

National Unit Specification: general information

UNIT Theatre Production Skills (Access 3)

NUMBER D194 09

CLUSTER Drama (Access 3)

SUMMARY

The purpose of this unit is to develop competence in using aspects of theatre production in terms of responding to theatrical effects as stimuli for creative drama work and in applying simple theatre production skills to create effects. Through the exploration of dramatic situations, candidates will develop their creative drama skills, and acquire basic technical skills, as well as developing skills of communication, co-operation, reviewing and evaluating.

OUTCOMES

- 1 Participate with others in the exploration of theatrical effects.
- 2 Use theatre production skills.
- 3 Review and evaluate participation in theatre production activities.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 3.

Administrative Information

Superclass: LE
Publication date: April 2000
Source: Scottish Qualifications Authority
Version: 02

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National Unit Specification: general information (cont)

UNIT Theatre Production Skills (Access 3)

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit	Problem Solving	Acc 3
	Working with Others	Acc 3
Additional core skills components for the unit	None	?

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National Unit Specification: statement of standards

UNIT Theatre Production Skills (Access 3)

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

Participate with others in the exploration of theatrical effects.

Performance criteria

- (a) Responds positively in terms of co-operating and contributing to effective teamwork.
- (b) Offers ideas in response to theatrical effects as stimuli in terms of possible situation, mood, atmosphere, storyline and character(s).

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer. This checklist should record the candidate's achievement of both the performance criteria. Any supporting handwritten, word processed or taped evidence should be retained by the candidate in a folio.

OUTCOME 2

Use theatre production skills.

Performance criteria

- (a) Creates theatrical effects appropriately in terms of using the resources/technology effectively and realising the desired interpretation.
- (b) Responds to theatrical effects appropriately in terms of acting.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met both performance criteria. This should be accompanied by any handwritten, word processed or graphic materials which have been generated as a result of the practical work. These materials should be retained by the candidate in a folio.

National Unit Specification: statement of standards (cont)

UNIT Theatre Production Skills (Access 3)

OUTCOME 3

Review and evaluate participation in theatre production activities.

Performance criteria

- (a) Reviews experience of responding to theatrical effects as stimuli for creative drama in terms of contribution and end product.
- (b) Evaluates the creation of one theatrical effect in terms of contribution and end product.

Evidence requirements

Handwritten, word processed or taped evidence which demonstrates that the candidate has met the two performance criteria. The evidence materials should be retained by the candidate in a folio. These may include scenarios/outlines of dramatic situations/short extracts, character descriptions, notes, plans, task sheets, drawings and artefacts.

National Unit Specification: support notes

UNIT Theatre Production Skills (Access 3)

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

The main focus of this unit will be on the exploration of a range of theatrical effects. The exploration will involve both responding to effects as stimuli for creative drama work and learning how to create effects using appropriate theatre resources and technology.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

If teaching this unit as part of Access 3 Drama, please refer to the general advice which includes guidance on integration and methodology given in Approaches to Learning and Teaching.

The main emphasis of this unit should be placed on the development of empirical knowledge and understanding of the use of theatrical effects.

Most of the unit should comprise practical work and discussion. However, exposition and demonstration will make an important contribution when candidates are learning how to create a range of theatrical effects and how to use theatre resources and technology.

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

Work should be undertaken in a range of groupings including whole class, small group, pair work and individual tasks. Candidates should have the opportunity for sustained discussion with other candidates and with the teacher/lecturer. Within a supported learning environment, candidates should be taught how to begin to take more responsibility for their own learning.

Candidates would benefit from theatre visit(s) to appreciate theatrical performance and to see backstage in a theatre. It will be important to allow class time for preparation and follow-up activities. The use of visiting theatre practitioners to give talks or conduct workshops is also desirable.

