

National Unit Specification: general information

UNIT Drama: Production (Intermediate 1)

NUMBER D195 10

COURSE Drama (Intermediate 1)

SUMMARY

This Unit develops competence in co-operating with others to stage a small-scale production in terms of fulfilling an acting or technical role. Candidates will develop drama skills of planning, designing, implementing technology and acting, as well as those of co-operating, communicating and evaluating.

OUTCOMES

- 1 Co-operate with others to stage a small-scale production.
- 2 Undertake a theatre production role and its associated responsibilities.
- 3 Use theatre production skills to contribute to the final presentation.
- 4 Evaluate the presentation process and the final presentation.

RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following:

- ◆ Standard Grade Drama at Foundation level
- ◆ a grouping of Drama Units at Access
- ◆ other appropriate experience or special interest in drama

Administrative Information

Superclass: LE

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CREDIT VALUE

1 credit at Intermediate 1(6 SCQF credit points at SCQF level 4*).

**SCQF credit points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCQF credit points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.*

CORE SKILLS

This Unit gives automatic certification of the following:

Core Skill components for the Unit	Critical Thinking	Intermediate 1
	Planning and Organising	Intermediate 1
	Reviewing and Evaluating	Intermediate 1
	Working with Others	Intermediate 1

National Unit Specification: statement of standards

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Acceptable performance in this Unit will be the satisfactory achievement of the standards set out in this part of the Unit Specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

OUTCOME 1

Co-operate with others to stage a small-scale production

Performance Criteria

- (a) Contributes effectively to production meetings, in terms of identifying responsibilities and discussing any existing problems, issues or concerns.
- (b) Interacts effectively with other members of the production team to contribute to the smooth running of the production.

Evidence Requirements

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met both the Performance Criteria. In addition, a record should be kept of production meetings to include issues discussed and decisions taken.

OUTCOME 2

Undertake a theatre production role and its associated responsibilities

Performance Criteria

- (a) Interprets, in negotiation with the teacher/lecturer/director, the requirements of the devised script or detailed scenario relevant to the chosen area of theatre production, in terms of content, style and period.
- (b) Identifies, in negotiation with the teacher/lecturer/director, the necessary planning and tasks associated with the chosen theatre production role.
- (c) Carries out effectively the necessary planning and tasks agreed with the teacher/lecturer/director for the chosen theatre production role, in terms of rehearsals and preparation for performance.

Evidence Requirements

The candidate should be assessed on **one** theatre production role from the following: actor, set deviser, sound technician, lighting technician, props manager, make-up artist or costume manager.

Actor

- ◆ character description in terms of background, personality, attitudes, interests, role in drama and relationships to other characters
- ◆ negotiated list of tasks and preparation necessary for the role and responsibilities of an actor
- ◆ annotated devised script or scenario with moves and directions given during blocking rehearsals.

National Unit Specification: statement of standards (cont)

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Set Designer

- ◆ notes and working drawings or designs for negotiated interpretation of set requirements for at least one scene, in terms of style, period, atmosphere and setting
- ◆ negotiated list of tasks and preparation necessary for the role and responsibilities of a set designer
- ◆ simple ground plan of agreed set

Sound technician

- ◆ notes and list of suggested effects for negotiated interpretation of sound requirements for the devised script or detailed scenario, in terms of content, style, period, atmosphere and setting
- ◆ negotiated list of tasks and preparation necessary for the role and responsibilities of a sound technician
- ◆ sound cue sheet(s) accurate in terms of music effects and incorporating the teacher/lecturer/directors advice about volume, duration and type

Lighting technician

- ◆ notes and list of suggested effects for negotiated interpretation of lighting requirements for the devised script or detailed scenario, in terms of content, style, period, atmosphere and setting
- ◆ negotiated list of tasks and preparation necessary for the role and responsibilities of a lighting technician
- ◆ lighting cue sheet(s) accurate in terms of intensity of light, cues and duration and type of lighting change all in accordance with director's lighting plot

Props manager

- ◆ notes and list of props for negotiated interpretation of prop requirements for the devised script or detailed scenario, in terms of quantity, period, size and style
- ◆ negotiated list of tasks and preparation necessary for the role and responsibilities of a props manager
- ◆ master props list including all personal, set and costume props

