



Accredited

# OCR LEVEL 3 CAMBRIDGE TECHNICAL CERTIFICATE/DIPLOMA IN **PERFORMING ARTS**

## **THEATRE IN EDUCATION**

R/502/5133

LEVEL 3 UNIT 7

GUIDED LEARNING HOURS: 60

UNIT CREDIT VALUE: 10



# THEATRE IN EDUCATION

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LEVEL 3 UNIT 7

## AIM OF UNIT

Learners will work individually and as part of an ensemble company to realise a TIE project from conception to realisation. They will take much of the responsibility for all aspects of the project including liaising with the recipients, devising and shaping the project and they will further use their performance or technical skills and organisational abilities to realise the project within the venue. Through cooperation and hard work they will enjoy the development process and rewards that such projects can bring to all those involved with the process.

## ASSESSMENT AND GRADING CRITERIA

| Learning Outcome (LO) |  | Pass   | Merit   | Distinction  |
|-----------------------|--|--|---|--|
| The learner will:     |  | The learner can:   |   |  |
| 1                     | Know how to research and select suitable ideas for a TIE project | P1 describe ideas for a TIE project that meet the educational needs of the targeted audience | M1 actively participate in collecting research      |  |
| 2                     | Be able to develop an educational performance project            | P2 develop ideas for a TIE project that would entertain and educate                          | M2 review the ideas and analyse fitness for purpose | D1 explain ideas for re working areas of the project |
| 3                     | Be able to contribute to the realisation of a TIE project        | P3 apply organisational skills competently   | M3 evaluate own contribution to the project         |  |
|                       |  | P4 apply performance and/or production skills competently                                    |   |  |

## TEACHING CONTENT

The unit content describes what has to be taught to ensure that learners are able to access the highest grade.

Anything which follows an i.e. details what must be taught as part of that area of content.

Anything which follows an e.g. is illustrative. It should be noted that where e.g. is used, learners must know and be able to apply relevant examples to their work although those do not need to be the same ones specified in the unit content.

### **Know how to research and select suitable ideas for a TIE project**

- **Background to TIE**
  - historical context
  - aims and objectives
  - topics
  - work of contemporary companies within the field of TIE
  - presentation methods
- **Audience**
  - identifying, selecting target audience
  - establishing links with local community, e.g. schools, youth groups, senior citizens, social groups, people with special needs, people in residential care or confinement etc
- **Contacts**
  - how to establish specific contact and liaise with Heads of schools and other establishments, teachers, youth leaders, coordinators and other interested parties—conducting discussions to help define content and delivery
  - formatting and developing questions/questionnaires to establish experience of subject and needs of target audience
- **Content**
  - relating the content to the target audience, defining pertinent subjects, issues, themes, topics e.g.
    - health education and awareness
    - social welfare & skills
    - health and safety
    - moral understanding and dilemmas
    - cultural & ethnic heritage & clashes
    - topical issues
    - environmental issues
    - arts and literature
    - curriculum based, cross-curricular, syllabus based, class or group specific issues etc
- **Draft ideas**
  - evaluating potential of each idea, theme or issue under consideration

- refining ideas
- choosing final idea
- **Research**
  - defining areas of research into subject
  - topic etc. methods of research
  - 'division of labour'
  - time management and deadlines
  - presentation and feedback methods

### **Be able to develop an educational performance project**

- **Considerations**
  - type and time constraints of project
  - budget
  - size of company
  - skills and make up of company
  - type and size of venue
  - meeting deadlines
  - number of performances/workshops—touring project or for specific group
- **Presentation of project**
  - types of workshop
  - one off workshops or series
  - devised/scripted performance
  - follow up activities
  - combination of approaches
- **Designing workshop/s**
  - aims and objectives
  - matching content to aims & objectives
  - delivery methods and activities
  - time management
  - methods of feedback and evaluation
- **Devised performance**
  - aims and intentions of performance
  - workshop a variety of presentation methods
  - consideration of budget and venue/facilities
  - shaping and structuring ideas
  - type of genre
  - style

- use of dramatic conventions
- use of dance
- music, original, pre-recorded, live-on/offstage, singing
- physical theatre
- masks
- puppetry
- developing: writing - editing script/narrative
- inclusion of excerpts from published text/s
- rehearsing, feedback, evaluation, re-working, production elements including design and technical elements: costumes, make up, set, props, projections, sound, lighting
- makeup, props, 'get in' and 'get out'
- **Post performance**
  - liaising with teacher/organiser
  - collecting and correlating feedback
  - re working/re writing performance.

