



**NATIONAL CERTIFICATE MODULE: UNIT SPECIFICATION****STATEMENT OF STANDARDS****UNIT NUMBER:** 7290563**UNIT TITLE:** ACTING: TOURING PRODUCTION

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 TOURING PRODUCTION

**PERFORMANCE CRITERIA**

- (a) The contribution to the rehearsal process is effective in developing an ensemble spirit.
- (b) The liaison with appropriate members of the production team is ongoing and effective in ensuring the smooth running of the production.

**RANGE STATEMENT**

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

**EVIDENCE REQUIREMENTS**

Assessment of candidate performance will be supported by observation checklists.

Attendance and contribution to regular rehearsals/workshops involving all members of the cast.

A record of the rehearsal process should be kept by the candidate in a personal Acting Journal.

For the purposes of this outcome, the Acting Journal should contain a synopsis of a devised production (updated as it develops) or annotated script as appropriate, directorial notes and personal responses to direction and the rehearsal process.

**OUTCOME**

2. CREATE AND DEVELOP CHARACTER(S)/ROLE(S) THROUGH REHEARSAL

**PERFORMANCE CRITERIA**

- (a) The synopsis/script is accurately annotated, indicating moves, directions and stage business given and/or developed, during rehearsals.
- (b) The character(s)/role(s) developed is/are appropriate to the requirements of the production and the interpretation of the director.
- (c) The response to direction is positive in terms of willing co-operation and exchange of ideas.

**RANGE STATEMENT**

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

**EVIDENCE REQUIREMENTS**

Assessment of candidate performance will be supported by observation checklists.

Attendance and contribution to regular rehearsals/workshops involving all members of the cast.

A record of the rehearsal process should be kept by the candidate in a personal Acting Journal.

For the purposes of this outcome, the Acting Journal should contain personal character sketches, dated directorial notes, and a record within the synopsis/script of the production, of moves, directions and stage business given and/or developed.

**OUTCOME**

3. ACT IN A TOURING PRODUCTION

**PERFORMANCE CRITERIA**

- (a) The character(s)/role(s) is/are sustained throughout the performance(s).
- (b) The character(s)/role(s) communicated is/are in accordance with the agreed interpretation(s).

**RANGE STATEMENT**

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

**EVIDENCE REQUIREMENTS**

Assessment of candidate performance will be by observation by the tutor/trainer, supported by checklists.

Video may be used to provide supportive evidence of achievement within this outcome.

**OUTCOME**

4. EVALUATE THE PROCESS AND END PRODUCT OF A TOURING 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 by the candidate of his/her contribution and of the group's performance.

Oral evidence should be presented on video or 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 the end of Support Notes.

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

<b>UNIT NUMBER</b>	7290563
<b>UNIT TITLE</b>	ACTING: TOURING PRODUCTION

**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 120 hours. The use of notional design length for programme design and timetabling is advisory only.

**PURPOSE** This unit enables the candidate to develop knowledge of, and practical skills in, acting as required for a touring production. The unit 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 length and scale of the production chosen (devised or text-based) for the purposes of this unit 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.

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 skills required to act in a touring production.

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

1. Candidates should develop a range of communications/social skills, e.g. listening and responding constructively to others, expressing ideas, questioning.
2. The candidate undertakes the role and responsibilities of an actor within a production team.
3. The candidate acts in the performance(s) of a touring production.

4. The candidate should develop an awareness of the opportunities and constraints of staging a touring production, and of the strengths and weaknesses of his/her 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 personal Acting Journal containing personal written/graphic work, character sketches, directorial notes, and an annotated synopsis/script of the production.

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, acting skills towards the preparation, rehearsal and performance of a touring 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.

NOTE: It is acceptable for the candidate to act in the production as well as assisting the production in an area that is not being normally assessed.

3. Notes are kept; character sketches etc., are prepared; research is carried out.
4. Rehearsal period. Acting Journal is compiled.
5. Synopsis is finalised and annotated.
6. Production is staged.
7. Review session - this gives the candidate the opportunity for analysis and criticism.

**ASSESSMENT PROCEDURES** OUTCOME 1: The candidate could be set an assignment designed to allow him/her to undertake the researched role and responsibilities of an actor within a touring production.

The candidate would be required to attend, and contribute to, regular rehearsals/workshops involving all members of the cast. In addition, he/she should engage in one-to-one liaison with other members of the production team as required.

OUTCOME 2: The candidate could be set an assignment to test the knowledge and skills required to create and/or develop character(s)/role(s), appropriate to the requirements of a touring production.

The assignment would require the candidate to:

- (i) discuss interpretation with the director and other member of the cast;
- (ii) learn all required lines, moves and cues, and annotate the synopsis/script of the production, indicating moves and directions given, and/or developed, during rehearsals;
- (iii) work effectively with the director and other members of the cast/production team.

OUTCOME 3: The candidate could be set a practical exercise that would require him/her to act in the performance(s) of a touring production, clearly communicating the agreed interpretation of the character(s)/role(s) developed during rehearsals.

OUTCOME 4: This could be assessed using a series of restricted response questions. Prior to completing the restricted response questions, or to recording his/her responses on audio or video tape, the candidate should be encouraged to openly discuss (as a group or in pairs) their views and opinions on:

- (i) the opportunities and constraints of the venue(s) and chosen method of staging the production;
- (ii) the strengths and weakness his/her of their own contribution to the production;
- (iii) the strengths and weaknesses of the total group's performance.

Where video or audio recordings are used as evidence, the candidate being assessed must be clearly identified.

**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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