

Drama: Production Skills

SCQF: level 5 (9 SCQF credit points)

Unit code: J28W 75

Unit outline

The general aim of this Unit is to provide learners with knowledge and understanding of a range of production skills. They will use these skills to enhance drama when presenting. Learners will work with others to develop a performance concept as an actor or in a production role. They will learn how to evaluate their own work and that of other learners.

Learners who complete this Unit will be able to:

- 1 Analyse a range of production skills in drama
- 2 Apply a range of production skills in drama

This Unit is available as a free-standing Unit. The Unit Specification should be read in conjunction with the *Unit Support Notes*, which provide advice and guidance on delivery, assessment approaches and development of skills for learning, skills for life and skills for work. Exemplification of the standards in this Unit is given in *National Assessment Resource*.

Recommended entry

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills, knowledge and understanding required by one or more of the following or equivalent qualifications and/or experience:

- ◆ National 4 Drama Course or relevant component Units

Equality and inclusion

This Unit Specification has been designed to ensure that there are no unnecessary barriers to learning or assessment. The individual needs of learners should be taken into account when planning learning experiences, selecting assessment methods or considering alternative evidence. For further information, please refer to the *Unit Support Notes*.

Standards

Outcomes and assessment standards

Outcome 1

The learner will:

1 Analyse a range of production skills in drama by:

- 1.1 Responding to stimuli, including text, to generate ideas for a production
- 1.2 Applying a range of production skills to communicate ideas
- 1.3 Evaluating the use of a range of production skills

Outcome 2

The learner will:

2 Apply a range of production skills in drama by:

- 2.1 Selecting appropriate ideas to develop a performance concept
- 2.2 Applying a range of production skills within a production
- 2.3 Evaluating their contribution to the drama and that of others

Evidence Requirements for the Unit

Assessors should use their professional judgement, subject knowledge and experience, and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

Evidence will be a combination of written, oral, recorded and practical evidence. For this Unit, learners will be required to provide evidence of:

- ◆ generating ideas for a production concept
- ◆ analysing a range of production roles
- ◆ applying a range of production skills
- ◆ evaluating their own work and that of others

Exemplification of assessment is provided in *National Assessment Resource*. Advice and guidance on possible approaches to assessment is provided in the *Unit Support Notes*.

Development of skills for learning, skills for life and skills for work

It is expected that learners will develop broad, generic skills through this Unit. The skills that learners will be expected to improve on and develop through the Unit are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and drawn from the main skills areas listed below. These must be built into the Unit where there are appropriate opportunities.

1 Literacy

1.3 Listening and talking

3 Health and wellbeing

3.1 Personal learning

4 Employability, enterprise and citizenship

4.3 Working with others

5 Thinking skills

5.3 Applying

5.4 Analysing and evaluating

5.5 Creating

Amplification of these is given in SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work*. The level of these skills should be at the same SCQF level as the Unit and be consistent with the SCQF level descriptor. Further information on building in skills for learning, skills for life and skills for work is given in the *Unit Support Notes*.

Appendix: Unit support notes

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing this Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the *Unit Specification*
- ◆ the *Unit Assessment Support packs*

Developing skills, knowledge and understanding

Teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

Approaches to learning and teaching

This section provides advice and guidance and some examples of approaches to learning and teaching that could be used to deliver this Unit.

Sequencing and timing

This Unit consists of two Outcomes for which the learning and teaching and assessment could be approached in a variety of ways. The Outcomes, however, are designed to be assessed sequentially. There is no specific amount of time set aside for the learning and teaching and assessment of each Outcome. This will depend on the needs of the learners and their prior skills, knowledge and understanding.

Possible approaches to learning and teaching

The main focus of this Unit will be the development of design knowledge and understanding through a variety of practical exercises exploring the following production areas: designing lighting, sound, set, costume, make-up and hair, or props and acting.

Learners should develop knowledge and understanding of design rudiments associated with each role from initial ideas and research through to selection with justification for proposals.

It is important for the teacher/lecturer to review the starting point of each learner. To this end, introductory activities could take place as a base for development. This also allows the teacher/lecturer to put differentiated activities into place in order to support those pupils with additional learning needs.

Demonstration of available resources and activities to encourage learners to experiment with resources could be advantageous to reinforce skills. Health and safety requirements could also be reinforced as well as discussion of tasks and duties associated with each team member.

At this point teachers/lecturers could introduce stimuli and/or text. This could be a selection of stimuli for the learners to read or look at and discuss or a selection of extracts from texts for the learners to read and discuss. These could reflect the design interests of the learners or prior experience.

Exploration of designing for stimuli and/or short textual extracts will help the group cooperate and allow them to reflect on their own work and that of others. This will establish a starting point for each learner and allow them to experiment with resources and allow the teacher/lecturer to develop skills in using a range of design ideas and theatrical terminology.

