

Cambridge **TECHNICALS LEVEL 3**

PERFORMING ARTS



Unit 9

Acting technique

Model assignment

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Please note:

You can use this assignment to provide evidence for summative assessment, which is when the learner has completed their learning for this unit and is ready to be assessed against the grading criteria.

You can use this assignment as it is, or you can modify it or write your own; we give more information in this document under Guidance for tutors.

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Guidance for tutors on using this assignment

General

OCR Cambridge Technical model assignments are available to download from our website:

<http://www.ocr.org.uk>

The purpose of this assignment is to:

- provide a scenario and set of tasks that are typical of how performing artists would combine two or more art-forms or styles to re-interpret a piece of repertoire and to enable you to assess your learner against the requirements specified in the grading criteria.
- provide a scenario and a set of related tasks that give a common purpose or work-relevant reason for applying the skills, knowledge and understanding needed to achieve the unit.
- act as a stimulus to give learners the opportunity to generate evidence that meets the grading criteria. As to whether they achieve a pass, merit or distinction will depend on what evidence they produce. This will not instruct them how to meet the highest grade.
- show that grading criteria do not always have to be covered in a specific order (for example, to complete all pass criteria before moving on to the merit criteria). Tasks can bring together the grading criteria for a whole learning outcome in a holistic manner.
- show that it is possible that certain formats for evidence can naturally cover several grading criteria and avoid the need for excessive amounts of evidence.

You can modify the scenario we provide in this assignment to make it more relevant to your local or regional needs and make any small adjustments to the tasks as appropriate. Please refer to the information under 'Modifying the model assignment' later in this section.

You do not have to use the assignments that we provide. You can use this assignment as a guide to help you to design your own assignments and we offer a checking service. There is more information on both these matters in the qualification handbook.

We provide this to be used for summative assessment. You must not use it for practice or for formative assessment.

Before using this assignment to carry out assessment

Learners will need to take part in a planned learning programme that covers the knowledge, understanding and skills of the unit.

When your learners are ready to be assessed they must be provided with a copy of the *Learner Information* section of this assignment. They may carry out preparation prior to undertaking the tasks and there is no time limit for this.

When completing the assignment

Time

- Learners must be allowed sufficient time to complete all of the tasks. The amount of time may vary depending on the nature of the tasks and the ability of individual learners. To help with your planning against each of the tasks we have given an indication of how long it should take.
- Learners will produce evidence in several sessions.

Format of evidence

- Learners have to produce evidence that demonstrates how they have met the grading criteria. At the very least they must produce evidence that meets **all** of the pass criteria. **Please make sure your learners realise that missing just one pass criterion means they will not pass the unit, even if they have successfully met the merit and distinction criteria.**
- The evidence suggested is appropriate for performing arts students working in the skill areas that form the basis of the project. But this evidence will depend entirely upon the art forms that are used in the re-interpreting process and centres should change the nature of the evidence as necessary. (NB: re-interpreting and re-imagining are interchangeable and used to mean the same process).
- The tutor/director should develop appropriate formats for recording rehearsal and performance including standardised pro-forma for observation and witness statements.
- We have said what format the evidence **could** take for each task. Learners are **not** required to follow the format we have given **unless** we tell them otherwise. For example, if we say 'You could include a report on ...' the evidence does not have to follow any specific reporting conventions. You can modify the format of the evidence but you must make sure the format is capable of allowing the learner to access all of the grading criteria. If we require that evidence **must** take a specific format we will make that clear in the task for learners. Please look out for this and make sure learners realise that we have prescribed the format. We will state this as 'You must produce a xxx' or 'Your evidence must include a xxx'.
- If we have not specified a format for evidence learners are free to use the format that they feel is most appropriate for the purpose and target audience for each individual task.

For more guidance on generation and collection of evidence please refer to the section on *Internal Assessment* in the *Qualification Handbook*.

Authenticity

- Authenticity in assessment is about making sure the work the learner produces for assessment is their own. We give information on authenticity in the qualification handbook.. You must read through this and make sure any staff involved in assessment and your learners understand how important authenticity is.
- Our information on authenticity includes managing group work.

After completing the assignment

Once the learner has submitted their work to you to be assessed, you must judge or 'mark' the work against the grading criteria for the unit and identify one grade for the unit. For further information about assessment please refer to the section on *Internal Assessment* in the *Qualification Handbook*.

