

National Unit Specification: general information

UNIT Theatre Production Skills (Intermediate 2)

NUMBER D194 11

COURSE Drama (Intermediate 2)

SUMMARY

This Unit will develop competence in participating with others in the study and application of a range of theatre production skills. Candidates will develop the theatre production skills of textual analysis, designing, implementing technology and acting, as well as those of co-operating, communicating and evaluating.

OUTCOMES

- 1 Participate with others in the exploration of theatre production skills.
- 2 Use theatre production skills.
- 3 Review and evaluate the exploration of theatre production skills.
- 4 Express ideas, feelings and opinions on dramatic textual extracts.

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 General level
- ◆ Intermediate 1 Drama
- ◆ other appropriate prior experience of drama

Administrative Information

Superclass: LE

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National Unit Specification: general information (cont)

UNIT Theatre Production Skills (Intermediate 2)

CREDIT VALUE

1 credit at Intermediate 2 (6 SCQF credit points at SCQF level 5*).

**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	Planning and Organising	Intermediate 2
	Reviewing and Evaluating	Intermediate 2
	Working with Others	Intermediate 2

National Unit Specification: statement of standards

UNIT Theatre Production Skills (Intermediate 2)

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 theatre production skills

Performance Criteria

- (a) Responds positively in group activity, in terms of motivating effective teamwork and group decision making.
- (b) Knows the main areas of theatre production, in terms of function, roles and responsibilities.

Evidence Requirements

A summative observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met all the Performance Criteria. This should be accompanied by any supporting materials which have been generated as an integral part of the practical work. The context for the demonstration of Performance Criterion (a) should be short textual extracts of about two to three pages in length which are fairly challenging in terms of interpretation of storyline, characters and design. Candidates will develop skills of basic play appreciation by investigating the style, period, mood, atmosphere, characters and relationships in each extract. Supporting materials should be retained in the folio.

OUTCOME 2

Use theatre production skills

Performance Criteria

- (a) Suggests appropriate ideas for interpreting a short, fairly challenging textual extract in theatrical terms.
- (b) Plans and carries out a theatre production task in terms of identified resources and desired interpretation.
- (c) Uses theatre terminology relevant to each production area studied.

Evidence Requirements

Evidence should be collected from two of the theatre production areas. This will take the form of a checklist supported by any written, word-processed, taped or graphic evidence or photographs or artefacts as appropriate. The materials generated should be retained in the folio. The context for the demonstration of Performance Criterion (a) should be short textual extracts of about two to three pages in length which are fairly challenging in terms of interpretation of storyline, characters and design. Candidates will develop skills of basic play appreciation by investigating the style, period, mood, atmosphere, characters and relationships in each extract. Supporting materials should be retained in the folio.

National Unit Specification: statement of standards (cont)

UNIT Theatre Production Skills (Intermediate 2)

OUTCOME 3

Review and evaluate the exploration of theatre production skills

Performance Criteria

- (a) Reviews the experience of participation in one theatre production area, in terms of any problems encountered and solutions found.
- (b) Evaluates theatre production skills in one area, in terms of communicating the desired effect and contributing to the overall interpretation of the extract.

Evidence Requirements

Taped or written evidence which demonstrates that the candidate has met both the Performance Criteria within one theatre production context.

OUTCOME 4

Express ideas, feelings and opinions on dramatic textual extracts

Performance Criteria

- (a) Describes accurately the plot, narrative and structure of the extract.
- (b) Identifies correctly the setting, time and place of the extract.
- (c) Analyses with some justification the characters in the extract, in terms of their dramatic situation, motivation and relationships to other characters.
- (d) Discusses in some detail the themes, issues and message of the extract.

Evidence Requirements

Written or taped evidence which demonstrates that the candidate has met all the Performance Criteria. The materials generated should be retained in the folio.

National Unit Specification: support notes

UNIT Theatre Production Skills (Intermediate 2)

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 the exploration of a range of theatre production skills. This range will include basic play appreciation skills and two others from the following list:

- ◆ set design
- ◆ lighting
- ◆ sound
- ◆ costume
- ◆ props
- ◆ make-up
- ◆ acting
- ◆ stage management
- ◆ directing

The options available to candidates will be dependent on the technology and resources in the centre.

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

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The main emphasis of this Unit should be placed on the development of skills of textual analysis and play appreciation, and on the development of practical theatre production skills. Candidates should acquire knowledge of the functions, roles and responsibilities of the key members of a production team.

Most of the Unit should comprise practical work and discussion. Exposition and demonstration will make an important contribution in the early stages of each theatre production skill and/or area covered, but should feature less as the candidates experiment with and experience the practical work involved in each of the theatre arts.

Work should be undertaken in a range of groupings, including whole class, small group, pair work and individual work. Candidates should have the opportunity for sustained discussion with other candidates and with the teacher/lecturer and should be encouraged to take increasing responsibility for their own learning.

Candidates would benefit from theatre visits to appreciate theatrical performance and 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.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Intermediate 2)

Candidates do not need permanent access to a stage area but would benefit from having access to one at the beginning of the Unit in order to explore the working areas of a stage. Rostra will be a valuable resource to create different kinds of acting areas and forms of staging and to provide scope for the staging and set design for the presentation of extracts. The areas of theatre production offered will be dependent on the resources and facilities available to the centre. It is essential that candidates have practical experience of any production role which they explore.