### Be able to contribute to the realisation of a TIE project

- **Workshops**
  - division of responsibilities–liaising with teachers, community leaders, practicalities of the workshop e.g.
  - timings
  - facilities
  - CRB requirements
  - health & safety considerations
  - licences
  - budget considerations
  - transport
  - designing the workshop/s – presentation methods
  - leading activities
  - supporting & participating in activities
  - feedback and evaluation methods
  - designing follow up activities – resource packs, worksheets,
  - production pack
  - IT & technical support for activities
- **Performances**
  - division of responsibilities: liaising with teachers, community leaders
  - practicalities of the performance e.g. timings
  - performance space-type and size
  - facilities
  - rehearsal availability
  - technical facilities
  - transport
  - health and safety issues - insurance
  - audience requirements
  - advertising material
  - programme
  - ensemble performer or individual skill
  - actor, musician, singer, dancer etc.
  - technical: stage manager, lighting, sound, costume-

## DELIVERY GUIDANCE

### **Know how to research and select suitable ideas for a TIE project**

Teachers should establish collective understanding of the term TIE by initially building on learner's own experience and understanding, using visual aids, written accounts and first hand experience to fully explore the genre. Through discussion and research, learners should be familiar with an outline of the considerations and process for bringing a TIE project to fruition.

Learners should be guided and supported in contacting suitable organisations/schools. They should be enabled to form links and acquire sufficient information to begin the planning process for their TIE project. Teachers should facilitate the choice of subject for the project. Where one or more subjects are under consideration, the teacher could encourage learners to 'pitch' their ideas to teacher and peers or organisation. Following the choice of subject, all learners should understand their role and remit in researching around the subject. Such research could include liaising further with the organisation/school, questioning or collecting relevant information from the 'audience' or more traditional research methods of acquiring information about the subject. Learners should understand how to present their research findings in an appropriate format to the group.

### **Be able to develop an educational performance project**

Before commencing the devising process, learners should be made aware of 'performance dates', and construct a schedule of work. They should be given a budget and understand how to 'run' the budget.

The preferred approach to the devising process will depend on the chosen subject, however all learners should take an active role in the devising process which should initially be overseen and instigated by the teacher building on the creative input from the learners. As the project begins to 'take shape' learners should be assigned roles/responsibilities according to their skills and preferences. However the teacher should ensure that the learners cooperate with each other and begin to shape themselves into an 'ensemble company' to bring the project to fruition. The teacher should observe and intervene as necessary to push the project forward and facilitate the learners throughout the devising, shaping, structuring, scripting (if applicable) and rehearsal period.

Frequent feedback should be given and learners should be encouraged to rework ideas as appropriate. Following the initial devising process, technical learners should be supervised as necessary within their chosen field and use their skills to support the project and develop further 'performance' elements. Throughout the devising, rehearsal period learners should be encouraged to maintain communications as required with the recipients of the project. It is essential that whatever skills the learner offers, they contribute equally to the realisation of the project. It may be necessary for the teacher to urge learners to 'step out of their comfort zone', and take an unfamiliar role or responsibility.

### **Be able to contribute to the realisation of a TIE project**

Learners should be encouraged to run rehearsals of their project to an audience of their peers and having taken feedback, rework ideas and elements of the project as necessary.

Learners should continue to build upon the skills and responsibilities covered in LO1 and LO2 as they shape themselves into a viable TIE 'company'.

As a company they should be facilitated by the teacher to take the project to its conclusion. This may require learners to take on extra responsibilities and duties to ensure the successful and safe realisation of the project within the venue. Learners should understand the requirements and their role as part of the 'get in and get out' process.