Make-up artist

- ◆ notes and list and/or sketches for negotiated interpretation of the make-up requirements of the devised script or detailed scenario
- ◆ final agreed designs/charts for at least two character make-ups

Costume manager

- ◆ notes and list and/or sketches for negotiated interpretation of the costume requirements of the devised script or detailed scenario, in terms of characters, period and style
- ◆ negotiated list of tasks and preparations necessary for the role and responsibilities of a wardrobe manager
- ◆ final agreed costume list for all characters

National Unit Specification: statement of standards (cont)

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OUTCOME 3

Use theatre production skills to contribute to the final presentation

Performance Criteria

- (a) Implements the appropriate basic theatre production skills in terms of the negotiated interpretation of the devised script or detailed scenario.
- (b) Demonstrates effective basic theatre production skills to contribute to the final presentation

Evidence Requirements

The candidate should be assessed on the use of theatre production skills in **one** of the following roles: actor, set deviser, sound technician, lighting technician, props manager, make-up artist or costume manager.

Actor

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of communicating the agreed interpretation of a character and sustaining the character throughout the performance. The checklist should be supported by any materials generated, such as the annotated devised script, which should be retained in the folio.

Set deviser

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of realising the agreed ground plan with a simple effective set for the performance.

Sound technician

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of organising and/or editing the music and effects and operating sound equipment on cue in accordance with the sound cue effects. The checklist should be supported by any materials generated, such as the sound cue sheet, which should be retained in the folio.

Lighting technician

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of rigging or instructing the rigging of required lanterns, focussing required lanterns with correct colours of gels in accordance with directors lighting plot. Operating lighting equipment on cue and at levels specified in their lighting cue sheet(s). The checklist should be supported by any materials produced, such as the lighting cue sheet(s), which should be retained in the folio.

National Unit Specification: statement of standards (cont)

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Props manager

Observational checklist which demonstrates that the candidate has met the Performance Criteria in terms of borrowing, making or collecting all required props, maintaining, labelling and storing the props effectively in preparation for the performance and organising the props table efficiently for the performance. The checklist should be supported by any materials produced, such as the master props list, which should be retained as part of the folio.

Make-up artist

Observational checklist which demonstrates that the candidate has met the Performance Criteria in terms of selecting the materials and tools appropriate to the type, colour and quality specified in the agreed make-up charts, using materials and tools safely and hygienically and applying a minimum of one make-up in accordance with the agreed make-up charts/designs. The checklist should be supported by any materials produced, such as charts, which should be retained in the folio.

Costume manager

Observational checklist which demonstrates that the candidate has met the Performance Criteria in terms of adapting costumes in accordance with the agreed costume list, maintaining, labelling and storing the costumes effectively, and dressing and/or checking each actor's costume(s) before he/she goes on stage. The checklist should be supported by any materials generated, such as photographs, which should be retained in the folio.

OUTCOME 4

Evaluate the presentation process and the final presentation

Performance Criteria

- (a) Evaluates realistically and accurately the strengths and weaknesses of own contribution in terms of overall participation and production role undertaken.
- (b) Evaluates the strengths and weaknesses of the group's performance in terms of acting, staging and use of technical effects.

Evidence Requirements

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met both of the Performance Criteria.

National Unit Specification: support notes

UNIT Drama: Production (Intermediate 1)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this Unit is at the discretion of the centre, the notional design length is 40 hours.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

In this Unit, candidates will co-operate and participate in the staging of a small-scale production. The presentation may be based on simple textual extracts linked by improvisation or may be devised entirely from a fairly complex improvisation. The resulting devised script or detailed scenario should be challenging to candidates but should involve the use of simple, everyday language and demand a fairly basic level of technical competence to implement effective set, sound, lighting, props, make-up and costume. The content of the devised script or scenario should not make unrealistic demands on candidates.

For further information about the content to be covered, please refer to the section ‘Course Content: *Production*’.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The main emphasis in this Unit should be placed on candidates' development and application of the practical skills associated with their chosen area of theatre production in order that they can prepare for, rehearse and perform a small-scale production of around 10-15 minutes. At the level of Intermediate 1, candidates may require a fairly high level of teacher/lecturer guidance, particularly on an individual basis, but there should be opportunities for candidates to take increasing responsibility for their own learning within a supported framework.

Most of the Unit should comprise practical work and discussion in terms of production meetings and individual liaison with director and appropriate members of the production team.