The candidates do not need to have access to a stage area but rostra would be a valuable resource, both to create different kinds of acting areas and forms of staging, and to provide scope for the staging and set design in the presentation of pieces of drama. The nature of the theatrical effects used as stimuli and the areas of theatre production in which candidates learn to create effects will be dependent on the resources and facilities available to the centre.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Access 3)

One possible sequence of learning and teaching would be:

- Introductory activities – including discussion on the nature and the purpose of the unit, and group-forming activities if the candidates have not worked together before this unit.
- Warm-up activities – to help to focus concentration, warm up the voice and/or the body, promote relaxation, and to prepare the candidates for the activity which is to follow.
- Responding to theatrical effects as stimuli for short pieces of improvised drama – discussion on the potential dramatic significance of a range of theatrical effects including lighting effects, sound effects, pieces of set, props or costume, or a combination of theatrical effects. The effects may signify possible mood, atmosphere, period or time, dramatic situation or event or types of character. In groups, candidates should improvise a short piece of drama in response to one or more stimuli.
- Exposition and discussion on the use and purpose of theatrical effects and the theatre production team – the use of theatrical effects to enhance presentation and as a way of communicating meaning to an audience. It is at the discretion of the teacher/lecturer to present candidates with an overview of the function and personnel of a theatre production team, although this is not an assessable area at Access 3.
- Workshops/demonstrations of the application of theatre production skills – how to use theatre resources and technology to create a range of theatrical effects. Teachers/lecturers may also wish to do some workshops in basic acting and presentation skills at this stage in the process.
- Application of theatre production skills – all candidates should individually create at least two theatre effects. They may also be involved in some pair work. These effects may be related to a piece of improvised drama in which some candidates act while others create and implement theatrical effects, or may be to enhance the presentation of a short simple scripted extract.
- Series of short presentations – using theatre production skills in short presentations. This will provide a focus for evaluation.
- Review and evaluation – candidates should review and evaluate their work throughout the unit.

The above represents only one possible sequence for learning and teaching. Teachers/lecturers are at liberty to devise their own.

Candidates should maintain a folio of work throughout the unit, retaining all individual work such as task sheets, notes, drawings, tapes and photographs. Also, there should be a record and an evaluation of participation in two theatre production activities, one in which the candidate has responded to theatrical effects, and one in which the candidate has created a theatrical effect.

Time should be allocated for giving extra support to candidates who are very challenged by one or more of the performance criteria. 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 handwritten, word processed or taped work.

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 three outcomes.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Access 3)

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

The suggested instruments of assessment for *Theatre Production Skills* are direct observation of a candidate's practical work by the teacher/lecturer, supported by a checklist, and a folio of work containing materials which have been generated as an integral part of the practical work. It should not be necessary to devise specific activities for assessment purposes. An approach of continuous assessment should be used to reflect achievement in classwork.

Outcomes 1 and 2

- 1 Participate with others in the exploration of theatrical effects.
- 2 Use theatre production skills.

These outcomes should be assessed over a period of time and the performance criteria should be applied on a number of occasions. A series of creative drama activities in which candidates respond to theatrical effects as stimuli will provide the context in which Outcome 1 can be assessed. A series of individual theatre production tasks in which candidates create theatrical effects will provide the context for the assessment of Outcome 2. Teachers/lecturers may wish to maintain a series of checklists.

At the end of the unit, a summative observational checklist should be completed by the teacher/lecturer for each candidate, to assess the practical achievement of Outcomes 1 and 2. The checklists assess the outcomes and each of the performance criteria. Any supporting evidence in the form of handwritten, word processed, graphic or taped materials, or any artefacts, should be retained in the individual folio.

Outcome 3

- 3 Review and evaluate participation in theatre production activities.

The evidence for this outcome should be generated as an integral part of the classwork. The suggested instrument of assessment is a structured assignment in which candidates are given restricted response questions in order to review and evaluate two drama activities and tasks. One should relate to responding to theatrical effects and the other should relate to the creating of a theatrical effect. The format for response is at the discretion of the teacher/lecturer and individual candidates should be given the necessary support to undertake this task. The evidence may be in handwritten, word processed, graphic or taped form and should be placed in the individual folio.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special 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 SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).