



**NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION****STATEMENT OF STANDARDS**

**UNIT NUMBER:** 7290643

**UNIT TITLE:** SET DESIGN

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the specification. All sections of the statement of standards are mandatory and cannot be altered without reference to SQA.

**OUTCOME**

1. CO-OPERATE WITH OTHERS TO STAGE A PRODUCTION

**PERFORMANCE CRITERIA**

- (a) The contribution to the production meeting is effective in resolving any issues relating to the production.
- (b) The liaison with appropriate members of the production team is ongoing and effective in ensuring the smooth running of the production and an ensemble spirit.

**RANGE STATEMENT**

The range for this outcome is fully expressed within the performance criteria.

**EVIDENCE REQUIREMENTS**

The candidate will be required to attend, and contribute to, regular production meetings involving all members of the production team. Detailed planning and report sheets are required for all meetings, and should include a summary of work undertaken between meetings, problems identified by the candidate, suggested solutions and any directorial notes given.

Assessment of candidate performance will be supported by observation checklists.

**OUTCOME****2. DESIGN THEATRICAL PRODUCTION SET(S)****PERFORMANCE CRITERIA**

- (a) The preliminary sketches are appropriate to the production in terms of style/period, atmosphere and setting.
- (b) Negotiation with the director is effective in reaching an agreed design for each required set.
- (c) The final set design(s) is/are fully detailed in terms of components, sizes and colours.

**RANGE STATEMENT**

The range for this outcome is fully expressed within the performance criteria.

**EVIDENCE REQUIREMENTS**

Preliminary design sketches for each required set, drawn up for consultation with the director.

Final set designs for each required set, approved by the director, and detailing the information as required by performance criterion (c).

**OUTCOME****3. CREATE A MODEL SET****PERFORMANCE CRITERIA**

- (a) The ground plan is accurate in terms of scale, components and representative symbols.
- (b) The model set is accurate in terms of scale, components, positions and colours.

**RANGE STATEMENT**

The range for this outcome is fully expressed within the performance criteria.

**EVIDENCE REQUIREMENTS**

The approved final set design - detailing required components, sizes and colours.

An accurate ground plan of the above approved set design - drawn to an appropriate scale, and detailing all required components using recognised set design symbols.

The completed model of the agreed set design. Accurate in scale, required components, positions and colours.

## **OUTCOME**

4. EVALUATE THE PROCESS AND END PRODUCT OF A PRODUCTION

## **PERFORMANCE CRITERIA**

- (a) The discussion of the opportunities and constraints of the staging of the production is clear and appropriate in the given circumstances.
- (b) The evaluation of the candidate's contribution is realistic and accurate in terms of his/her strengths and weaknesses.
- (c) The evaluation of the group's performance is itemised in terms of the group's strengths and weaknesses.

## **RANGE STATEMENT**

The range for this outcome is fully expressed within the performance criteria.

## **EVIDENCE REQUIREMENTS**

Written or oral evaluation of by the candidate of his/her contribution and of the group's performance.

Oral evidence should be presented on video/audio tape.

## **ASSESSMENT RECORDS**

In order to achieve this unit, candidates are required to present sufficient evidence that they have met all the performance criteria for each outcome within the range specified. Details of these requirements are given for each outcome. The assessment instruments used should follow the general guidance offered by the SQA assessment model and an integrative approach to assessment is encouraged. (See references at the end of support notes).

Accurate records should be made of assessment instruments used showing how evidence is generated for each outcome and giving marking schemes and/or checklists, etc. Records of candidates' achievements should be kept. These records will be available for external verification.

## **SPECIAL NEEDS**

In certain cases, modified outcomes and range statements can be proposed for certification. See references at end of Support Notes.

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**NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION****SUPPORT NOTES**

**UNIT NUMBER** 7290643

**UNIT TITLE** SET DESIGN

**SUPPORT NOTES:** This part of the unit specification is offered as guidance. None of the sections of the support notes is mandatory.

**NOTIONAL DESIGN LENGTH:** SQA allocates a notional design length to a unit on the basis of time estimated for achievement of the stated standards by a candidate whose starting point is as described in the access statement. The notional design length for this unit is 60 hours. The use of notional design length for programme design and timetabling is advisory only.