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 discussion of the nature and purpose of the Unit and group-forming activities, if the candidates have not worked together before this Unit.
- ◆ Exploration of the nature of a theatrical performance — a combination of exposition, demonstration and discussion would allow candidates to make use of prior experience of drama performance and a theatre visit if this is feasible.
- ◆ Introduction to the stage as a working area — if the centre does not have a stage, then a visit to a theatre or other performance venue will be important at this point in the process. The rest of the Unit does not need to be taught on a stage. The candidates should be introduced to a range of general theatre terms including stage areas such as upstage and downstage, types of staging such as proscenium, thrust, traverse and arena and general stage terms such as wings, cyclorama, tabs, legs, bars, borders and prompt side. Different forms of staging can be experienced by the use of rostra and appropriate positioning of some of the candidates as audience.
- ◆ Introduction to individual roles and responsibilities of each member of the production team — including informing candidates of the approach, research, preparation and practical work involved in each of the theatre production roles.
- ◆ Analysis of a range of selected play extracts — candidates should be introduced to the process of analysing text. This should include the identification and discussion of themes and issues, plot, narrative, structure, setting, period and characters in terms of motivation, role in drama and relationship to other characters in the extract. As far as possible, teachers/lecturers should employ a workshop approach to textual analysis. The extracts chosen should be fairly challenging in terms of interpretation and of about two to three pages in length.
- ◆ Workshop/demonstration of the application of theatre production skills — the teacher/lecturer may wish to workshop one extract involving the whole class. This will allow for the demonstration of acting skills including identifying textual clues, improvising around the text, developing character and using performance skills. The teacher/lecturer should lead an investigation and discussion into the various areas of design in order to arrive at an interpretation of a script in terms of set, lighting, sound, costume, make-up and props. The teacher/lecturer may wish to demonstrate the creation of some of the theatrical effects.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Intermediate 2)

- ◆ Application of theatre production skills to script extracts and individual options — candidates should be encouraged to take responsibility for their own learning but should be supported by individual tutorials which may be practical and by study packs related to the relevant areas of theatre production.
- ◆ Informal presentation of extracts — it is likely that many candidates will opt for acting as one of their theatre production skills. Therefore, it should be possible for candidates to evaluate the application of theatrical effects and technology during a live presentation, which can be used also to foster the skills of play appreciation. If necessary, an extract can be staged, using candidates to create a series of tableaux, to give a focus for moments of theatrical effects and to allow candidates to evaluate their work.
- ◆ Review and evaluation — the candidates should be given the opportunity to review and evaluate their work both at the end of each production area studied and at the end of the Unit.

The above is only one example of a learning and teaching sequence. Teachers/ lecturers are at liberty to devise their own. If teaching this Unit as part of a Course, please see the section ‘Approaches to Learning and Teaching’ in the Course Specification for advice about possible integration.

Candidates should maintain a folio of work throughout the Unit. All individual work such as plans, lists, notes, designs, drawings, character descriptions, cue sheets, photographs, audio or video tapes and annotated scripts should be retained in the folio.

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 for remediation strategies such as extra practice in individual skills and revising or re-drafting of written 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 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, the candidates should be generating evidence for the assessment of Outcome 1 during their ongoing classwork. For Outcome 2, teachers/lecturers may wish to devise restricted response questions. Outcomes 3 and 4 may similarly be assessed by restricted response questions.

The suggested instrument of assessment for *Theatre Production Skills* is a folio. The folio should contain materials which have been generated during the process of studying a range of theatre production skills and a summative observational checklist.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Intermediate 2)

Outcome 1

Participate with others in the exploration of theatre production skills.

This Outcome should be assessed continuously in the Unit. The suggested instrument of assessment is a summative observational checklist, completed for each candidate by the teacher/lecturer to assess the practical achievement in the Unit, and accompanying materials which have been generated in preparation for and as a result of the practical tasks. This may include notes and plans, lists of resources, diagrams and cue sheets, photographs and video or audio tapes as appropriate to each theatre production area studied. The completed summative checklist should be placed in the individual folios.

Outcome 2

Use theatre production skills.

The suggested instrument of assessment is a set of practical tasks related to two chosen areas of theatre production. The teacher/lecturer should maintain a checklist to record the attainment of each Performance Criteria. In order to carry out the practical work, candidates will generate supporting evidence in the form of preparatory lists and notes plus any drawings, diagrams, photographs or artefacts appropriate to the chosen theatre production area.

Outcome 3

Review and evaluate the exploration of theatre production skills.

The suggested instrument of assessment is a structured assignment using restricted response questions to support the candidates in the evaluation of the dramatic effectiveness of one of the completed theatre production tasks. The response may be produced in written, word-processed or taped form and should be placed in the individual folio.

Outcome 4

Express ideas, feelings and opinions on dramatic textual extracts.

The suggested assessment instrument is a set of restricted response questions. The questions should require the candidate to describe accurately the plot, narrative and structure of an extract, identify correctly the setting, time and place of an extract, analyse (with some justification) the characters in an extract, in terms of their dramatic situation, motivation and relationships to other characters, and discuss, in some detail, the themes, issues and message of an extract. The questions should be undertaken as part of the preparatory work for using an extract as a focus for production skills activities. The completed questions should be placed in the individual folio.

Completed internal *Theatre Production Skills* folio

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

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Intermediate 2)

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).