

CREATIVITY AND COLLABORATION

BTEC LEVEL 1/LEVEL 2 TECH AWARD IN PERFORMING ARTS

Mrs Salisbury

Digital Theatre+

To access the video links to the interviews with professionals in the Performing Arts industry, you will need your Username and your Password for Digital Theatre+

Search for Digital Theatre+ and click on the top source. Log in using these details:

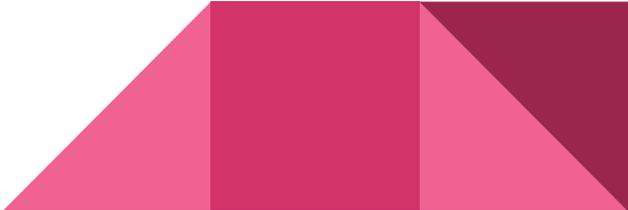
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Assessment for the BTEC Level1/Level 2 Tech Award in Performing Arts.

This project will provide evidence towards your final grade to enable you to work towards a **Level 2 Pass/Merit/Distinction**



Component 1: Exploring the Performing Arts

Learning aim A: Examine professional practitioners' performance work

Learners will access recorded and/or live examples of performance styles and discipline(s). This will give them the opportunity to examine practitioners' work in order to develop their understanding of influences, outcomes and purpose.

Learners will watch, discuss and take notes with reference to:

- creative intention and purpose
- performance and non-performance roles and related responsibilities.

This will contribute to their extended writing, blog, demonstration or presentation.

EVIDENCE

Evidence must fully meet the requirements of the assessment criteria and could include:

- **extended writing**
 - **notes, sketches, diagrams, mindmaps**
 - **a PowerPoint presentation**
- 

Learning aim A: Examine professional practitioners' performance work

LEVEL 1 PASS

A.1P1 Outline some key features of practitioners' work, using limited examples from one or more performance styles.

A.1P2 Outline the roles, responsibilities and skills of practitioners, using limited examples from one or more performance styles.

LEVEL 1 MERIT

A.1M1 Outline some stylistic qualities of practitioners' work, using examples of performance from one or more performance styles.

A.1M2 Outline the roles, responsibilities and skills of practitioners, using examples from one or more performance styles

Learning aim A: Examine professional practitioners' performance work

LEVEL 2 PASS

A.2P1 Describe the stylistic qualities of practitioners' work, with reference to relevant examples across three performance styles.

A.2P2 Describe the roles, responsibilities and skills of practitioners, using relevant examples across three performance styles.

LEVEL 2 MERIT

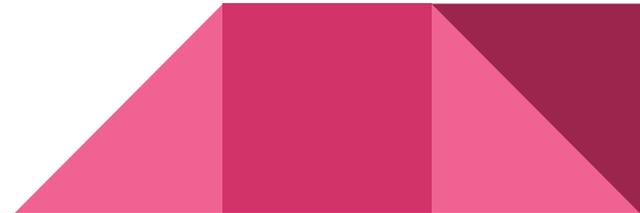
A.2M1 Discuss the stylistic qualities of practitioners' work using appropriate examples to justify how roles, responsibilities and skills contribute to creative intentions and purpose across three performance styles.



Learning aim A: Examine professional practitioners' performance work

LEVEL 2 DISTINCTION

A.2D1 Assess the stylistic qualities of practitioners' work using considered examples to show how roles, responsibilities and skills contribute to creative intentions and purpose across three performance styles.



“It’s very simple what makes good theatre. Good theatre is alive and bad theatre is dead”

Creative Compilations are a series of interview montages with renowned actors, designers, directors and writers. Each collection has been handpicked to offer insights into key aspects of the creative process behind a production.

These will contain information to help you understand the interrelationships in the Performing Arts industry, and to create evidence of your understanding to work towards your final grade.