## SUGGESTED ASSESSMENT SCENARIOS AND GUIDANCE ON ASSESSMENT

### Assessment and Grading Criteria P1, M1

Learners working within small groups should 'pitch' their idea/s for a TIE project to peers and teacher. The presentation of the idea and response to questions should be divided amongst the group. The presentations and preceding questions and answers should be filmed and formatted onto a DVD for the moderator. For **M1** the learner should record their approach and participation in collecting and refining research as appropriate to the chosen project.

### Assessment and Grading Criteria P2 M2 D1

The individual learner's commitment and role in the development of ideas and the devising process should be evidenced in the form of a written or audio log of their participation, role and for **M2** continued evaluation of the project. For **D1** learners must produce a plan for implementing alternative ideas for the project. This should be available for the moderator and supported by teacher notes. The notes could be supported by further DVD evidence of the learner's participation within the process.

### Assessment and Grading Criteria P3 P4 M3

The project should be filmed and formatted onto a DVD which should be available for the moderator. The DVD evidence should allow the moderator to observe the individual learner's 'performance'. If the learner has chosen to offer a technical/production skill to support the realisation of the project, the teacher should provide detailed evidence of their role, commitment and level of accomplishment. The learner should provide further evidence within their log to support the awarding of **P3** and **P4**. For **M3** learners must produce an evaluation of their roles and responsibilities throughout the process.

## RESOURCES

Facilities for practical devising sessions and rehearsal

Technical and production facilities as needed to fulfil the project requirements

[www.libelluletheatre.co.uk](http://www.libelluletheatre.co.uk)

[www.foxtrot-theatre.org.uk](http://www.foxtrot-theatre.org.uk)

[www.hyperfusion.co.uk](http://www.hyperfusion.co.uk)

[www.stopwatchtheatre.com](http://www.stopwatchtheatre.com)

[www.pacetheatre.co.uk](http://www.pacetheatre.co.uk)

[www.oilycart.org.uk](http://www.oilycart.org.uk)

[www.gazebotie.org](http://www.gazebotie.org)

[www.belgrade.co.uk/take-part/theatre-in-education](http://www.belgrade.co.uk/take-part/theatre-in-education)

[www.bigbrum.org.uk](http://www.bigbrum.org.uk)

[www.visitingarts.org.uk](http://www.visitingarts.org.uk)

Christine Redington, *Six Theatre in Education Programmes*, Methuen, 978-041315790

Pam Schweitzer, *Theatre in Education*, Methuen, 978-0413401809

Roger Wooster, *Contemporary Theatre in Education*, Intellect, 978-1841501703

John Somer, *Drama and Theatre in Education*, Captus Press, 978-1895712889

Augusto Boal, *Theater of the Oppressed*, Pluto Press, 978-0745316574

Augusto Boal, *Legislative Theatre*, Routledge, 978-0415182416

Mady Schutzman & Jan Cohen-Cruz Routledge, *Playing Boal*, 978-0415086080

Heinemann, *Theatre for Community Conflict & Dialogue*, 978-0325000022

Tony Jackson Manchester, *Learning Through Theatre*, University Press, 978-0719007897



## LINKS TO NOS

### Reference suite

Support Teaching and Learning in Schools TDASTL10

Technical Theatre and Live Performance CCSTP36

Community Arts CCSCA8

Community Arts CCSCA4

Community Arts CCSCA2

### Directors

Technical Theatre and Live Performance CCSSM9

Technical Theatre and Live Performance CCSSM15

Technical Theatre and Live Performance CCSSM14

Community Arts CCSCA5

Community Arts CCSCA26

Proskills PROHSS 1

### NOS

Support children's play and learning

Develop and research ideas for a production

Obtain and use research information

Contribute ideas for community arts projects

Provide direction and leadership for your team

Cast performers to realise a creative idea

Prepare and manage the rehearsal process

Technical theatre, live performance, stage management

Run a performance

Assist in developing a community arts project

Carry out evaluation of your arts activities

Make sure your own actions reduce risks to health and safety



## CONTACT US

Staff at the OCR Customer Contact Centre are available to take your call between 8am and 5.30pm, Monday to Friday.

We're always delighted to answer questions and give advice.

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