

## Internal Assessment Resource

### Entertainment and Event Technology Level 3

This resource supports assessment against Unit Standard 32372 version 1

**Standard title:** Develop a scenic design for a given work in an entertainment and event context

**Credits:** 5

This resource:

- Clarifies the requirements of the standard
- Supports good assessment practice
- Should be subjected to the school's usual assessment quality assurance process
- Should be modified to make the context relevant to students in their school environment and ensure that submitted evidence is authentic

## Internal Assessment Resource

<b>Unit standard:</b>	32372 version 1
<b>Standard title:</b>	Develop a scenic design for a given work in an entertainment and event context
<b>Credits:</b>	5

### Teacher guidelines

The following guidelines are supplied to enable teachers to carry out valid and consistent assessment using this internal assessment resource.

Teachers need to be very familiar with the outcome(s) being assessed by the unit standard. The achievement criteria and the guidance information contain information, definitions, and requirements that are crucial when interpreting the standard and assessing students against it.

### Context/setting

This activity requires students to develop a scenic design for a given work.

Entertainment and event contexts could include given works in dance, kapa haka, scripted drama, music performance, moving image production, physical theatre, devised work, performance art, cultural event, circus.

### Conditions

It is suggested that the assessment activity take place over 7 - 8 weeks of in- and out-of-class time.

Students could work in groups of two or three but will be assessed individually.

### Resource requirements

Students should have access to:

- Internet, for research and communication.
- Suitable tools, materials, and equipment.
- Suitable safety equipment (e.g. fire extinguisher, PPE).

### Prerequisites

Recommended for entry: Unit 26690, *Demonstrate and apply knowledge of construction of props and scenic elements for an entertainment and event context*; and Unit 27704, *Demonstrate and apply knowledge of the design and construction of entertainment and event props and scenic elements*.

## **Additional information**

It is vital that students follow safe working practices for this assessment. A useful reference for safe working practice is the Entertainment Technology New Zealand publication *A Guide for Safe Working Practices in the New Zealand Theatre and Entertainment Industry*, version 14 or subsequent amendments, which can be accessed at <http://www.etnz.org>.

All learning and assessment must be carried out in accordance with:

- Health and Safety at Work Act 2015
- Copyright Act 1994  
and subsequent amendments

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### Student Instructions

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#### Introduction

This activity requires you to develop a scenic design for a given work.

You are going to be assessed on:

- Your analysis of the context of the given work in preparation for an initial meeting with your creative collaborators
- Your research to inform the scenic design in terms of the requirements for the given work
- Your use of input and feedback from your creative collaborators to inform the scenic design
- Your ability to incorporate solutions to practical considerations within the scenic design
- Your ability to develop, document, and communicate the scenic design according to the requirements of the given work
- Your evaluation of the design in terms of the extent to which it meets the requirements for the given work, the input from your creative collaborators, and the practical considerations, and your ability to make amendments in response to any identified areas for improvement.

All learning and assessment for this unit standard must be carried out in accordance with:

- the Health and Safety at Work Act 2015 and the Copyright Act 1994, and subsequent amendments
- safe working practices. See *A Guide for Safe Working Practices in the New Zealand Theatre and Entertainment Industry*, version 14 or subsequent amendments, which can be accessed at <http://www.etnz.org>

The following instructions provide you with a way to structure your work to demonstrate what you have learnt to allow you to achieve success in this standard.

Teacher note: Modify these instructions as necessary to meet the needs and interests of your students.

## Task

You will be required to develop and present a scenic design for a given work.

You will be individually assessed.

You have 8 weeks to complete and submit your assessment.

### ***Task One: Develop the scenic design***

For this task you must use appropriate tools and methods to develop a scenic design for a given work. Keep notes of your analysis and research to submit with your scenic design.

You will need to:

- Analyse the context of the given work in preparation for an initial meeting with your creative collaborators. Keep notes of your analysis to hand in. Creative collaborators could be people such as the:
  - Director
  - Stage manager
  - Set designer
  - Sound designer
  - Lighting designer
  - Musical director.
  
- Research to develop ways for the scenic design to meet the requirements of the given work. You need to include at least **six (6)** requirements. The requirements could be things like:
  - Who the performers are.
  - What effects need to be created.
  - Where the audience is located.
  - The environment of the production.
  - What mood needs to be created.
  - What texture needs to be created.
  - Which creative elements need to be emphasised.
  
- Work with at least **two (2)** creative collaborators, and use their input and feedback within your scenic design.
  
- Incorporate solutions to practical considerations within your scenic design. These must include:
  - equipment and space available
  - safety of performers, audience and operators

- budget
  - set props
  - rigging points and power supply.
- Make and justify links between your research, the requirements and practical considerations of the given work, and your scenic design.