Directors: practice and process

Declan Donnellan describes the sacred side of creating art, Nancy Meckler reflects on the process of sparking the truth from within actors, Scott Graham emphasises the importance of physicality and body language, while Jenny Sealey shares her experiences of championing diversity, accessibility and inclusivity within theatre.



What do you need to do to gather evidence?

Watch the videos by following the links to Digital Theatre+ and answer the following questions:

- 1) What is the core purpose of the role of a theatre director?
 - 2) Describe the range of ways that directing can be approached
 - 3) How do directors help prepare actors during a rehearsal process?
 - 4) Is having a theatre director vital for the realisation of a play on stage? Why?
 - 5) Which collaborators are essential to a theatre director and why?
- 

CHEEK BY JOWL: AN INTERVIEW WITH DECLAN DONNELLAN

Cheek by Jowl specialises in Shakespearean and European drama, producing work in English, French and Russian, often with the same company of cast and creatives - just like when we work together on different projects/themes.

Declan Donnellan speaks of the company's steadily gained recognition (how they are becoming well known and successful), considers how he works collaboratively with co-founder Nick Ormerod, and explains why it is important that respect be given freely in collaboration.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.



CHEEK BY JOWL: AN INTERVIEW WITH DECLAN DONNELLAN

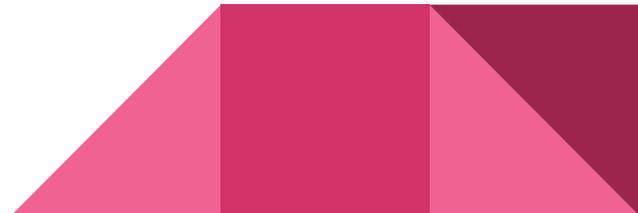
Click on the link below to watch the video:

[Practitioners on Practice... Cheek by Jowl: An interview with Declan Donnellan](#)

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SHARED EXPERIENCE: AN INTERVIEW WITH NANCY MECKLER

Nancy Meckler, freelance theatre, film and ballet director, worked as the Artistic Director of Shared Experience for 22 years and continues to be involved with the company to this day.

Nancy explains the value of the rehearsal room, how adaptation is more than simply putting the book on the stage, and what a company's history can bring to the collaborative theatre-making process.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.



SHARED EXPERIENCE: AN INTERVIEW WITH NANCY MECKLER

Click on the link below to watch the video:

[Practitioners on Practice... Shared Experience: An interview with Nancy Meckler](#)

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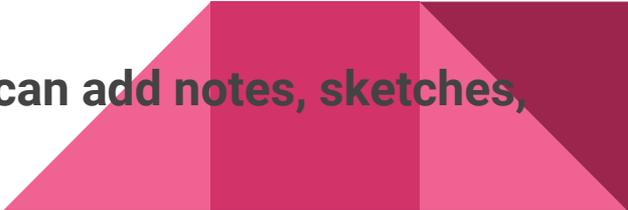


AN INTERVIEW WITH SCOTT GRAHAM

“I wanted to be in that room with someone that wanted their process challenged because that means they’re hungry to learn and that makes a really exciting rehearsal room.”

Artistic Director of Frantic Assembly Scott Graham discusses the collaborative process of working with writer Andrew Bovell on *Things I Know To Be True*, and how he came to incorporate a physical language into the production. Explaining the need for actors to ‘earn’ every moment on stage, Graham describes the ‘tense wire’ that exists between performers, and explores why sometimes stillness is the most dynamic quality.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.



AN INTERVIEW WITH SCOTT GRAHAM

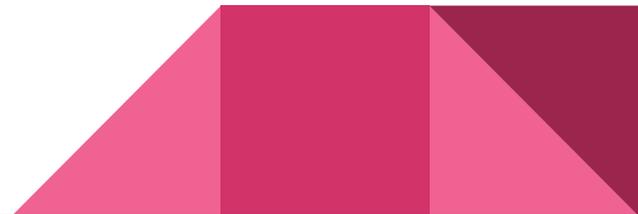
Click on the link below to watch the video:

[An Interview with Scott Graham | Digital Theatre](#)

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GRAEAE THEATRE COMPANY: AN INTERVIEW WITH JENNY SEALEY

Renowned for pioneering work with deaf and disabled theatre makers, Graeae has improved accessibility across the industry through such initiatives as Ramps on the Moon.

