

Cambridge TECHNICALS LEVEL 3

PERFORMING ARTS

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Unit 22

Set design and realisation

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: www.ocr.org.uk.

The purpose of this assignment is to:

- provide a scenario and set of tasks that are typical of how production managers and stage managers would approach the study and its application 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. For example a portfolio of evidence can be a good way to pull together evidence to meet several grading criteria.

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 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 production students working in the skill areas that form the basis of the project. But this evidence will depend to some extent upon the nature of venues and the scope of the production itself and centres should change the nature of the evidence as necessary.
- The tutor/director should develop appropriate formats for recording production process 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 deliver a presentation ...' the evidence does not have to follow any specific presentation 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 model assignment is self-contained in its present form. 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

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

The purpose of this Model Assignment is to explore the set design and realisation processes. The unit content clearly sets out the wide parameters of these disciplines and their use in both general and specific contexts but although design approaches are a matter for the individual, the application of process itself needs to adhere to established professional method. In this unit therefore it is important to be able to discern between aesthetics and applied processes in relation to a specific text.

Introduction to the scenario

The scenario to this Model Assignment for Unit 22: Set design and realisation will be introduced to learners within a context of creating designs to a design brief and construction skills training and the possibilities this opens up for flexible and adaptive working in professional contexts. It will also emphasise the need for strong theoretical and academic underpinning of these techniques and skills.

In vocational terms the assignment will give learners the competencies to be able to adapt methods to a range of scenarios and to present to companies and potential employers a wide and structured portfolio of informed approaches within a professional context both in praxis and the generation of evidence.

The scenario will ask learners to prepare a set design for a production of *The Thwarting of Baron Bolligrew* by Robert Bolt on a tour of primary schools.

Tutor information on the tasks

The important thing about the research for LO1 is that it should underpin practical application rather than rely on isolated theoretical perspectives. The LO2 focus is on the knowledge allied to 'making.' In combination these LO's address the design process itself, materials and methods and management of their implementation..

LO3 is concerned with the actual skills and techniques involved in the making process including health and safety awareness. This LO could be approached discretely or could be accommodated within a unified overall task.

LO4 could be considered on its own, or with LO's 2, 3 and 4 integrated within a single task

This is a whole unit brief and is based on 120 GLH which is internally assessed and externally moderated. It could be delivered either long and thin to support other performance related activities or short and fat, in which case the tasks will be applied much more to a specific project such as is outlined in the scenario of this model assignment.

Introduction to the tasks

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

There are three tasks.

Task one is the production of a two part Presentation with accompanying Portfolio.

The Presentation and accompanying Portfolio will be structured as follows:

Part 1.

- **outline the design perspectives adopted within the context of the brief**
- **refer to and justify practitioner styles and influences**
- **explain how the performance text has informed the design concept**
- **describe the materials and construction methods that will be used in the manufacture of the set**

Part 2.

- **produce finished drawings and plans**
- **present a model box visualisation of the set**
- **highlight the key stages of the construction process**
- **suggest a get-in and strike procedure for the touring context**

The Presentation should be not less than 15 minutes and could include:

- PowerPoint/Prezi presentation
- learner led-seminar
- lecture/demonstration

The evidence to be included in the portfolio will be:

Part 1

- notes and commentaries on the key principles and challenges of designing a set suitable for touring
- relevant research into styles and practitioners, materials and methods
- an annotated copy of the script
- early visualisations and annotated sketches
- a copy of the presentation with accompanying notes and delivery plan

Part 2

- final visualisation and drawings
- a completed model box
- materials specification
- a construction schedule
- a set of assembly instructions with diagrams

Task one will cover:

Learning Outcome 1: Understand set design and realisation processes and their purposes

Learning Outcome 2: Understand the set design and realisation process to a brief

The two parts of the presentation can be developed and delivered separately but must both relate to the same project.

Task two: Development of the skills and techniques of set design and construction.

Learners will take part in a series of skills-related classes and workshops within each of the two study disciplines of Materials and Methods into which will be incorporated the relevant health and safety practices.

The evidence for task two will be in two parts:

Part A

- a working note book of observations concerning the properties of materials explored within specific construction contexts. Its style and content will be defined by the learner
- citation of all relevant current health and safety legislation

Part B

- a fully functioning model box
- at least one full-size working component of the final set
- tutor observations
- witness statements
- peer and self assessments

Task two will cover:

Learning Outcome 3: Be able to realise a set design for use in performance of *The Thwarting of Baron Bolligrew* by Robert Bolt

Task three: Reflective review of the design process.

The evidence for this task will comprise:

- an illustrated blog or video diary containing images (still or moving) showing the design in development and in use at the dress rehearsal and/or in performance
- a SWOT analysis of the completed set from aesthetic, practical and health and safety perspectives

Task three will cover:

Learning Outcome 4: Be able to review set design and realisation processes for live performance

Resources needed

Design and construction materials

Design studio and workshop space

Tools and equipment

Other resources will depend on the nature of the design concept but must be appropriate for the level of the evidence needed and the demands of the unit. In the case of this model assignment, resources may also include materials for character and production design.

