youtube.com/watch?v=5PQpxi7h_rc">https://www.youtube.com/watch?v=5PQpxi7h_rc</a></li></ul> <p>Your writing should critically comment on the following features:</p> <p><u>The characters:</u> the interaction between characters, use of proxemics, use of non-verbal communication, how tension is created, plot development, use of dynamics and facial expression.</p> <p><u>Performance Skills:</u> vocal ability, projection, intonation, inflections, movement quality, stamina, flexibility etc.</p> <p><u>The setting</u> of the production - costume, set and props.</p> <p><i>Ensure that you comment and describe what you see BUT also explain why this was an effective creative choice AND outline your opinion on its effectiveness in achieving their creative aim.</i></p>
<b>Resources to help you with the Bridging Task</b>	<p>Here are some examples of contemporary and classical monologues and musical theatre songs you may wish to use; however you have complete freedom of choice with this task, the choice is yours!</p>

	<b>Classical Monologues</b>	<b>Contemporary Monologues</b>	<b>Musical theatre Songs:</b>
	Juliet, act 3 scene 3 <i>Romeo &amp; Juliet</i>	-Rosie or Bob from 'Things I Know to be True' by Frantic Assembly	Worried about singing? Choose a song which is more character based and explore this. Perhaps sing a song by a villain or the comedic relief of the show.
	Malcom, act 4 scene 4 <i>Macbeth</i>	-'Yerma' by Lorca has recently been re-staged by National Theatre	Examples might include:
	Cecily, act 2 scene 1 / 2 <i>The Importance of being Earnest</i>	-'Blackbird' by David Harrower Una's characters monologue	'Little Girls' by Miss Hannigan from Annie
	Puck, act 3 scene 2 <i>A Midsummers Night's Dream</i>	-Any of Sarah Kane's works: 'Blasted', 'Cleansed', '4;48 Psychosis'	'Mr. Cellophane' from Chicago
	Mercutio, act 1 scene 4, <i>Romeo &amp; Juliet</i>	-'Wise Children' by Emma Rice	'If they could see me Now' by Charity in Sweet Charity.
	Phoebe, act 3 scene 5 <i>As you Like it</i>	-'Fleabag' by Phoebe Waller Bridge	
	Rosalind, act 3 scene 5 <i>As you Like it</i>		
	Prologue, Act 1 <i>Romeo &amp; Juliet</i>		
	Tom, <i>The Lamp Lighter</i> , Dickens  <a href="https://www.monologuearchive.com/d/dickens_002.html">https://www.monologuearchive.com/d/dickens_002.html</a>		

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**Dance extracts**

<https://www.youtube.com/watch?v=l-OuqB1pgys>

<https://www.youtube.com/watch?v=jWXRd3N51C0>

<https://www.youtube.com/watch?v=IM9H1eYz-lc>

[https://www.youtube.com/watch?v=T7C9FR9nO\\_c](https://www.youtube.com/watch?v=T7C9FR9nO_c)

**Extension Tasks**

**Extension Tasks to stretch and challenge you**

If you have completed the above to the best of your ability, try this extension task:

Review your performances, to consider your application of current skills such as: vocal delivery, diction, pacing, timing and conviction of character, use of space, interaction with audience or other characters. What might you

	<p>change/improve about your performance? What skills do you need to work on and how might you do this?</p> <p>Research and create a presentation based on one of the following practitioners:</p> <p>Akram Kahn</p> <p>Matthew Bourne</p> <p>Bob Fosse</p> <p>Stephen Sondheim</p> <p>Andrew Lloyd Webber</p> <p>Katy Mitchell</p> <p>Bertolt Brecht</p> <p>Constantin Stanislavski</p> <p>The Paper Birds</p>
<p><b>Massive Open Online Courses (MOOCs)</b></p>	<p><i>Becoming aware of the live theatre world is a great place to start.</i></p> <p><i>Check out the National Theatre sources and regular shows that are streamed for free: <a href="https://www.nationaltheatre.org.uk/event/type/online/">https://www.nationaltheatre.org.uk/event/type/online/</a></i></p> <p><i>The Stage - is great for starting to research the industry and read articles about shows, performers, the industry, keep up to date with auditions and training.:<a href="https://www.thestage.co.uk/">https://www.thestage.co.uk/</a></i></p> <p><i>Shows Must Go Channel on YouTube <a href="https://www.youtube.com/channel/UCdmPjhKMaXNNeCr1FjuMvaq">https://www.youtube.com/channel/UCdmPjhKMaXNNeCr1FjuMvaq</a></i></p> <p><i>A useful resource to buy would be the <b>Pearson student books</b>, links are attached below and can be purchased from Amazon or Pearson. These support the examined content of the course.</i></p> <p><i><a href="https://www.amazon.co.uk/s?k=revise+pearson+performing+arts&amp;rh=n%3A270524&amp;ref=nb_sb_noss">https://www.amazon.co.uk/s?k=revise+pearson+performing+arts&amp;rh=n%3A270524&amp;ref=nb_sb_noss</a></i></p>