Your assessment decisions must be quality assured across the cohort of learners in your centre who are being entered for the same unit. This must be done through an internal standardisation process. We give information on internal assessment and standardisation in the qualification handbook.

Reworking the assignment

If you and the learner feel they have not performed at their best during the assessment, the learner can, at your discretion, improve their work and resubmit it to you for assessment. If a learner is working on improving their work before it is resubmitted you and the learner must continue to make sure the work is the learner's own. Any feedback you give to the learner must not direct them on how to improve their work. You must follow our guidelines under *Authenticity of learner work* in the qualification handbook.

Modifying the model assignment

The set of tasks address all the grading criteria and allow access to the full range of grades.

If you modify this assignment **you must not change** the grading criteria provided in the task for the learner and in the learner checklist. These are taken from the unit.

You can modify the scenario to suit your local or regional needs and the tasks may be contextualised to match any changes you have made to the scenario.

You can modify the type of evidence and the format it takes, unless we expressly state that evidence must take a specific format.

You must also make sure you avoid discrimination, bias and stereotyping and support equality and diversity. For more information please see the section 'Designing your own assignments' in the qualification handbook.

If modifications are made to the model assignment, whether to the scenario alone, or to both the scenario and individual tasks, it is your responsibility to ensure that all grading criteria can still be met and that learners can access the full range of grades.

Guidance for tutors on the scenario and tasks

Introduction to the scenario

Most learners when initially asked to describe what they know about acting technique would probably come up with the 'orthodoxies' of naturalism as the answer to the question. Given the predominance of TV and film forms and the methods central to actor training, this is not surprising.

Core to the scenario for this model assignment is the ability for learners to break free of assumptions and habits when developing specific acting techniques. However, their starting point will be a thorough understanding of how and why naturalism became the dominant acting technique in western theatre and subsequently in film.

In vocational terms this will give them the competencies to be able to adapt technique to a range of contexts and to present to companies and potential employers a wide and dynamic portfolio of styles and informed approaches.

The scenario for learners is written to place the play into the context of the real issues for current performance companies.

Tutor information on the tasks

The tasks below are specifically designed to produce a portfolio of evidence that takes the students on a developmental journey. This journey starts with a general overview of the way in which naturalism emerged from the intellectual, artistic and social revolutions of the nineteenth century into the dominant form that it is today.

The work will develop across the tasks into a practical and theoretical exploration of two contrasting acting techniques and the relationship between these and the demands of text. Learners will need to produce specific evidence but also keep notes and commentaries documenting the processes involved.

Introduction to the tasks

These guidance notes should be used in conjunction with the unit specification and qualification handbook.

The scenario and the tasks for this assignment are intended to direct learners towards acting techniques other than naturalism. The premise is that to be able to achieve this they must initially understand the characteristics of naturalistic acting technique and the reasons behind its development as the dominant form. To do this they are asked to take a piece of what would normally be regarded as naturalistic text and develop this into something *other*.

The brief remains open in terms of what these other forms may be, examples are given, but the choice is assumed here to be the learners. The centre can decide to adapt this and become more proscriptive. The text is given; *Hedda Gabler* but again this can be changed in response to the demands of the new form or technique being used. The overall purpose is to start with the text, understanding its historical context, and then move away in a dynamic exploration of other acting techniques.

This is a whole unit brief and is based on 120 GLHs which generally in a technique unit are delivered long and thin across a year in order for incremental development to take place.

Learners will build a research and development portfolio that will be chaptered according to the tasks set out below.

There are three tasks.

Task 1: Naturalism: what is it and where did it come from?

Task one covers the initial research stages of the portfolio. The evidence to be included in this will be:

- An illustrated presentation on the key influences in the development of naturalistic acting technique
- Research notes on Ibsen and *Hedda Gabler*
- Written rationale for the choice of an alternative acting technique (LO1)

Learners need to be told that this task is the first part of their assignment portfolio. It will provide the theoretical underpinning for all the other practical work that they do. They should research the context to the Naturalistic Revolution and place texts and acting technique within this context. They should work in groups to prepare a presentation that should include:

- General outline of the theatre context before the Naturalistic Revolution
- Significant writers and movements in the revolution
- The nature of the revolution itself
- How the revolution influenced theatre, text and acting technique
- How naturalism developed subsequently; where we are now.

Specific references should be made to the chosen play, in this case *Hedda Gabler*, so that work in other tasks on an alternative technique is firmly rooted in a thorough understanding of both genre and text.