Jenny shares how she came to Graeae, after being prevented from pursuing an acting degree, considers the company's distinctive production aesthetic, and explains why she's the only Artistic Director who actively wants her company to close down.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

GRAEAE THEATRE COMPANY: AN INTERVIEW WITH JENNY SEALEY

Click on the link below to watch the video:

[Practitioners on Practice... Graeae Theatre Company: An interview with Jenny Sealey](#)

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Writers: practice and process

Lee Hall on Dreams - On Writing: An interview with Lee Hall

Diane Samuels on a Writer's Life - Kindertransport: An interview with Diane Samuels

Alecky Blythe on Form - London Road: An interview with Alecky Blythe

Bryony Lavery on Making Words Work - Stockholm & Beautiful Burnout: An interview with Bryony Lavery



What do you need to do to gather evidence?

Watch the videos by following the links to Digital Theatre+ and answer the following questions:

- 1) How do outside influences and personal experience impact how a writer writes?
 - 2) What are the main motivations for creative action?
 - 3) How does writing for theatre contribute to society?
 - 4) Describe some of the techniques that playwrights use to develop their writing.
 - 5) How can routine and order enhance creativity in playwriting?
- 

ON WRITING: AN INTERVIEW WITH LEE HALL

“Nothing is alien to making theatre.”

British writer Lee Hall discusses the processes for creating some of his most popular works, such as the ground-breaking radio drama *Spoonface Steinberg*, the play *The Pitmen Painters* based on the Ashington Group, and the film and musical adaptation of *Billy Elliot*. Hall also delves into what it means to be a playwright, emphasising the importance of expressing a unique voice, and considers how theatre is not only a space for transformation but an opportunity to celebrate creativity, engage the imagination and view the world from a completely different perspective.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

ON WRITING: AN INTERVIEW WITH LEE HALL

Click on the link below to watch the video:

[Practitioners on Practice... On Writing: An interview with Lee Hall](#)

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KINDERTRANSPORT: AN INTERVIEW WITH DIANE SAMUELS

“I write without stopping. I write whatever comes. And it doesn’t have to make sense.”

Diane Samuels takes an in-depth look at her award-winning play *Kindertransport*, exploring how real-life people and experiences helped to inspire its creation, and considers the importance of telling female stories. In vivid detail, Samuels describes her writing practice, from how she structures her day to the specific tools and techniques she uses to encourage the development of her work.

**Contains strong language*

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

KINDERTRANSPORT: AN INTERVIEW WITH DIANE SAMUELS

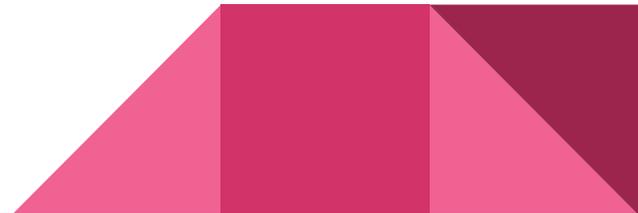
Click on the link below to watch the video:

[Talking About Plays... Kindertransport: An Interview with Diane Samuels](#)

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TALKING ABOUT PLAYS... LONDON ROAD: AN INTERVIEW WITH ALECKY BLYTHE

Alecky Blythe, a playwright specialising in verbatim theatre, wrote London Road for the 2011 National Theatre production, later adapting it for the 2015 film. The text, taken from real-life accounts, follows the impact felt by the Ipswich community after a string of murders in 2006.