This may allow the teacher/lecturer to identify a selection of stimuli and/or short textual extracts in which learners have expressed an interest. It is also important to ensure that the stimuli and/or short textual extracts chosen provide opportunities for learners to explore, design, create and present their production concept and contain sufficient challenge for the learners.

The initial activity will be for learners to read and respond to the social and cultural influences in their chosen stimuli and/or short textual extracts. This may include discussion/research/analysis of themes/issues/characters/social and historical contexts/previous design concepts/watching recorded evidence and so forth.

Learners could also research information from theatre companies who have performed the plays, to gain insight from previous productions (many companies now publish designs on their websites).

At this time, viewing a professional performance could be advantageous to learners. Discussion of the acting and design concepts could support learners in the creation and realisation of their own concepts. Industry professionals could also be invited to give talks. Backstage visits or online interviews could also support learners in their initial design stage.

Individually or in groups, learners could be given a production area to research in their chosen stimuli and/or short textual extracts which they could then present to the rest of the class. The results of this research could then be presented in a variety of ways, which could include PowerPoint presentations, directly addressing the class, or in a visual manner. The information from the presentations could be held centrally as an information resource and also for teachers/lecturers to use for assessing learners work.

Following the presentations, it could be expected that several concepts could emerge. These concepts could be deliberated and discussed, to help learners understand their next task.

Following this, practical activities could be used to explore and develop ideas in response to their chosen ones. Through these activities, learners could develop an understanding of the possibilities and restraints involved in realising their design concept. Further research activities into theatre companies, playwrights, themes, issues, staging, health and safety, and so forth could be beneficial in developing learners' ability to formulate production concepts.

The information gained from these activities may inform their final concept. Learners may develop preliminary work to share with the class on their initial ideas. After informal presentations the whole class or individual groups could decide on the most successful concepts to work with. Using self- and peer-evaluation will help learners come to their final concepts.

The teacher/lecturer could develop some activities to support the learners in developing their concepts. This could be further demonstrations and technical workshops.

At this point a final concept could be formulated. Learners will select the stimuli and/or short textual extracts, ideas, techniques and production areas they wish to use. Learners or teacher/lecturers will then identify the area they feel most suited to. Again, learners may need support from the teacher/lecturer to establish positive strategies for working together as actors and designers. This could take the form of production meetings.

This could be an ongoing reflective process, with improvements being made on a daily basis as learners experiment, rehearse, make informal presentations of work and discuss progress.

When the teacher/lecturer has allowed the learners time to develop their production concept, they will present it. The presentation could be to their peers, a younger age group, invited audience or the teacher/lecturer.

After performing, the learners will reflect on the work they have undertaken and the performance. This could take the form of a written response to questions or a discussion with the teacher/lecturer and members of their group (this could be videoed or audio recorded or notes taken by the teacher/lecturer).

Approaches to assessment and gathering evidence

The Unit is assessed on a pass/fail basis. Learners will be required to provide evidence of the achievement of each of the two Outcomes.

Learners could keep a log, or diary, in which they evaluate their ongoing progress. This log can be differentiated in that more support can be given to those learners who may need it in terms of shorter answers and more structured questions rather than open-ended responses.

Checklists, folios, research, PowerPoint presentations, annotated scripts, dramatic commentary, photographs, design boards, sketches, drawings, cue sheets, notes from viewing recorded performance, notes of discussions, notes of teacher/lecturer feedback, written evaluations and audience evaluations are other methods of collecting evidence.

Teacher observational checklists could further support evidence of:

- ◆ carrying out research in response to stimuli/text
- ◆ planning and developing ideas
- ◆ using production skills to contribute to the communication of ideas
- ◆ applying production skills within a production
- ◆ using evaluative skills within the creative process

The teacher/lecturer may also keep recorded evidence of discussions, rehearsals, feedback sessions and performances.

The assessment can take place on one occasion or over the whole Unit. It could be gathered in a folio as the Unit progresses or be created on one occasion when the teacher believes the learner is ready.

Assessment strategies and methods

Assessment should be carried out under supervision and it is recommended that the learner generates evidence for the Unit as a whole to minimise repetition and allow more time for learning.

Learners should have access to appropriate resources, during learning, teaching and assessment.

Assessors may provide advice and guidance to learners to help them solve technical problems.

Learners who fail to achieve all of the Assessment Standards within the Outcomes only need to be reassessed on those Assessment Standards they have not achieved.

Combining assessment within Units

As Units are delivered on a free-standing basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units as these will not need to be related to Course assessment. When assessment within the unit is holistic teachers and lecturers should take particular care to track the evidence for each individual outcome.

Equality and inclusion

This unit is designed to be as fair and as accessible as possible with no unnecessary barriers to learning or assessment.

For guidance on assessment arrangements for disabled candidates and/or those with additional support needs, please follow the link to the assessment arrangements web page: www.sqa.org.uk/assessmentarrangements.

Administrative information

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Superclass: LE

History of changes to National Unit Specification

Version	Description of change	Date
2.0	Unit code updated	July 2019
2.1	Unit support notes added.	June 2020

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