

**BTEC LEVEL 3
NATIONAL
EXTENDED
CERTIFICATE IN
PERFORMING ARTS**

Bridging Work

INVESTIGATING PRACTITIONER'S WORK

- One of the externally examined units you will be asked to complete on this course is Investigating Practitioner's Work.
- You will conduct research into the repertoire of various practitioners and present your findings under exam conditions.
- You will be given plenty of time in the Autumn term to prepare you for the exam.

For the following tasks either add your work to this PowerPoint or complete on paper to be handed in on the Transition Day.

WHAT DO WE MEAN BY A THEATRE PRACTITIONER?

“A *theatre practitioner* is a person or *theatre company* that creates practical work or theories to do with performance and *theatre*.”

Create your own definition...

TWO IMPORTANT PRACTITIONER'S IDEAS YOU HAVE STUDIED ALREADY...

BRECHT AND STANISLAVSKI

- Being on the BTEC Level 2 Acting course, you will have looked at their work this year. From memory, create a mind map for each practitioner, detailing the main points of their style of theatre.
- Consider their beliefs about what theatre should be and the techniques they used during performance.

A BIT ABOUT BRECHT...

- His work was often political, provocative and ironic. **Brecht** wanted his audiences to remain objective and unemotional during his plays so that they could make rational judgments about what he was saying through his work. To do this he invented a range of theatrical devices known as *Epic Theatre*. So.....
- Distancing the audience from the action on stage (don't feel sorry for the characters on stage, feel empowered to do something about it)
- Representation rather than reality on stage
- Use of song to tell the story
- Placards
- Breaking the fourth wall (talking directly to the audience) Direct Address, Narration, Freeze frame, thought track
- Episodic structure

A BIT ABOUT STANISLAVSKI...

- Stanislavski's theatre practice and is still used by actors all around the world today. 'The Method' is an actor training system made up of various different techniques designed to allow actors to create believable characters and help them to really put themselves in the place of a character. So...
- What you see on stage is 'real'
- Go to great lengths to show reality on stage – almost like real tea in the teapot!
- Totally believe in the character and share in their emotional journey
- Audience are silent on-lookers – we watch and actors do not acknowledge that we are there

CINDERELLA

- Read the short extract 'Cinderella' (on the next slide)
- Imagine you have been asked to direct the script twice, ***once using Brecht's techniques and again using Stanislavski's ideas.***
- How would each piece differ? What effect would you want each piece to create?
- What points would Brecht have made on stage and what points would Stanislavski think were more important?
- Which Brechtian techniques would you use and why?
- Which Stanislavski techniques would you use and why?
- How would each one aim to make the audience feel?
- Which piece do you think would be the most effective and why?

CINDERELLA - SCENE I (AT CINDERELLA'S HOME)

Narrator: Once upon a time there was a beautiful young girl named Cinderella. She had two ugly stepsisters who were very

cruel to her. Cinderella had been working hard all day long. . . .

Stepsister 1: Did you clean the kitchen?

Cinderella: Yes, I did.

Stepsister 2: Did you polish my shoes?

Cinderella: Yes, I did.

Stepsister 1: Did you iron my clothes?

Cinderella: Yes, I did.

Stepsister 2: And you lazy wretch. . . . did you make breakfast?

Cinderella: Yes, breakfast is ready.

Narrator: The evil stepsisters made Cinderella do all the hard work.

Cinderella: (calling out) Stepsisters! A letter from the royal palace has arrived for you.

Stepsister 1: (fighting, snatching letter) Give it to me! I want to open it.

Stepsister 2: (fighting) No! I want to open it.

Stepsister 1 & 2: (looking at the invitation card) Look! We are invited to the Prince's ball at the royal palace.

Cinderella: (crying sadly) I wish I could go, too.

Stepsister 1: (scoffing, pushes her roughly. Cinderella falls to the ground) You?! You? Go to the ball!!

Stepsister 2: (scornfully, slapping Cinderella) As if!!! Get our clothes ready Cinderella and be quick about it!

(Exit laughing, leaving Cinderella alone in the ashes, crying).

Narrator: The night of the ball arrived.

Stepsister 1: (laughing) Ha, ha! We are going to have a great time at the ball!

Stepsister 2: (laughing) Have a great night working, Cinderella.

Narrator: After the evil stepsisters had left, suddenly, a fairy appeared.

Cinderella: Oh my! Who are you?

Fairy godmother: I'm your fairy godmother, beautiful Cinderella. I am here to help you go to the ball tonight.

Narrator: The fairy godmother waved her magic wand.

Cinderella's rags turned into a beautiful dress.

Cinderella: Wow! It's so beautiful.

Narrator: On her feet were sparkling glass slippers.

Cinderella: Oh, I love them!

Narrator: The fairy godmother turned a pumpkin into an amazing coach and some mice into horses.

Cinderella: What a lovely coach and handsome horses!

Fairy godmother: You are ready now, my dear. Have fun tonight, but be back by midnight, or else!

Cinderella: Okay, fairy godmother! Thank you.

INTERESTING THINGS TO LOOK AT...

- https://www.youtube.com/watch?v=0zQebR_IJBw – Careers in Theatre
- <https://www.youtube.com/watch?v=oBV8pqN4MFs> – National Theatre
- <https://www.youtube.com/watch?v=oBV8pqN4MFs> – Sheffield Theatres

A FINAL THOUGHT.....

‘I regard the theatre as the greatest
of all art forms, the most immediate
way in which a human being can share with another
the sense of what it is to
be a human being.’

Oscar Wilde