Alecky discusses how she had to be persuaded to look into the story to begin with, and explains the intricacies of honouring the narrative necessities of both truth and storytelling.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

TALKING ABOUT PLAYS... LONDON ROAD: AN INTERVIEW WITH ALECKY BLYTHE

Click on the link below to watch the video:

[Talking About Plays... London Road: An Interview with Alecky Blythe](#)

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STOCKHOLM AND BEAUTIFUL BURNOUT: AN INTERVIEW WITH BRYONY LAVERY

“I like playwriting particularly because it’s like playing three-dimensional chess: it’s fiendishly difficult but in the most enjoyable way.”

Bryony Lavery provides insight into her life and career as a writer, explaining how her passion for playwriting emerged out of teaching, and details the collaborative process of working with Frantic Assembly to create *Stockholm and Beautiful Burnout*, exploring her fascination with the tension between the text and physicality on stage. Lavery also discusses her approach writing, creating games to produce dialogues, emotions and characters, and details how she came to work with Sound and Fury on *Kursk*, a play inspired by the sinking of Russian submarine K-141 Kursk, as well as adapt Robert Louis Stevenson’s *Treasure Island* for the National Theatre in 2014.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

STOCKHOLM AND BEAUTIFUL BURNOUT: AN INTERVIEW WITH BRYONY LAVERY

Click on the link below to watch the video:

[Talking About Plays... Stockholm and Beautiful Burnout: An interview with Bryony Lavery](#)

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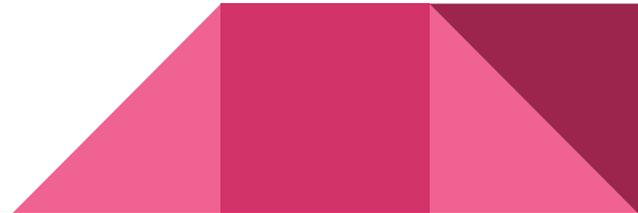
Designers: process and practicalities

Bob Crowley on Set - On Design: An interview with Bob Crowley

Katrina Lindsay on Set - On Costume Design: An interview with Katrina Lindsay

Natasha Chivers on Lighting - On Lighting Design: An interview with Natasha Chivers

Gareth Fry on Sound - On Sound Design: An interview with Gareth Fry



What do you need to do to gather evidence?

Watch the videos by following the links to Digital Theatre+ and answer the following questions:

- 1) What key elements come under the term 'theatre design'?
 - 2) What core function does design serve in the theatre?
 - 3) How is technology used by theatre designers?
 - 4) Who is the key collaborator for a designer?
 - 5) What do you think is the key skill set for a designer?
 - 6) How do all the elements of design come together to create naturalism?
- Discuss.
- 

ON DESIGN: AN INTERVIEW WITH BOB CROWLEY

Having trained at Bristol Old Vic Theatre School, Bob has collaborated on some of the most successful theatrical productions of recent years, including *The History Boys*, *The Madness of George III*, and *Les Liaisons Dangereuses*.

Bob shares his experiences working in an industry that is changing with technology, considers how working behind the scenes has shaped his engagement as an audience member, and explains the processes that have led to his winning three Oliviers and seven Tony Awards for his work to date.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

ON DESIGN: AN INTERVIEW WITH BOB CROWLEY

Click on the link below to watch the video:

[Practitioners on Practice... On Design: An interview with Bob Crowley | Digital Theatre](#)

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ON COSTUME DESIGN: AN INTERVIEW WITH KATRINA LINDSAY

Having trained at Central Saint Martin's, Katrina has created work for some of the most successful theatrical productions of the last decade, including Harry Potter and the Cursed Child, Wonder.land, and Les Liaisons Dangereuses.

Katrina explains how she first encountered theatre design at the end of her school days, considers the importance of forging meaningful relationships with contemporaries, and explores design as a form of storytelling.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.



