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# OCR LEVEL 2 CAMBRIDGE TECHNICALS IN PERFORMING ARTS

## A PROJECT APPROACH TO DELIVERY

VERSION 1



OCR 



## INTRODUCTION

**In this project the objective for learners is to research, plan and deliver a production to an audience taking account of historical context. Although this is based on drama skills development, this approach could be adapted to meet the requirements of other skills based units. The intention is for learners to have control of the project. Learners will need to multi-role and acquire and develop new transferable skills.**

The individual units give examples of delivery approaches that will give learners the context and the underpinning knowledge to carry out the assessed activities leading up to the realisation of the production. Learners should also be given the opportunities to carry out activities that will enable them to practice the skills they have developed prior to carrying out research and developing the performance.

When considering a holistic approach to delivery and learning, it is important to consider the overall objectives. In this project approach the objectives are to:

- Deliver three units that contribute to the Cambridge Technical Level 2 diploma in Performing Arts
- Structure a programme of learning and assessment that applies taught knowledge and independent research to a performance outcome
- Provide learners with insight and an overview of how knowledge and skills gained from each unit are inter-related and inter-dependent when creating a performance
- Provide learners with the opportunity to extend their range of theatrical skills and knowledge in the areas of performance, design and historical reference points.

The end result for the learners will be the creation of a final performance. The learners historical research will be applied to a selected text (some possibilities are given later) demonstrating how genre, drama style and design elements combine when creating a performance.



## MODULES

Modules can be merged or added to depending on the needs of the centre. Some assessment criteria are used once, others appear in more than one module of work. However the weight of the evidence for that assessment criterion is consistent, i.e. where the assessment criterion is used more than once, that evidence is spread more thinly across the modules.

It should also be noted that the evidence for assessment criteria may also occur in modules other than those that have it explicitly identified: the modules do not work in total isolation of each other. Through tracking and annotation assessors must make clear where the evidence is located. This is explained further in moderation guidance and technical requirements support materials.



This guide is divided into five modules which may be adapted, edited or re-ordered according to teaching time available and preference of the teacher(s). The tables below show where each module provides delivery approaches and learning opportunities to ensure a thorough review of skills and understanding. Learners that complete this project should produce evidence that can then be assessed against the relevant criteria.

## Activities

Activities are given at the end of each module which address the criteria identified. However, centres can choose to substitute alternate tasks, for example those suggested in the unit themselves.

The table below shows where each module provides delivery approaches and assessment activities for units and Learning Outcomes (LOs).

### By Unit/Learning Outcome (LO)

	LO1	LO2	LO3	LO4
<b>Unit 3</b>	Module 1	Module 1 Module 4	Module 2 Module 5	
<b>Unit 7</b>	Module 1	Module 1	Module 1	
<b>Unit 23</b>	Module 1	Module 3 Module 4	Module 3	Module 3 Module 5

Teachers may need to divide the learners into appropriately sized groups dependent upon the resources and facilities available. They should then select a text(s) for the group(s).

The text selected needs to represent a very clear genre and/or drama style, with associated design motifs. Some possibilities are: 'Sweeney Todd: A Melodrama' by Bond or one of the numerous short Victorian melodrama sketches available; 'Animal Farm' either the P. Hall or I. Wooldridge adaptations; any of Brecht's plays, the very short 'He Who Says Yes' can suit an exercise like this; or a Commedia dell'arte sketch.





# Module 1

**Delivery begins with Unit 7 – *Drama Historical Context* (LO1, LO2) and Unit 3 – *Acting Skills and Techniques* (LO1, LO2).**

Before the learners start the process of rehearsing the selected text for performance teachers need to ensure learners have a good understanding of:

- Process and methodology of accessing and researching relevant source materials
- Where the text and playwright sits in the historical development of theatre
- Links and contrasts to other associated practitioners and/or playwrights
- Any relevant social, cultural and historical contexts
- The genre and drama style of the text and the origin and broader characteristics of this genre and drama style
- Performance skills and how to develop them
- Performance venue within the historical context.

Learners should then develop their understanding through practical exploration.

## Activities

### Activity 1

Learners should take part in:

- Workshop sessions on genre and drama style. These workshops could be led by the teacher or an external specialist on a drama style e.g. Classical, Commedia dell'arte
- Workshops on performance techniques appropriate to the style
- Workshops exploring the impact of working to any staging requirements, particular to the genre and or drama style.