Your supporting research may involve interviews with people in the entertainment and event industry, teachers from the subject areas, internet and/or library research, equipment handbooks or brochures.

Your research and information may be presented in written, visual or oral methods such as a video diary, block diagram, or written description.

### ***Task Two: Document and communicate your scenic design***

You must document your scenic design and communicate it to relevant personnel.

You will need to:

- Develop and document your scenic design, for example by using plans, models, colour references, reference pictures, and any other documentation that your school production requires. These need to include measurements and specifics to enable the design to be realised.
- Communicate your scenic design to relevant personnel such as the creative collaborators, riggers, mechanists, scenic operator and other relevant crew members.

### ***Task Three: Evaluate your scenic design, and make any amendments where needed***

- Evaluate your design to make sure it meets:
  - the requirements of the given work
  - the practical considerations of the event
- Make amendments to the design in response to any identified areas for improvement.
- Refine your scenic design by evaluating and incorporating feedback from your creative collaborators.
- Keep a record of your evaluation and any amendments and refinements.

### ***Checklist***

Organise and submit your research and design in the selected format.

Include:

- Your analysis of the given work.
- Your research of ways to meet the requirements of the given work. (At least **six (6)** requirements).
- Notes of the input and feedback from at least **two (2)** creative developers.
- Your documented scenic design, including solutions to practical considerations.
- The justified links between your research, the requirements and practical considerations of the given work, and your scenic design.
- A record of how you communicated your scenic design.
- Your evaluation of your scenic design.
- An explanation of the amendments or refinements you made to your plan, and your reasons for them.

### Assessment schedule: Entertainment and Event Technology 32372 version 1

Task	Evidence/Judgements for achievement	Evidence/Judgements for achievement with merit	Evidence/Judgements for achievement with excellence
<p><b>One</b></p> <p><b>P.C. 1.1</b></p> <p><b>P.C 1.2</b></p> <p><b>P.C 1.3</b></p> <p><b>P.C 1.4</b></p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Analysed the brief of <i>the given work</i> in preparation for an initial meeting with creative collaborators.</li> <li>• Researched to develop ways for the scenic design to meet the requirements of the given work, including at least six (6) of the following requirements:                             <ul style="list-style-type: none"> <li>– Who the performers are.</li> <li>– What effects need to be created.</li> <li>– Where the audience is located.</li> <li>– The environment of the production.</li> <li>– What mood needs to be created.</li> <li>– What texture needs to be created.</li> <li>– Which creative elements need to be emphasised.</li> </ul> </li> <li>• Used input and feedback from at least two (2) creative collaborators within their scenic design.</li> <li>• Incorporated solutions to practical considerations within their scenic design, including:                             <ul style="list-style-type: none"> <li>– equipment and space available</li> <li>– safety of performers, audience</li> </ul> </li> </ul>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Analysed the brief of the given work in preparation for an initial meeting with creative collaborators.</li> <li>• Researched to develop ways for the scenic design to meet the requirements of the given work, including at least six (6) of the following requirements:                             <ul style="list-style-type: none"> <li>– Who the performers are.</li> <li>– What effects need to be created.</li> <li>– Where the audience is located.</li> <li>– The environment of the production.</li> <li>– What mood needs to be created.</li> <li>– What texture needs to be created.</li> <li>– Which creative elements need to be emphasised.</li> </ul> </li> <li>• <b>Considered and incorporated</b> feedback from at least two (2) creative collaborators within their scenic design.</li> <li>• Incorporated solutions to practical considerations within their scenic design, including:                             <ul style="list-style-type: none"> <li>– equipment and space available</li> </ul> </li> </ul>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Analysed the brief of the given work in preparation for an initial meeting with creative collaborators.</li> <li>• Researched to develop ways for the scenic design to meet the requirements of the given work, including at least six (6) of the following requirements:                             <ul style="list-style-type: none"> <li>– Who the performers are.</li> <li>– What effects need to be created.</li> <li>– Where the audience is located.</li> <li>– The environment of the production.</li> <li>– What mood needs to be created.</li> <li>– What texture needs to be created.</li> <li>– Which creative elements need to be emphasised.</li> </ul> </li> <li>• <b>Evaluated and incorporated</b> feedback from at least two (2) creative collaborators within their scenic design.</li> <li>• Incorporated solutions to practical considerations within their scenic design, including:                             <ul style="list-style-type: none"> <li>– equipment and space</li> </ul> </li> </ul>