Work should be undertaken in a range of groups according to the needs of each production role. This should include whole class, for example, initial exploration of topic, theme or issue, improvisation and devising, rehearsals and production meetings, small group, pair situations and individual work related to the chosen production role. The individual work should involve some supported self-study.

Candidates' work will be enriched and informed by theatre visits. It will be important to allow class time for preparation and follow-up activities to explore the performance and design aspects of any production seen. The use of visiting practitioners to give talks or to conduct workshops will extend the range of learning and teaching approaches.

National Unit Specification: support notes (cont)

UNIT Drama: Production (Intermediate 1)

The areas of theatre production offered by any centre will be dependent on the resources and facilities available. Rostra will provide a valuable resource in allowing candidates to explore a range of staging forms for their production. Acting is clearly going to be an option in all centres. If absenteeism of candidates is likely to be a problem, then double casting could be used as a contingency measure, although this approach is not recommended unless it is deemed necessary by the teacher/lecturer to ensure the viability of the production.

It will be important to establish the safety guidelines for work in this Unit to ensure that candidates can apply them at all times.

One possible sequence of learning and teaching would be:

- ◆ Introductory activities — including a discussion on the nature and purpose of the Unit and group-forming activities if the candidates have not worked together before as a group. Candidates should be made aware of the opportunities for choice and specialisation in theatre production roles.
- ◆ Selection of individual areas of theatre production specialisation - it may be advisable for the teacher/lecturer to establish what areas of specialisation the candidates will opt for at this point of the process. The number of candidates wishing to take on the role of actor will be crucial to the devising process. Apart from the role of actor(s), it is not necessary for every production role to be chosen as an area of specialisation and assessment. If necessary, an area of production can be undertaken collaboratively with advice from the teacher/lecturer. Candidates may assist in a production area that is not being formally assessed.
- ◆ Discussion and selection of performance topic and/or material and/or script extracts — as far as possible, candidates should be actively involved in the devising and/or selection of the vehicle for performance, but the teacher/lecturer should ensure that the chosen topic/material/script extracts will provide challenging but realistic learning targets for each assessed production role to be undertaken by candidates. If the production is to be an entirely devised one, then time at the beginning of this Unit will need to be allocated to improvisation sessions. The teacher/lecturer may wish to ensure that a devised script is produced which can be derived from improvisation and/or short, linked textual extracts. The final devised script may be produced by the teacher/lecturer but as far as possible, the devising should be a collaborative activity.
- ◆ Interpretation of devised script — candidates should explore as a group, with teacher/lecturer input, an overall interpretation of the devised script. An extension of this will be to discuss how the devised script could be interpreted as relevant to each chosen area of specialisation. It should be remembered that at Intermediate 1 level candidates are not assessed on design skills.
- ◆ Negotiation with director — it is likely that the director of the production will be the teacher/lecturer. The candidates should liaise with the director to reach an agreed interpretation of requirements relevant to the chosen area of specialisation. At the level of Intermediate 1, candidates should be encouraged to make suggestions about effects or characterisation, but the teacher/lecturer should ensure that each candidate is given sufficient guidance and support to allow him/her to adopt an appropriate interpretation. As far as possible, candidates should be encouraged to try out more than one idea so that there is still an individual decision-making process to be undertaken.

National Unit Specification: support notes (cont)

UNIT Drama: Production (Intermediate 1)

- ◆ Planning and preparation — candidates should prepare a list of the tasks and responsibilities which are relevant to their area of specialisation. If candidates have not previously studied the Unit *Theatre Production Skills*, then they may need support to undertake this exercise. Once the list is completed and agreed with the director, the candidates should undertake the necessary tasks. At this point in the process, candidates may benefit from being given a list of the evidence requirements for Outcome 2 for their individual areas of specialisation.
- ◆ Rehearsal period — the teacher/lecturer should ensure that there are regular production meetings at which all candidates should be given an opportunity to contribute, as this is a common assessment area. It is at the discretion of the teacher/lecturer to impose the nature of the rehearsal process. It may be that a rehearsal schedule is devised before rehearsals start or the teacher/lecturer may prefer to operate a more flexible system. Whichever method is used, it will be vital to give all candidates targets for the technical and dress rehearsals and the final presentation. Therefore, these dates should be decided early on.
- ◆ Final presentation — candidates should be aware of the evidence requirements for Outcome 3 which are relevant to their chosen area of specialisation. The pre-show checks and preparations will be vital to the final presentation in terms of both assessment and the smooth running of the production. There should be ample time allowed for this. There should be an audience for the performance which may comprise only the teacher/lecturer as assessor but it is recommended that a suitable audience be invited to provide more satisfaction for the production candidates.
- ◆ Review and evaluate through small group discussion in order that candidates can informally analyse their performance. This discussion may be directly after the performance or may be delayed to the next drama session and will enable the teacher/lecturer to complete the summative observational checklist.