During the workshops teachers/tutors will need to assess each learner's participation and skills development. This could be in the form of video evidence supported by observation reports.

Unit 3 P1, M1, P2, P3

Unit 7 P1, M1

### Activity 2

Resources/references on the various types of performance venues and locations are divided between the teaching group. Learners individually investigate characteristics of the allotted environment and how that environment impacts on design. Presentations on findings and thoughts are made to rest of the teaching group.

Unit 7 P1, M1, P3

### Activity 3

In relation to the text they have been given learners should create an individual presentation identifying the origin and development of the genre. They should then individually produce programme notes that discuss the style and features of the playwright/practitioner.

Unit 7 P1, P2, P3, M1, M2

### Activity 4

The teacher provides input on the work of two contrasting practitioners/playwrights e.g. Brecht's *'The Caucasian Chalk Circle'* (epic theatre) and Sherriffs *'Journey's End'* (the well made play).

This is followed up by the learners creating an information sheet that compares and contrasts the work of the different playwrights.

Unit 7 D1

**Contained within the module are the following assessment criteria, LO(s) and units:**

Demonstrate skills and techniques in classes with focus and discipline	Unit 3	P1
Demonstrate technical skills in drama		P2
Demonstrate interpretive skills in drama		P3
Review own progress, setting realistic and appropriate targets		P4
Participate in classes demonstrating improvement in skills and techniques		M1
Identify the origin and development of any given drama genre	Unit 7	P1
Access resources to investigate features of a drama style		P2
Use appropriate presentation skills to present findings		P3
Discuss the style and features of any one major practitioner/playwright from any given genre		M1
Present in depth and well evidenced findings in a clear and engaging way		M2
Compare and contrast the style and features of two major practitioners/playwrights from any given genre		D1
Describe characteristics of performance environments	Unit 23	P1
Explain how venue characteristics can influence design		M1



## Module 2

**This module covers the planning and rehearsal of the production.**

Teachers should be involved in the planning stage for the production including:

- Identifying roles and responsibilities that need to be filled
- The time frame
- Health and safety issues
- Choosing manageable part(s) of the text that are realistic to prepare for performance in terms of facilities and time available
- Drawing up a rehearsal and performance schedule
- Considering who is to be the audience.

Having allocated roles and responsibilities learners have become a mini- production company (it could be a whole teaching group or smaller working groups).

## Activities

### Activity 1

Learners will need to undertake appropriate rehearsal activities such as workshops, improvisation, characterization development, self and peer evaluation.

Unit 3 P2, P3, P4

### Activity 2

Individual learners review own progress setting targets for improvement. This could be recorded by completing a log book that includes feedback from tutors and others.

Unit 3 P4

**Contained within the module are the following assessment criteria, LO(s) and units:**

Demonstrate technical skills in drama	Unit 3	P2
Demonstrate interpretive skills in drama		P3
Review own progress, setting realistic and appropriate targets		P4





## Module 3

**The learners final performance outcome for the project will be enhanced by an understanding of the how design interacts, informs and adds to the performance process. Therefore they need a sound understanding of some of the core design elements and how to plan and implement these elements. This could involve:**

- Researching photographic, film and documented materials related to theatre design with a specific focus on genres, drama styles and practitioners
- An introduction to standard formats and methodologies used to plan for design - e.g. ground plans, make-up and costume lay outs, stage managers book and lighting and sound cueing systems.

## Activities

### Activity 1

Learners should develop some ideas using selected design elements for the final performance. They could create mood boards, preliminary design ideas for the production and notes on preferred design styles/designers. The records learners keep should explain their design production work. These chosen ideas should then be realised.

Unit 23 P2, P3 possibly M2

### Activity 2

Learners should undertake a technical rehearsal. They will need to review the effectiveness of their design ideas, identifying design challenges and producing strategies to overcome them.

Unit 23 M2 D1

**Contained within the module are the following assessment criteria, LO(s) and units:**

Demonstrate design production skills, materials and processes	Unit 23	P2
Use production skills, materials and processes to realise design ideas		P3
Explain own design production work		P4
Identify design challenges posed by environmental, material and methodological factors		M2
Produce strategies for solving production design problems		D1







## Module 4

### Activities

#### Activity 1

##### The Performance(s).

The Performance(s) give opportunity to assess the following:

Unit 3 P2, P3, M2, D1

Unit 23 P2

Contained within the module are the following assessment criteria, LO(s) and units:

Demonstrate technical skills in drama	Unit 3	P2
Demonstrate interpretive skills in drama		P3
Integrate technical and interpretive skills accurately and consistently		M2
Integrate technical and interpretive skills fluently with confidence and commitment		D1
Demonstrate design production skills, materials and processes	Unit 23	P2



## Module 5

**Finally learners reflect and evaluate the learning and the outcomes created.**

## Activities

### Activity 1

Learners create a final evaluation.

