

Cambridge TECHNICALS LEVEL 3

PERFORMING ARTS

Cambridge
TECHNICALS
2016

Unit 12

Theatre directing

F/507/6479

Guided learning hours: 60

Version 1 September 2015

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Guided learning hours: 60

Essential resources required for this unit: none

This unit is internally assessed and externally moderated by OCR.

UNIT AIM

This unit will enable you to find and apply your own creative vision and methodology as a theatre director. You will learn how theatre-making is a collaborative process that develops and evolves by working on scripts with the actors and the production team. Directing involves acknowledging and integrating feedback into the working practice – this is a two-way process that underpins this unit.

You will begin to understand how actors and performers work, the demands of texts created by playwrights as well as the logistics and creative possibilities of staging. You will also learn to address how casting appropriately and productive teamwork can facilitate productions. You will be given the opportunity to apply this knowledge and understanding in applied directing situations and will have responsibility for producing the production in time and on budget.

TEACHING CONTENT

The teaching content in every unit states what has to be taught to ensure that learners are able to access the highest grades.

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 in their work, although these do not need to be the same ones specified in the unit content.

For internally assessed units you need to ensure that any assignments you create, or any modifications you make to an assignment, do not expect the learner to do more than they have been taught, but must enable them to access the full range of grades as described in the grading criteria.

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
1. Be able to prepare scripts for productions	1.1 Reading and preparing a script for production: <ul style="list-style-type: none"> • selection of appropriate text • ‘close’ reading and breaking down of text, e.g. identifying rehearsal units, through lines, ruling idea, structure, and turning points • looking at systems of annotation and personal organisation, keeping a log, setting out prompt copies • evolving an artistic vision, redrafting and editing the text • consulting with a production team • researching content, characters, cultural and historical background, physical and vocal approaches to text and other ways of conveying meaning through the stage picture • consideration of constraints and possibilities of venue/performance space, technical resources and technical rehearsals, budget, playing time
2. Be able to plan the processes for productions	2.1 The roles in a creative team required for realisation of script, i.e. design and technical roles, working with producers, funders and venues <ul style="list-style-type: none"> • rehearsal and production scheduling • management of resources • casting • development of production timing and realistic deadlines.
3. Be able to conduct rehearsal processes	3.1 Rehearsal approaches and techniques for lifting the text from the page, e.g. Brecht’s description technique, Berry’s voice approaches 3.2 How to sustain a supportive working environment and encourage ownership and commitment from performers, preparing performers for physical and research work on the text 3.3 Looking at documented approaches and models that have been developed for creating theatre using a collaborative working, e.g. Max Stafford Clarke and work with Joint Stock Company (with writers such as Carol Churchill), Peter Brook’s repertory ensemble 3.4 Communication of artistic or dramatic vision for the production to the ensemble: clarity and consistency in the application of research and preparation. Flexibility and adaption to changing circumstances and feedback. Crafting the final performance; pace, tempo-rhythm and stage pictures

Learning outcomes	Teaching content
The Learner will:	Learners must be taught:
	3.5 Choreographic and blocking considerations 3.6 Keeping notes and tracking the process, use of critical vocabulary, analysis in process and performance, audience response, acting on feedback, strategies for future, identification of skills and techniques for development 3.7 How to evaluate the success of the final production
4. Be able to review own directing practice	4.1 Documentation of creative development, key moments and summative 4.2 Styles of note-taking and monitoring of directing skill development 4.3 On-going and final evaluative accounts of process and performance 4.4 Appropriate uses of recorded evidence

GRADING CRITERIA

LO	Pass	Merit	Distinction
	The assessment criteria are the Pass requirements for this unit.	To achieve a Merit the evidence must show that, in addition to the Pass criteria, the candidate is able to:	To achieve a Distinction the evidence must show that, in addition to the pass and merit criteria, the candidate is able to:
1. Be able to prepare scripts for productions	P1: Prepare a feasible script for production	M1: Fully prepare a script for production with artistic judgements justified	
2. Be able to plan the processes for productions	P2: Plan the process for a production		
3. Be able to conduct rehearsal processes	P3: Carry out the planned rehearsal processes	M2: Adapt and develop the rehearsal process to best utilise abilities of the actors and the production team	D1: Conduct the rehearsal process with high levels of independence and creativity utilising the abilities of the whole team to an exceptional standard
4. Be able to review own directing practice	P4: Discuss the strengths and weaknesses of directing skills, making reference to own further development		