ON COSTUME DESIGN: AN INTERVIEW WITH KATRINA LINDSAY

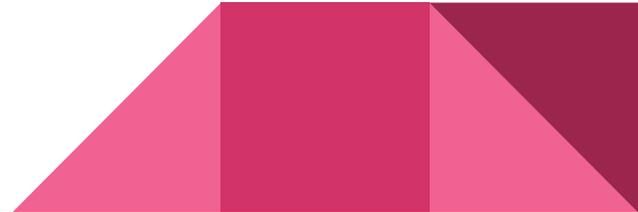
Click on the link below to watch the video:

[Practitioners on Practice... On Costume Design: An interview with Katrina Lindsay](#)

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ON LIGHTING DESIGN: AN INTERVIEW WITH NATASHA CHIVERS

“It was all there for the taking and, as a lighting designer, you could just see what the pictures needed to be.”

Chivers discusses having designed lighting for site-specific venues from warehouses to wastelands, explains her desire to demystify technology, and explores the differences between lighting for theatre and for dance. She explains the role of light beyond basic illumination, from simply making things look good to actively manipulating an audience and the real-life artistic embodiment of rose-tinted glasses. Natasha specifically discusses her work on Terence Rattigan’s *Deep Blue Sea*, George Orwell’s *1984*, and Shakespeare’s Globe’s 4-hour-long reworking of the *Oresteia*.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

ON LIGHTING DESIGN: AN INTERVIEW WITH NATASHA CHIVERS

Click on the link below to watch the video:

[Practitioners on Practice... On Lighting Design: An interview with Natasha Chivers](#)

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ON SOUND DESIGN: AN INTERVIEW WITH GARETH FRY

Having trained at Central School of Speech and Drama in theatre design, Gareth switched focus to sound and has since collaborated on a variety of hugely successful theatrical productions, including Harry Potter and the Cursed Child, Waves, and Black Watch.

Gareth talks of recording and utilising binaural sound to maximum effect, considers the distinction between sound and music, and describes creating the soundscape for Complicite's epic sensorial experience The Encounter.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

ON SOUND DESIGN: AN INTERVIEW WITH GARETH FRY

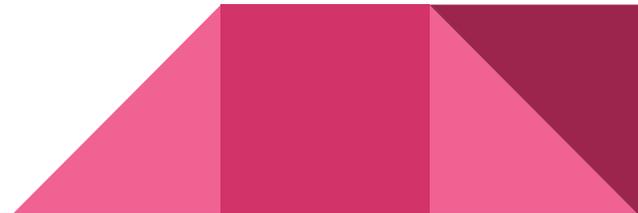
Click on the link below to watch the video:

[Practitioners on Practice... On Sound Design: An interview with Gareth Fry](#)

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Actors: preparing and playing

Laurie Metcalfe on Character Development - On Acting: Laurie Metcalfe

Amber James on the Rehearsal Process - A Streetcar Named Desire: Amber James on Playing Stella

Katy Stephens on Understanding Character - On Acting: Katy Stephens

Victor Oshin on Playing Othello - On Othello: An Interview with Victor Oshin



What do you need to do to gather evidence?

Watch the videos by following the links to Digital Theatre+ and answer the following questions:

- 1) What preparation can an actor do before rehearsals begin?
 - 2) How can the text guide the actor in terms of understanding a character?
 - 3) What does a rehearsal process enable an actor to do and why is this of value?
 - 4) How can actors draw upon their own life experience to enhance the portrayal of a character?
 - 5) How does an audience contribute to the development of a character in performance?
- 

ON ACTING: LAURIE METCALFE

Award-winning actor Laurie Metcalf talks about the mental, physical and emotional difficulties involved in playing Mary Tyrone.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.



ON ACTING: LAURIE METCALFE

Click on the link below to watch the video:

[On Acting: Laurie Metcalfe | Digital Theatre](#)

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A STREETCAR NAMED DESIRE: AMBER JAMES ON PLAYING STELLA

“Although the play has this horrible toxic masculinity, the heart of it are hearts of women.”

