

# BTEC Level 3 Performing Arts Summer Assignment

Your summer assignment must be submitted in the **first lesson for this subject in September**. The completion of this assignment is compulsory and we expect you to put every effort into completing it to the best of your ability. Failure to submit this assignment will jeopardise your place on this course.

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## Part 1

### Baseline Audit

#### What is being assessed?

- Show an awareness of range of skills
- Show understanding of how skills relate to practice
- Select relevant skills for correct context
- Select relevant skills for different styles and forms (Development of physical theatre for abstract work)

#### Skills Audit Guidelines: 1000-1500 words

##### Paragraph 1: 150 words

- Give an outline of the experience you have had so far in the performing arts industry. Include school plays, dance groups, anything which has developed your skills.
- Discuss particular skills that you feel you have developed so far, eg, performance confidence and then go into general detail about what skills you would like to develop throughout the course

***(What we are assessing: Baseline, awareness of range of skills)***

##### Paragraph 2: 300 words

Drama and theatre skills:

- Develop the detail which you touched on in P1. Explain specifically what skills you have and what level you are with them.
- Explain, in detail, what skills you would like to develop and how you will do this, for example vocal development or interpretive skills.
- Give 3 detailed examples of a skill you need to develop and place it in a performance context: for example, *I need to develop my interpretive drama skills because when I am performing a character such as Dorothy within a play, it is important that I have explored and understood the character in order to play it effectively.*
- Explain in detail 1 to 2 skills you wish to develop that are relevant to creating abstract theatre, naturalistic theatre or Musical theatre. Make sure the skill is relevant to the STYLE.

***(What we are assessing: Understanding of skills relating to practice/ correct context/ relevance to particular style/form)***

**Paragraph 3: 300 words**

Musical skills:

- Develop the detail which you touched on in P1. Explain specifically what skills you have and what level you are with them.
- Explain in detail what skills you would like to develop and how you will do this, i.e. timing and harmonising
- Give 3 detailed examples of a skill you need to develop and place it in a performance context: for example, *I need to develop my sight reading skills because when you are performing in a professional setting such as an accompaniment band, you will be expected to pick music up very quickly.*
- Explain in detail 1 to 2 skills you wish to develop that are relevant to creating classical music, contemporary music and musical theatre styles.

***(What we are assessing: Understanding of skills relating to practice/ correct context/ relevance to particular style/form)***

**Paragraph 4: 300 words**

Dance skills:

- Develop the detail which you touched on in P1. Explain specifically what skills you have and what level you are with them.
- Explain in detail what skills you would like to develop and how you will do this, ie co-ordination and choreography
- Give 3 detailed examples of a skill you need to develop and place it in a performance context: for example, *I need to develop my choreography skills because when you need to create new work as part of a company you will be expected to come up with new material.*
- Explain in detail 1 to 2 skills you wish to develop that are relevant to creating street, contemporary and classical dance styles.

***(What we are assessing: Understanding of skills relating to practice/ correct context/ relevance to particular style/form)***

**Paragraph 5: 100 words**

Summarise your key skills and how they relate to your working practice.

Summarise what skills you aim to develop and what style/performance context they fit into.

**Assessment Criteria**

<p><b>Pass</b> Explain own development of performance skills, strengths and areas for improvement.</p>	<p><b>Merit</b> Analyse own development of performance skills, strengths and areas for improvement, setting targets to support future progress.</p>	<p><b>Distinction.</b> Evaluate own strengths and areas for improvement, setting comprehensive targets to support progression and practice.</p>
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## Part 2 – Investigating Practitioners

### Theme: *Power*

Performing arts practitioners and influential companies, past and present, have explored the theme of *Power* in their work.

#### Task 1:

Choose and research **one** practitioner from the list below who has addressed and communicated the theme of *Power* through their work.

<ul style="list-style-type: none"> <li>• Pina Bausch</li> <li>• Steven Berkoff</li> <li>• Matthew Bourne</li> <li>• Bertolt Brecht</li> <li>• Christopher Bruce</li> </ul>	<ul style="list-style-type: none"> <li>• Bob Fosse</li> <li>• Frantic Assembly</li> <li>• Martha Graham</li> <li>• Akram Khan</li> <li>• Alvin Ailey</li> </ul>
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#### Task 2:

Once you have selected and researched your practitioner, discuss how you feel their use of the following performance and production elements, communicates the theme of *Power*. You must use examples from their works.

You must answer using <b>three</b> elements from the categories below. You must choose at least one element from each category.		
Category	Performance and relationships	Production and repertoire
Elements	<ul style="list-style-type: none"> <li>• character</li> <li>• dynamics</li> <li>• gesture</li> <li>• movement</li> </ul>	<ul style="list-style-type: none"> <li>• lighting</li> <li>• costume and/or hair and/or make-up</li> <li>• genre</li> <li>• content</li> </ul>

You should include:

- reference to a specific scene or moment from your chosen practitioner's performance and production repertoire
- connections to the theme of *Power*
- Include references.

You should spend approximately **90 minutes** on this task

**(Total for Activity 2 = 24 marks)**

## Grade boundaries

<b>Band 1</b>	<b>Band 2</b>	<b>Band 3</b>	<b>Band 4</b>
<b>Marks 1 - 6</b>	<b>Marks 7 - 12</b>	<b>Marks 13-18</b>	<b>Marks 19-24</b>
<ul style="list-style-type: none"> <li>• Critical analysis of practitioners' work is limited with inconsistent connections to theme.</li> <li>• Demonstrates superficial understanding of performance, production/repertoire.</li> <li>• Demonstrates limited application of investigation process with limited use of sources to inform conclusions.</li> </ul>	<ul style="list-style-type: none"> <li>• Critical analysis of practitioners' work is competent with consistent connections to theme.</li> <li>• Demonstrates suitable understanding of performance, production/repertoire supported by relevant examples.</li> <li>• Demonstrates appropriate application of investigation process with sufficient use of relevant sources to inform conclusions.</li> </ul>	<ul style="list-style-type: none"> <li>• Critical analysis of practitioners' work is assured with effective connections to the theme.</li> <li>• Demonstrates thorough understanding of performance, production /repertoire supported by pertinent examples.</li> <li>• Demonstrates effective application of investigation process with considered use of a range of pertinent sources to effectively inform conclusions.</li> </ul>	<ul style="list-style-type: none"> <li>• Critical analysis of practitioners' work is accomplished with comprehensive and insightful connections to the theme.</li> <li>• Demonstrates a sophisticated understanding of performance, production/repertoire supported by perceptive examples</li> <li>• Demonstrates sophisticated application of investigation process with perceptive use of a range of meaningful sources to fully support conclusions</li> </ul>