	<p>and operators</p> <ul style="list-style-type: none"> <li>- budget</li> <li>- set props</li> <li>- rigging points and power supply.</li> </ul> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li>• <i>video diary, block diagram, written descriptions, production meeting minutes, action items e.t.c.</i></li> <li>• <i>the student annotating their design with comments that show their concepts were developed with input from creative collaborators and in response to practical situations.</i></li> <li>• <i>Attestation by the teacher/tutor</i></li> </ul> <p><i>E.g. "We need to address the vertical space in the school auditorium – look at adding projection for visual interest and using the curtains to dampen the sound are non-negotiables. Suspension of pallets. Free from Warehouse stationary.</i></p> <p><i>The audience needs to remain end-on.</i></p> <p><i>Worked with the Sound engineer to locate areas for speakers, cables and the realities of drums and pianos.</i></p> <p><i>Worked with the Lighting Designer to create shadowing with the suspended pallet formation. Wanted to create colours on the cyc – but had to discuss with the Sound op if the removal of some curtains would affect the</i></p>	<ul style="list-style-type: none"> <li>- safety of performers, audience and operators</li> <li>- budget</li> <li>- set props</li> <li>- rigging points and power supply.</li> </ul> <ul style="list-style-type: none"> <li>• <b>Explained the links</b> between their research, the requirements and practical considerations of the school production of the given work, and their scenic design. (MERIT criteria)</li> </ul> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li>• <i>video diary, block diagram, written descriptions, production meeting minutes, action items e.t.c.</i></li> <li>• <i>the student annotating their design with comments that show their concepts were refined by considering and incorporating feedback from creative collaborators and in response to practical situations.</i></li> <li>• <i>Attestation by the teacher/tutor</i></li> </ul> <p><i>E.g. "The set has to be flexible.</i></p> <p><i>We need to address the vertical space in the school auditorium – look at adding projection for visual interest and using the curtains to dampen the sound are non-negotiables. Suspension of pallets. Free from Warehouse stationary.</i></p> <p><i>The audience needs to remain end-on.</i></p>	<p>available</p> <ul style="list-style-type: none"> <li>- safety of performers, audience and operators</li> <li>- budget</li> <li>- set props</li> <li>- rigging points and power supply.</li> </ul> <ul style="list-style-type: none"> <li>• <b>Made and justified links</b> between their research, the requirements and practical considerations of the school production of the given work, and their scenic design. (EXCELLENCE criteria)</li> </ul> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li>• <i>video diary, block diagram, written descriptions, production meeting minutes, action items e.t.c.</i></li> <li>• <i>the student annotating their design with comments that show their concepts were refined by evaluating and incorporating feedback from creative collaborators and in response to practical situations.</i></li> <li>• <i>Attestation by the teacher/tutor</i></li> </ul> <p><i>E.g. "The set has to be flexible enough to accommodate different performers, yet still create a cohesive look. Small changes can be made – and this needs to be communicated to the Stage Manager and MD</i></p> <p><i>We need to address the vertical space in the</i></p>
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	<p><i>sound quality.</i></p> <p><i>Use of rostra and safety of moving band members was a concern.”</i></p>	<p><i>Need to have focal points for soloists, raised and carpeted area for drums. Space for speakers, mikes and monitors.</i></p> <p><i>Fixed piano required for two groups.</i></p> <p><i>Worked with the Sound engineer to locate areas for speakers, cables and the realities of drums and pianos. Changed the layout to allow flexibility for soloist movement.</i></p> <p><i>Worked with the Lighting Designer to create shadowing with the suspended pallet formation. Wanted to create colours on the cyc – but had to discuss with the Sound op if the removal of some curtains would affect the sound quality.</i></p> <p><i>Use of rostra and safety of moving band members was a concern. Have decided to have elevation only for the fixed performers.”</i></p>	<p><i>school auditorium – look at adding projection for visual interest and using the curtains to dampen the sound are non-negotiables.</i></p> <p><i>Suspension of pallets. Free from Warehouse stationary. Positioned in a v to create depth in the stage.</i></p> <p><i>The audience needs to remain end-on (even though I’d love to change the staging layout) because assemblies still need to go ahead during the week.</i></p> <p><i>Need to have focal points for soloists, raised and carpeted area for drums. Space for speakers, mikes and monitors.</i></p> <p><i>Fixed piano required for two groups. These will perform first – and the set can be rearranged for the next 4 days. Building in flexibility.</i></p> <p><i>Worked with the Sound engineer to locate areas for speakers, cables and the realities of drums and pianos. Changed the layout to allow flexibility for soloist movement.</i></p> <p><i>Worked with the Lighting Designer to create shadowing with the suspended pallet formation. Wanted to create colours on the cyc – but had to discuss with the Sound op if the removal of some curtains would affect the sound quality. Decided to use half curtains and leave cyc free – keeps everyone happy! Checking the waylines to ensure fairylights can go through the grid.</i></p> <p><i>Use of rostra and safety of moving band members was a concern. Have decided to have elevation only for the fixed performers.”</i></p>
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<p><b>Two</b> <b>P.C 1.5</b></p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Developed and documented their scenic design.</li> <li>• Communicated their scenic design to relevant personnel such as the creative collaborators, riggers, mechanists, scenic operator and other relevant crew members.</li> </ul> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li>• <i>elevation drawings, 1:20 scale model with correct colours and textures.</i></li> <li>• <i>Reference images and measurements.</i></li> <li>• <i>Notes of items to be communicated to relevant crew members.</i></li> <li>• <i>Clear documentation that enables the realisation of the set.</i></li> </ul>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Developed and documented their scenic design.</li> <li>• Communicated their scenic design to relevant personnel such as the creative collaborators, riggers, mechanists, scenic operator and other relevant crew members.</li> </ul> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li>• <i>elevation drawings, 1:20 scale model with correct colours and textures.</i></li> <li>• <i>Reference images and measurements.</i></li> <li>• <i>Notes of items to be communicated to relevant crew members.</i></li> <li>• <i>Clear documentation that enables the realisation of the set.</i></li> </ul>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Developed and documented their scenic design.</li> <li>• Communicated their scenic design to relevant personnel such as the creative collaborators, riggers, mechanists, scenic operator and other relevant crew members.</li> </ul> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li>• <i>elevation drawings, 1:20 scale model with correct colours and textures.</i></li> <li>• <i>Reference images and measurements.</i></li> <li>• <i>Notes of items to be communicated to relevant crew members.</i></li> <li>• <i>Clear documentation that enables the realisation of the set.</i></li> </ul>
<p><b>Three</b> <b>P.C 1.6</b></p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Evaluated their design to ensure it meets: <ul style="list-style-type: none"> <li>– The requirements of the school production of The given work.</li> <li>– The practical considerations of the school production.</li> </ul> </li> <li>• Made amendments to the design in response to any identified areas for improvement.</li> </ul> <p>This may be evidenced by:</p>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Evaluated their design to ensure it meets: <ul style="list-style-type: none"> <li>– The requirements of the school production of The given work.</li> <li>– The practical considerations of the school production.</li> </ul> </li> <li>• Made amendments to the design in response to any identified areas for improvement.</li> <li>• Refined their scenic design by <b>considering</b> and incorporating</li> </ul>	<p>The student has:</p> <ul style="list-style-type: none"> <li>• Evaluated their design to ensure it meets: <ul style="list-style-type: none"> <li>– The requirements of the school production of The given work.</li> <li>– The practical considerations of the school production.</li> </ul> </li> <li>• Made amendments to the design in response to any identified areas for improvement.</li> <li>• Refined their scenic design by <b>evaluating</b> and incorporating</li> </ul>