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 22: Set design and realisation

Scenario

Set design and realisation

Being able to respond to a design brief is a crucial skill for designers in any art-form. Understanding the work of practitioners, knowledge gained of the materials and methods used in set design and construction and experience of the factors which determine how and why a particular design works or not will underpin the work that your role as a professional designer.

This unit brief will generate the evidence for this knowledge and provide a basis for understanding and skill development. This will be done firstly through a presentation, the nature of which can be determined by you, that will be based on your research into a specific era and then through the design and construction of an element or elements of a working set.

You will also have regular classes and workshops that will help you to develop design and construction knowledge and skills.

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

You are the set designer engaged by a small touring theatre company based in your school or college. Your company has been booked by a consortium of primary schools to perform a new show in six schools in your region. However, these venues have limited space and little or nothing in the way of suitable resources and so everything you need to respond to the brief must be part of the design concept as well as being easily toured.

Your company has decided to tour *The Thwarting of Baron Bolligrew* by Robert Bolt. This production will be aimed at years 4, 5 and 6

You have just been given the go ahead to start designing the show and you have secured the space and facilities in your school or college to realise and test your design before you go on the road.

The set you create 'at home' has to be ready to pack into the van and go up the next night in a school hall thirty miles away. Everything about your set design must reflect this intended touring strategy although the show will not necessarily be expected to actually tour unless this forms part of a performance project associated with another unit.

The tasks

Task 1: Presentation and portfolio of research

The following Learning Outcomes are assessed in this task:

Learning Outcome 1: Understand set design and realisation processes and their purposes

Learning Outcome 2: Understand the set design and realisation process to a brief

Your task is to:

Develop and deliver a two-part presentation

Part 1.

- refer to established practice of schools touring
- refer to and justify practitioner styles and influences
- outline the design perspectives adopted within the context of the brief
- explain how the performance text has informed the design concept
- describe the materials and construction methods that will be used in the manufacture of the set

Part 2.

- present finished drawings and plans
- present a model box visualisation of the set
- highlight the key stages of the construction process
- explain the assembly and strike procedure for the touring context

With the presentation you will produce a portfolio that will illustrate your research findings and process.

Pass	Merit	Distinction
P1: Explain set design and realisation processes and their purposes to inform the set design	M1: Compare set design processes and realisation techniques	
P2: Recommend appropriate design methods and realisation techniques	M2: Design a set to a brief	

Evidence

A presentation as described above based on your research and findings. The form of the presentation is up to you and should be determined by the nature and style of the design repertoire. It could take the form of:

- PowerPoint/Prezi presentation
- design team briefing
- learner led-seminar
- lecture/demonstration

The Presentation should be not less than 15 minutes and evidence should include:

Part 1

- notes and commentaries on the key principles and challenges of designing a set suitable for touring
- relevant research into styles and practitioners, materials and methods
- an annotated copy of the script
- early visualisations and annotated sketches
- a copy of the presentation with accompanying notes and delivery plan

Part 2

- final visualisation and drawings
- a completed model box
- materials specification
- a construction schedule
- a set of assembly instructions with diagrams

Task 2: The development of the skills and techniques required for the production of an element of a set

The following Learning Outcomes are assessed in this task:

Learning Outcome 3: Be able to realise a set design for use in performance

Your task is to:

Take part in a series of construction classes and workshops that are partly (but not exclusively) contextualised by the featured production text.

The evidence for task two will be in two parts, a working log and completed artefacts.

Pass	Merit	Distinction
P3: Demonstrate a range of realisation techniques using methods and materials	M3:Apply the realisation process to an element of set design	

Task: Take part in a series of art-form related classes and workshops including the replication of repertoire

Evidence

The evidence for task two will be in two parts:

Part A

- a working note book of observations concerning the properties of materials explored within specific design and construction contexts.
- citation of all relevant current health and safety legislation

Part B

- a fully functioning model box
- a full-size working element of the final set
- tutor observations
- witness statements
- peer and self assessments

Task 3: Reflective review of the design process.

The following Learning Outcome are assessed in this task:

Learning Outcome 4: Be able to review set design and realisation processes for live performance

Your task is to carry out a comprehensive review of your design and realisation process.

You will need to consider all aspects of the process from initial design ideas in response to the brief to the final set in use during production.

Pass	Merit	Distinction
P4: Be able to review set design and realisation processes for live performance		D1: Evaluate the design and realisation processes in fulfilling the brief and suggest improvements
P5: Identify weak points in the process		

Evidence:

- an illustrated blog or video production diary
- images (still or moving) showing both development stages and the final design in use in dress rehearsal and/or performance
- a SWOT analysis of the completed set from aesthetic, practical and health and safety perspectives.

Evidence Checklist

OCR Level 3 Cambridge Technicals in Performing Arts

Unit 22: Set design and realisation

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.

For Merit have you:	Where can your tutor find the evidence? Give page no(s)/digital timings, etc.

For Distinction have you:	Where can your tutor find the evidence? Give page no(s)/digital timings, etc.

To find out more

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