They should then give an overview of what they plan for the practical exploration of an alternative technique as well as basic background information on the chosen technique.

The evidence for this task will be a presentation.

Learning Outcome 1: Understand the key influences in the development of acting technique can be assessed in this task.

Task 2: Re-interpreting Hedda Gabler, a non-naturalist approach

Task two will cover the interpretative processes in the development of an alternative approach to the text. The evidence for this may be in the form of written and/or filmed logs but should include the following:

- Details of how the research for task one is being integrated and used in the process
- Illustrations of the practical working practice; ie key discoveries, changes and adaptations to initial assumptions, complete re-thinking, consolidation and rehearsal
- Research notes on the key influences in the development of the chosen alternative technique.

Learners could be given the option of working individually, in groups or in pairs. This should be flexible as the choice of alternative technique, which is a learner one, will determine the size of group or whether a group is relevant at all.

The evidence will consist of a portfolio which will include:

- A creative journal/log
- Recorded evidence of rehearsals and practical explorations
- Workshop performance of between 20 and 30 mins

Learning Outcome 2: Be able to develop a range of acting techniques and

Learning Outcome 3: Be able to apply a specific acting technique in performance, can be assessed synoptically in this task.

Task 3: Conclusions

Task three will be the final presentation of results, the format of this is open to learner interpretation but should be a clear summation of the total process with accompanying citation and referencing. It could be a choice for the learner of an essay or an illustrated lecture/demonstration.

This would need to be an individual task although they would draw on the group evidence if appropriate to make their individual points.

Learners should draw on their documentation and recorded processes to make summative statements about their developing knowledge and understanding of acting technique. They should make clear and analytical links between the two techniques studied and be able to give informed personal perspectives and opinions.

Learning Outcome 4: Be able to evaluate own acting technique can be assessed in this task.

Resources needed

Studio for rehearsal and workshop development. Resources for individual learner research.

General information for learners

Q *Do I have to pass this unit?*

A Yes. This unit contributes to the achievement of the full qualification.

Q *What help will I get?*

A Your tutor will support you when completing the OCR Cambridge Technical model assignment and will make sure that you know what resources/facilities you need and are allowed to use. We have given your tutor information about how much support they can give you.

Q *What if I don't understand something?*

A It is your responsibility to read the assignment carefully and make sure you understand what you need to do and what you should hand in. If you are not sure, check with your tutor.

Assignment for learners

Unit 9: Acting Technique

Scenario

Ibsen's Hedda Gabler: an alternative view

What do you think Acting Technique is? Why do we have to be trained to do it?

In answering these questions it is likely that you will assume certain things about technique; possibly that is about trying to be as 'truthful' as possible, or that it is about getting into the head and/or shoes of a character. Both of these, and many other similar assumptions, are based on a naturalistic view of acting.

This assignment will exercise your ability to break free of assumptions and habits when developing specific acting techniques. But to do this you will need a thorough understanding of how and why naturalism became the dominant acting technique in western theatre and subsequently in film.

This assignment will give you the abilities to be able to adapt technique in a creative and dynamic way from a given stimulus, a naturalistic text. It will enable you to present to companies and potential employers a portfolio of styles and informed approaches.

Your starting point will be *Hedda Gabler* by Ibsen. Almost immediately it was written this play caused controversy; you will discover why and also research previous attempts to radically re-interpret it. You will then work on your own non-naturalistic approach to the themes and concerns of the play.

The tasks

Task 1: Naturalism: what is it and where did it come from?

The following Learning Outcome is assessed in this task:

Learning Outcome 1: Understand the key influences in the development of acting technique.

Your task is to:

- Prepare an illustrated presentation on the key influences in the development of naturalistic acting technique
- Collate research notes on Ibsen and *Hedda Gabler*
- Prepare a rationale for the choice of an alternative acting technique (LO1)

This evidence will form the first part of your assignment portfolio. It will provide the theoretical underpinning for all the other practical work that you do. You should research the context to the Naturalistic Revolution and place texts and acting technique within this context.

Specific references should be made to the chosen play, in this case *Hedda Gabler* so that work in other tasks on an alternative technique, is firmly rooted in a thorough understanding of both genre and text.

You should then give an overview of what you learn from the practical exploration of an alternative technique as well as basic background information on this technique.