**PURPOSE** These units enable the candidate to develop knowledge of, and practical skills in, Set Design - as required for a theatrical production. The units also enables the candidate to develop personal social skills - such as co-operation, negotiation, compromise and team work; and to increase his/her understanding of, and interest in, theatre.

The choice of production for the purposes of these units, must be left to the professional judgement and discretion of individual tutors/trainers and centres. In this process, due recognition should be made of: (i) the notional design length of the unit; (ii) the entry skill level of enrolled candidates; and (iii) the requirements of individual courses.

The production selected or devised, should be sufficiently technically demanding to justify this unit being offered to candidates as an option for specialism.

SQA publishes summaries of NC units for easy reference, publicity purposes, centre handbooks, etc. The summary statement for this unit is as follows:

This module enables you to develop the knowledge and practical skills required to design sets for a theatrical production.

**CONTENT/CONTEXT** Corresponding to Outcomes 1-4:

1. Candidates should develop a range of communication/social skills, e.g. listening and responding constructively to others, expressing ideas, questioning.
2. The candidate undertakes the role and responsibilities of a Set Designer within a production team.

3. The candidate creates a model of an approved set design.
4. Candidates should develop an awareness of the opportunities and constraints of staging a theatrical production, and of the strengths and weaknesses of their individual and group performance.

**APPROACHES TO GENERATING EVIDENCE** Formative assessment should operate as an integral part of the learning and teaching in the unit. It should include assessment of the candidate's work by the tutor/trainer, by the candidate and by peers. This would be achieved in the main through discussion, and observation of the candidate's work, supported by checklists.

Candidates should keep a folio of work during the unit. Within the folio there should be a series of production meeting reports; personal written/graphic work; directorial notes; preliminary design sketches and agreed set designs. The model set should also be retained.

A decision on whether or not a candidate has achieved the criteria should be taken only after he/she has had the benefit of additional teaching support in areas of weakness and the opportunity to revise, re-draft or re-work unsatisfactory efforts.

The main emphasis in the unit should be placed on the candidate's development, and application of set design skills towards the preparation, rehearsal and performance of a theatrical production.

One possible sequence of learning and teaching would be:

1. Introductory activities - group forming, use of games, etc. as required. Discussion of the nature of the unit.
2. Discussion and selection of performance material/script.

NOTE: It is acceptable for the candidate to specialise and be assessed in Set Design as well as assisting the production in an area that is not being formally assessed.

3. Notes are kept. Sketches, designs and plans are prepared.
4. The model set is created.
5. Rehearsal period - with regular production meetings.
6. Production is staged.
7. Review session - this gives the candidate the opportunity for analysis and criticism.

**ASSESSMENT PROCEDURES** Corresponding to Outcomes 1-4:

1. The candidate could be set an assignment designed to allow her/him to undertake the researched role and responsibilities of a Set Designer within a production team. The candidate would be required to attend, and contribute to, regular production meetings involving all members of the production team. In addition, she/he should engage in one-to-one liaison as required.
2. The candidate could be set an assignment to test the knowledge and skills required to design set(s) for a theatrical production. The assignment would require the candidate to:
  - (i) read the script/synopsis - prepare preliminary design sketches for each required set;
  - (ii) discuss these sketches with the director and agree on a final interpretation of style, period, atmosphere and setting;
  - (iii) produce detailed design drawings of the approved set design(s).
3. The candidate could be set a practical exercise that would require them to create - (using suitable simple materials; e.g. cardboard, plywood) - an accurate model set from an existing, approved, set design, and ground plan drawn to scale.
4. Prior to completing the restricted response questions, or to recording their responses on audio or video tape, the candidate should be encouraged to openly discuss (as a group or in pairs) his/her views and opinions on:
  - (i) the opportunities and constraints of the venue(s) and chosen method of staging the production;
  - (ii) the strengths and weaknesses of his/her contribution to the production;
  - (iii) the strengths and weaknesses of the total group's performance.

**RECOGNITION** Many SQA NC units are recognised for entry/recruitment purposes. For up-to-date information see the SQA guide 'Recognised and Recommended Groupings'.

**REFERENCES**

1. Guidelines for Module Writers.
2. SQA's National Standards for Assessment and Verification.
3. For a fuller discussion on assessment issues, please refer to SQA's Guide to Assessment.
4. Procedures for special needs statements are set out in SQA's guide 'Students with Special Needs'.

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