Amber James provides a character analysis of Stella in *A Streetcar Named Desire* and discusses her process for bringing the role to life in Chelsea Walker’s modern adaptation performed at the Nuffield Theatre, Southampton in 2018. James elaborates on her preparation for performance, detailing her research on modern-day New Orleans to get into the world of the play and the use of movement to develop the relationship between Stella and Stanley in rehearsal. She also highlights the key differences between Stella and Blanche and explores the difficulties they face as women in a toxic masculine environment.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

A STREETCAR NAMED DESIRE: AMBER JAMES ON PLAYING STELLA

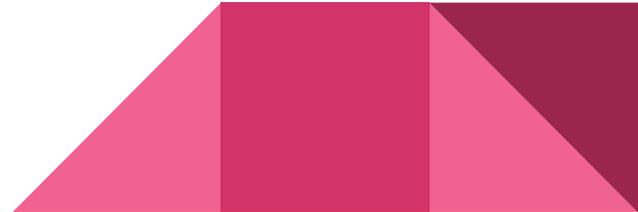
Click on the link below to watch the video:

[A Streetcar Named Desire: Amber James on Playing Stella | Digital Theatre](#)

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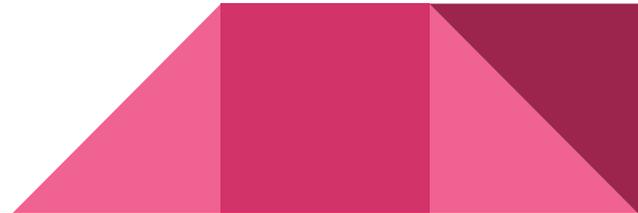
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ON ACTING: KATY STEPHENS

Katy Stephens, who plays Rosalind, helps us to understand one of Shakespeare's most complex female characters. She examines the difficulties in attempting to mask femininity onstage and her approaches to Shakespearean text.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.



ON ACTING: KATY STEPHENS

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[On Acting: Katy Stephens | Digital Theatre](#)

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ON OTHELLO: AN INTERVIEW WITH VICTOR OSHIN

“The eye that’s constantly on Othello, I’ve definitely felt on me.”

Victor Oshin plays the title role in English Touring Theatre’s modern production of Othello. Oshin introduces the story of the play, exploring the religious connotations and sexual politics embedded within the text and discusses the use of language to convey meaning. Oshin provides an insight into his preparation for the part, using his personal experiences to develop a physical and emotional vocabulary for Othello and researching previous interpretations to influence his performance. He also details various ways of unlocking character through analysing Othello’s relationship with both Iago and Desdemona.

WATCH THE VIDEO AND ANSWER THE QUESTIONS. You can add notes, sketches, diagrams, mindmaps, create a PPT, use extended writing.

ON OTHELLO: AN INTERVIEW WITH VICTOR OSHIN

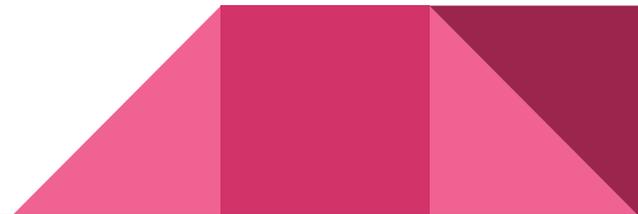
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[On Othello: An Interview with Victor Oshin | Digital Theatre](#)

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ASSESSMENT CRITERIA

Let us just remind ourselves of the assessment criteria required for attaining the best possible grades for your work compared to GCSE Levels of attainment.