The above is only one example of a learning and teaching sequence. Teachers/ lecturers are at liberty to devise their own.

Candidates should maintain a folio of work throughout the Unit. Within the folio there should be a record of production meetings. All individual work such as plans, lists, notes, drawings, character cards, cue sheets, photographs, audio or video tapes and annotated devised scripts should be retained in the folio.

All candidates should have the opportunity to improve on any areas of weakness through strategies such as extra practice in individual skills and revising or redrafting of written or tabled work.

If teaching the *Drama: Production* Unit as a component Unit of the Intermediate 1 award, please refer to the section 'Course details - Approaches to Learning and Teaching' for advice on strategies for integration.

National Unit Specification: support notes (cont)

UNIT Drama: Production (Intermediate 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Each Unit is assessed on a pass/fail basis. Candidates will be required to provide evidence of the achievement of each of the four Outcomes.

Teachers/lecturers may select the instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidates' work.

In this Unit, candidates will be working towards a production which will provide the focus for the assessment. Candidates should be assessed continuously on their ability to co-operate with others. Credit will be given for the process which each candidate uses to fulfil a chosen theatre production role. Candidates will be assessed on their ability to contribute to the final presentation and to evaluate both the process of presentation and its product.

The suggested instrument of assessment for *Drama: Production* is a folio. The folio should contain materials and artefacts which have been generated during the process of production and a summative observational checklist to record practical achievement in the Unit.

Outcome 1

Co-operate with others to stage a small-scale production.

This Outcome should be assessed continuously in the Unit. Teachers/lecturers will be required to apply the Performance Criteria on a number of occasions. The suggested assessment instrument is direct observation. A summative observational checklist should be completed for each candidate by the teacher/lecturer. The completed summative checklist should be placed in the individual folio. Also required is a record of production meetings. It may be sufficient to have around three meetings. This may be best achieved through a log which is pre-formatted by the teacher/lecturer and allows the candidate to record briefly the main issues/problems discussed and the main decisions taken.

Outcome 2

Undertake a theatre production role and its associated responsibilities.

This Outcome should be assessed through a practical assignment which consists of a series of tasks designed to undertake the chosen theatre production role. In order to fulfil the role, candidates will be required to generate the materials which are listed under the specified evidence requirements for each theatre production role. These materials should be retained in the folio. Teachers/lecturers may find it helpful to compile an evidence checklist for each theatre production role to aid both themselves and the candidates.

National Unit Specification: support notes (cont)

UNIT Drama: Production (Intermediate 1)

Outcome 3

Use theatre production skills to contribute to the final presentation.

This Outcome should be assessed on the day of the final presentation to an audience. The instrument of assessment is direct observation of the candidates during the pre-show checks/preparation and the performance itself. The teacher/lecturer should complete a summative observational checklist for each candidate. The checklist should detail and assess the two Performance Criteria. Candidates should also generate the materials specified under the evidence requirements for each production area. The generation of materials should be a natural preparation for production. Teachers/lecturers may also find it helpful to compile an evidence checklist for each theatre production area as an aid both to themselves and to candidates.

The completed summative checklists and other evidence materials should be retained in the folio.

Outcome 4

Evaluate the presentation process and the final presentation.

This Outcome should be assessed by observing small group discussion of the production and completing the summative observational checklist.

Completed internal production folio

The completed internal folio for *Drama: Production* may form part of the evidence used by the teacher/lecturer to make Course estimates or to constitute an appeal.

CANDIDATES WITH ADDITIONAL SUPPORT NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. The additional support needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the document *Guidance on Assessment Arrangements for Candidates with Disabilities and/or Additional Support Needs* (SQA, 2004).