ASSESSMENT GUIDANCE

Assessment and Grading Criteria P1, M1

To achieve **P1**, learners will prepare a script with accompanying annotation, commentary and notes that set out how it would be produced as a performance. Learners would have answered the more obvious problems posed by a particular play with some competence and credibility (how to stage a battle scene, for instance). They will be able to articulate most of the playwright's intentions and the specific issues for actors.

M1 requires learners to re-present scripts with amendments and adaptations in response to questions and challenges raised during feedback. The resulting script will be fit for purpose and ready for production to commence.

Assessment and Grading Criterion P2

This will be supported by documentary evidence that charts the processes in planning for a production. They could present a critique and deconstruction in the form of a presentation that charts the overall process and gives some insights into their own development as a director.

Assessment and Grading Criteria P3, M2, D1

Assessment should be based on how the rehearsal process and the work with actors assimilate the preparation and negotiations outlined in **LO1** and **LO2**. Evidence could consist of tutor observations, DVD recordings of rehearsals, directorial logs and blogs. Other evidence could involve interim debriefings with actors and production team and evidence of contingency. The successful realisation of the production and of the artistic vision could also form part of assessment evidence although the scale of this is defined. Learners could also produce evidence of the way feedback had been integrated into production plans.

To achieve **P3**, learners must direct a rehearsal period for a short extract (up to 15 minutes) and present an annotated script and working notebook. There will be some understanding of the playwright's intentions and the piece has some coherence and audience engagement. Actors mostly understood the directorial interpretation.

M2 can be awarded if the rehearsal process, notebook and the observations show evidence of dealing with challenges, flexible approach and people management skills.

D1 requires learners to successfully manage the team throughout the rehearsal process with full regards of everyone involved in the production and demonstrating an overarching understanding and independence in their approaches throughout.

Assessment and Grading Criteria P4

Learners should be supported in evaluating their own directing skills as a journey through the unit. Writing frames to guide learners in effective evaluation skills may be employed but learners may also create presentations to evaluate their skills development as the unit progresses. Learners must produce evidence that they have maintained working notes and documentation that can underpin a coherent analysis of their strengths and weaknesses throughout the whole of the unit's work.

MEANINGFUL EMPLOYER INVOLVEMENT - a requirement for the Foundation Diploma and Diploma (Tech Level) qualifications

The 'Diploma' qualifications have been designed to be recognised as Tech Levels in performance tables in England. It is a requirement of these qualifications for centres to secure employer involvement through delivery and/or assessment of these qualifications for every learner.

The minimum amount of employer involvement must relate to at least one of the mandatory units, although we encourage you to find ways to engage with employers for other units as well.

Eligible activities and suggestions/ideas that may help you in securing meaningful employer involvement for this unit are given in the table below.

Please refer to the *Qualification Handbook* for further information including a list of activities that are not considered to meet this requirement.

Meaningful employer involvement	Suggestion/ideas for centres when delivering this unit
1. Learners undertake structured work experience or work placements that develop skills and knowledge relevant to the qualification.	Learners could visit theatres and performing companies to watch rehearsals and directors at work.
2. Learners undertake project(s), exercises(s) and/or assessments/examination(s) set with input from industry practitioner(s).	The pieces to be directed could be commissioned from professional theatre directors.
3. Learners take one or more units delivered or co-delivered by an industry practitioner(s). This could take the form of master classes or guest lectures.	Directing master classes could take place and professional theatre directors could review the skills of the learners and offer feedback.
4. Industry practitioners operating as 'expert witnesses' that contribute to the assessment of a learner's work or practice, operating within a specified assessment framework. This may be a specific project(s), exercise(s) or examination(s), or all assessments for a qualification.	Invite experts in at 'milestone' sessions to give advice on further development of plans and activities.

To find out more

ocr.org.uk/performingarts

or call our Customer Contact Centre on **02476 851509**

Alternatively, you can email us on **vocational.qualifications@ocr.org.uk**



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