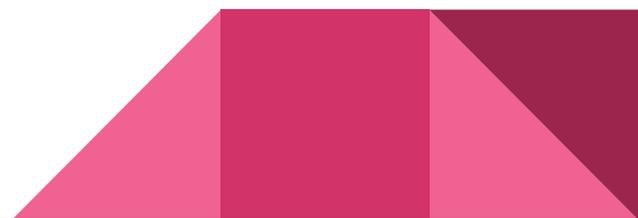
LEVEL 1 PASS 1/2

LEVEL 1 MERIT 3/4

LEVEL 2 PASS 5

LEVEL 2 MERIT 6

LEVEL 2 DISTINCTION 7/8



Learning aim A: Examine professional practitioners' performance work

Assessment Levels Checklist

LEVEL 1 PASS

A.1P1 Outline some key features of practitioners' work, using limited examples from one or more performance styles.

A.1P2 Outline the roles, responsibilities and skills of practitioners, using limited examples from one or more performance styles.

LEVEL 1 MERIT

A.1M1 Outline some stylistic qualities of practitioners' work, using examples of performance from one or more performance styles.

A.1M2 Outline the roles, responsibilities and skills of practitioners, using examples from one or more performance styles.



Learning aim A: Examine professional practitioners' performance work

Assessment Levels Checklist

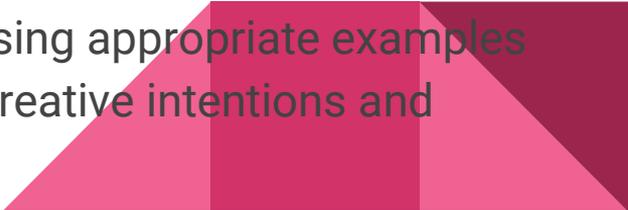
LEVEL 2 PASS

A.2P1 Describe the stylistic qualities of practitioners' work, with reference to relevant examples across three performance styles.

A.2P2 Describe the roles, responsibilities and skills of practitioners, using relevant examples across three performance styles.

LEVEL 2 MERIT

A.2M1 Discuss the stylistic qualities of practitioners' work using appropriate examples to justify how roles, responsibilities and skills contribute to creative intentions and purpose across three performance styles.



Learning aim A: Examine professional practitioners' performance work

Assessment Levels Checklist

LEVEL 2 DISTINCTION

A.2D1 Assess the stylistic qualities of practitioners' work using considered examples to show how roles, responsibilities and skills contribute to creative intentions and purpose across three performance styles.



QUALITY OF EVIDENCE AT A GLANCE

LEVEL 1 PASS: **Outline** some key features of practitioners' work, using **limited examples** from one or more performance styles. **Outline** the roles, responsibilities and skills of practitioners, using **limited examples** from one or more performance styles.

LEVEL 1 MERIT: **Outline** some stylistic qualities of practitioners' work, using **examples** of performance from one or more performance styles. **Outline** the roles, responsibilities and skills of practitioners, using **examples** from one or more performance styles.

LEVEL 2 PASS: **Describe** the stylistic qualities of practitioners' work, with **reference to relevant examples** across three performance styles. **Describe** the roles, responsibilities and skills of practitioners, **using relevant examples** across **three performance styles**.

LEVEL 2 MERIT: **Discuss** the stylistic qualities of practitioners' work using **appropriate examples** to justify how roles, responsibilities and skills contribute to creative intentions and purpose across **three performance styles**.

LEVEL 2 DISTINCTION: **Assess** the stylistic qualities of practitioners' work using **considered examples** to show how roles, responsibilities and skills contribute to creative intentions and purpose across **three performance styles**.



Gathering your evidence

Keep your work safe.

Make sure that you save all of your work, either digitally, or on paper, or both.

Never throw any notes away - they can be used to show progress in developing your understanding.

There are lots of ways to evidence your work, for example: notes, extended writing, PowerPoint presentations, word documents, publisher documents, photographs, video recordings, audio recordings, sketches, mindmaps, design models (masks, stage designs, costume designs, etc), infographics, moodboards, collages, and I am sure there are many more!