Pass	Merit	Distinction
P1: Describe the key influences in the development of acting technique		
Task: Build a portfolio of evidence		
<p>Evidence: Part A</p> <p>You should work in groups to prepare a presentation that should include:</p> <ul style="list-style-type: none"> • General outline of the theatre context before the Naturalistic Revolution • Significant writers and movements in the revolution • The nature of the revolution itself • How the revolution influenced theatre, text and acting technique • How naturalism developed subsequently; where we are now. <p>Evidence: Part B</p> <p>After the research and presentation you should make specific notes on Ibsen and his play <i>Hedda Gabler</i>. You should include:</p> <ul style="list-style-type: none"> • A brief biography of Ibsen and an overview of his social and historical context • What he tried to achieve through his writing • The themes and ideas within <i>Hedda Gabler</i> • How Ibsen's work influenced others • Contemporary and later performances of the play <p>Evidence: Part C</p> <p>In the third part of the portfolio you will explain the alternative approach to naturalism you have chosen. You should include:</p> <ul style="list-style-type: none"> • Brief background notes on the technique • A comparison with naturalism • An action plan leading to the presentation form you have chosen 		

Task 2: Re-interpreting Hedda Gabler, a non-naturalist approach

The following Learning Outcomes are assessed in this task:

Learning Outcome 2: Be able to develop a range of acting techniques

Learning Outcome 3: Be able to apply a specific acting technique in performance can be assessed synoptically in this task.

Task two will cover your practical interpretative processes in the development of an alternative approach to the text. The evidence for this may be in the form of written and/or filmed logs but should include the following:

- Details of how the research for task one is being integrated and used in the process
- Illustrations of the practical working practice; i.e. key discoveries, changes and adaptations to initial assumptions, complete re-thinking, consolidation and rehearsal
- Research notes on the key influences in the development of the chosen alternative technique.

Pass	Merit	Distinction
P2: Demonstrate a range of acting techniques in practical work	M1: Explore acting techniques in practical work, illustrating key features and methods	
P3: Demonstrate a specific acting technique in performance	M2: Realise an acting technique in performance effectively using skills and techniques	D1: Realise an acting technique synthesising appropriate skills and techniques with fluency in performance and with critical and continuous reflection
Task Re-interpreting <i>Hedda Gabler</i> : a non-naturalistic approach		
Evidence		
You can work individually, with a group or in a pair. This will depend on your choice of alternative technique as well as your personal creative preferences.		

The evidence will consist of a portfolio which will include:

- A creative journal/log
- Recorded evidence of rehearsals and practical explorations
- Workshop performance lasting between 20 and 30 min

Task 3: Conclusions

The following Learning Outcome is assessed in this task:

Learning Outcome 4: Be able to evaluate own acting technique

Task three will be the final presentation of results in a report. This should be clearly chaptered and should be a clear summation of the total process with accompanying citation and referencing.

This would need to be an individual task although you will draw on the group evidence if appropriate to make your individual points.

You should draw on the documentation and recorded processes to make summative statements about your developing knowledge and understanding of acting technique. You should make clear and analytical links between the two techniques studied and be able to give informed personal perspectives and opinions.

Pass	Merit	Distinction
P4: Discuss the strengths and weaknesses of own acting technique development	M3: Evaluate own acting technique to inform future development	D1:
Task: Write a concluding report		
Evidence		
A written report on the process of applying an alternative acting technique to a naturalistic text.		

Evidence Checklist

OCR Level 3 Cambridge Technicals in Performing

Unit 9: Acting Technique

LEARNER NAME:

For PASS have you: (as a minimum you have to show you can meet every pass criterion to complete the unit)	Where can your tutor find the evidence? Give page no(s)/digital timings, etc.
Describe the key influences in the development of acting technique (P1)	
Demonstrate a range of acting techniques in practical work (P2)	
Demonstrate a specific acting technique in performance (P3)	
Discuss the strengths and weaknesses of own acting technique development (P4)	

For Merit have you:	Where can your tutor find the evidence? Give page no(s)/digital timings, etc.
M1: Explore acting techniques in practical work, illustrating key features and methods (M1)	
Realise an acting technique in performance effectively using skills and techniques (M2)	
Evaluate own acting technique to inform future development (M3)	

For Distinction have you:	Where can your tutor find the evidence? Give page no(s)/digital timings, etc.
Realise an acting technique synthesising appropriate skills and techniques with fluency in performance and with critical and continuous reflection (D1)	

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



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