	<ul style="list-style-type: none"> <li><i>the student annotating their design with comments that show their concepts were refined in response to feedback from creative collaborators</i></li> </ul> <p><i>E.g. I think the design is effective. I reworked the arrangement of the suspended pallets – looking at mixing the sizes up to create a more mismatched aesthetic in line with the grunge brief. I also advised hanging with safety chains to ensure fit to Health and Safety outcomes.</i></p> <p><i>The examples above relate to only part of what is required, and are just indicative.</i></p>	<p>feedback from creative collaborators. (MERIT criteria)</p> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li><i>the student annotating their design with comments that show their concepts were refined by considering feedback from creative collaborators that lead to an agreed option.</i></li> </ul> <p><i>E.g. “After discussion with the Lighting Designer, I repositioned the drummer spot – because the shadowing side lights would go straight into their eyes. I reworked the arrangement of the suspended pallets – looking at mixing the sizes up to create a more mismatched aesthetic in line with the grunge brief. I also advised hanging with safety chains to ensure fit to Health and Safety outcomes. The lighting designer suggested both warm and cool fairy lights so I will do this by mixing up the bulb colours”</i></p> <p><i>The examples above relate to only part of what is required, and are just indicative.</i></p>	<p>feedback from creative collaborators. (EXCELLENCE criteria)</p> <p>This may be evidenced by:</p> <ul style="list-style-type: none"> <li><i>the student annotating their design with comments that show their concepts were refined by evaluating feedback from creative collaborators that lead to an agreed option.</i></li> </ul> <p><i>E.g. “After discussion with the Lighting Designer, I repositioned the drummer spot – because the shadowing side lights would go straight into their eyes. I choose to raise them higher with the .8m rostra and stairs. This has the added effect of creating more depth to the positioning. I reworked the arrangement of the suspended pallets – looking at mixing the sizes up to create a more mismatched aesthetic in line with the grunge brief. I also advised hanging with safety chains to ensure fit to Health and Safety outcomes. The lighting designer suggested both warm and cool fairy lights so I will do this by mixing up the bulb colours to make it look less perfect in line with the brief.”</i></p> <p><i>The examples above relate to only part of what is required, and are just indicative.</i></p>
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Final grades will be decided using professional judgement based on a holistic examination of the evidence provided against the criteria in the unit standard.