Unit 3 P4

Unit 23 M3

**Contained within the module are the following assessment criteria, LO(s) and units:**

Review own progress, setting realistic and appropriate targets

*Note: Targets will have been set in earlier modules but learners could add to their review of progress*

Unit 3

P

Evaluate the effectiveness of the creative and practical design process

Unit 23

M3





## Resources

Model Assignment: Tutor Information Unit 2: Performance Project where there are ideas for tackling research activities, Task 1 page 9/10 [www.ocr.org.uk](http://www.ocr.org.uk)

DVD on OCR website 'GCSE Drama J315 Set, Costume and Lighting Design'

'OCR Drama for GCSE' Cross and Reynolds – Hodder Education

## Web resources

**1.** You Tube clip, stage manager calling lighting cues for 'Hairspray' you see what is happening on stage as he calls the cues.

[www.youtube.com/watch?v=5TXBqdDAXgE](http://www.youtube.com/watch?v=5TXBqdDAXgE)

**2.** A download document on stage management. The heading Useful Technical Documents click on Read More. Scroll down to Stage Manager Outline, seventh item down, click on Read More, which gives you a download. Scroll down to page 5 where there is a useful example of a script extract, Midsummer Night's Dream, marked up with sound and lighting cues. Accompanying notes are helpful. This Pansa website has a range of other technical support documents, more relevant to level 3 work.

[www.pansa.org.za/groundwork/document-templates/](http://www.pansa.org.za/groundwork/document-templates/)

**3.** Ground plan power point

[www.st-rochs-sec.glasgow.sch.uk/PlainText/PlainText.aspx?SectionId=c1a1815e-8ea9-4dc7-9586-98e7fbd634f](http://www.st-rochs-sec.glasgow.sch.uk/PlainText/PlainText.aspx?SectionId=c1a1815e-8ea9-4dc7-9586-98e7fbd634f)

**4.** Articles on theory of stage lighting and colour wheels can be found at

[www.mts.net/~william5/sld/sld-100.htm](http://www.mts.net/~william5/sld/sld-100.htm)

[www.rosco.com/technotes/filters/technote5.html](http://www.rosco.com/technotes/filters/technote5.html)

<http://blue-anvil.com/archives/the-use-of-colour/>

**5.** An example of a lighting rig plan (follow links to get alternative ones). For students to do a similar plan for their space they will need a plan of your performance space with lighting bars and sockets marked. If such master blanks of your space were available candidates could use them readily to mark on where they would hang lights and the type, Fresnel, profile, par can, floods would give plenty of scope. The plans shown here illustrate how to distinguish between types of lights by different symbols for each type of light. Information could be extracted from this and a simplified plan, key and instructions created.

[www3.northern.edu/wild/th241/sc12b.htm](http://www3.northern.edu/wild/th241/sc12b.htm)

**6.** RSC website Design Gallery is useful to give candidates visual inspiration and illustrate how costume and set designs are drawn up/presented. Although this is professional standard presentation it can inspire candidates. The link below is for Julius Caesar; costumes are a more contemporary setting and African. There are video clips of the production. Similar material can be found on other RSC productions on the website e.g. Much Ado About Nothing in an Indian setting. This material will be continually changing as new productions added. The RSC website is a treasure trove, in Educational Resources there is a whole list of plays to choose from with video clips which illustrate design ideas as well as performance.

[www.rsc.org.uk/whats-on/julius-caesar/design-gallery.aspx](http://www.rsc.org.uk/whats-on/julius-caesar/design-gallery.aspx)

**7.** The National Theatre website has similar resources, the link below takes you to Designer Sketchbooks, with designs for three productions, War Horse, Women Beware Women and Or You Could Kiss Me.

[www.nationaltheatre.org.uk/discover-more/digital-classroom/designer-sketchbooks](http://www.nationaltheatre.org.uk/discover-more/digital-classroom/designer-sketchbooks)

**8.** Costume

[www.timheywood-costumedesign.com](http://www.timheywood-costumedesign.com)







## CONTACT US

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

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