

## **Drama: Production Skills**

**SCQF:** level 6 (9 SCQF credit points)

**Unit code:** J28Y 76

### **Unit outline**

The general aim of this Unit is to provide learners with a knowledge and understanding of complex production skills. They will use these skills to enhance drama when presenting. Learners will work with others in the following production areas: acting and/or design and/or directing. They will learn how to evaluate their progress and that of other learners.

Learners who complete this Unit will be able to:

- 1 Explore complex production skills in drama
- 2 Apply complex 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 *Unit Assessment Support*.

## **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 5 Drama Course or relevant 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 Explore complex production skills in drama by:

- 1.1 Responding to stimuli, including text, to explore ideas for a production
- 1.2 Selecting ideas for their chosen production roles

### Outcome 2

The learner will:

#### 2 Apply complex production skills in drama by:

- 2.1 Developing appropriate ideas and production skills within their chosen production roles
- 2.2 Demonstrating complex production skills within selected production roles
- 2.3 Evaluating their own work 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
- ◆ exploring and developing complex production skills
- ◆ applying production skills to communicate a production concept
- ◆ evaluating their own work and that of others

Exemplification of assessment is provided in the *Unit Assessment Support*. 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 could be approached in a variety of ways. The Outcomes are, however, designed to be assessed sequentially. There is no specific amount of time set aside for the learning and teaching 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 detailed 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; directing and acting.

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

It is important to establish a base for further development and, to this end, introductory activities could take place. This gives the teacher/lecturer a chance to review the starting point of each learner and to undertake further teaching where necessary.

This also allows the teacher/lecturer to put differentiated activities into place in order to support those learners 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 texts. This could be an overview of a number of texts 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 short textual extracts will help the group co-operate 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 more complex design ideas and theatrical terminology.

This may allow the teacher/lecturer to identify a selection of texts in which learners have expressed an interest. It is also important to ensure that the texts 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 text. This may include discussion/research/analysis of themes/issues/characters/social and historical contexts/previous design concepts/watching DVD evidence, etc. 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 would be advantageous to learners. Discussion of the acting, directing and design concepts would 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 would also support learners in their initial design stage.

Individually or in groups, learners could be given a production area to research in their chosen text which they would 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 then be held centrally as a resource and for evidence requirements.

Following the presentations, it would be expected that several concepts would emerge. These concepts would be deliberated and discussed, and an examination of how the concepts could be realised would help the 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 would 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 would be beneficial in developing learners' ability to conceive 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, exploration of characters, directing workshops.

At this point a final concept could be pursued. Learners will select the text, ideas, techniques and production areas they wish to use. Learners or teacher/lecturer 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 director, actors and designers. This could take the form of production meetings.

This will 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 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 presenting, learners will reflect on the work they have undertaken and the presentation. 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 evidence gathering

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 an open-ended response.

Checklists, folios, research, PowerPoint presentations, essays, 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 would further support evidence of:

- ◆ developing knowledge and understanding of a range of production skills in the context of a dramatic text
- ◆ researching the theatrical context of a dramatic text
- ◆ generating initial ideas for a chosen production area
- ◆ choosing appropriate ideas to develop a performance concept within a chosen production role
- ◆ applying appropriate production skills within a chosen production role to communicate a production concept in performance
- ◆ evaluating the effectiveness of their concept within the performance

Teacher/lecturer may also keep recorded evidence of discussions, rehearsals, feedback sessions, 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 assessor believes the learner is ready.

This flexibility allows the assessor to create an assessment calendar appropriate to their learners and to the school year.

## **The following are suggested areas of production skills to be discussed with learners:**

Acting — research, creating a character, taking direction, exploring voice and movement, learning and remembering lines, sustaining a character

Director — interpreting script, research, casting, running rehearsals, blocking, technical decisions, completing a prompt copy

Lighting designer — health and safety checks, research, rigging and focusing lanterns, creating lighting plot, cue sheets, operating during rehearsals, checks before performance, operating during performance



Sound designer — research, sourcing sound (music and effects), creating CD or mini-disc or iPod playlist (or any digital format), recording voiceovers, editing, cue sheets, setting levels, operating during rehearsals, checks before performance, operating during performance

Set designer — decision on audience location, research, design or source set, stage measurements, sketches, scale ground plan(s), elevation drawings, safety checks, set dressing, proving rehearsal set, providing finalised set

Costume designer — research, source or adapt or make costumes, measure actors, create costume design/charts, drawing, sketches, pre-show checks, assist with costume changes during performance

Make-up and hair design— follow health and safety guidelines, research, maintain and store resources, designs/charts, practise on actors/models, apply make-up and hair for performance

Props master — research, source or adapt or make props, props list, supply rehearsal props, organise props table, set props for actors before or/and during performance

### **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](http://www.sqa.org.uk/assessmentarrangements).

# Administrative information

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**Published:** June 2020 (version 4.1)

**Superclass:** LE

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## History of changes to National Unit Specification

Version	Description of change	Date
2.0	Page1 — Unit outline section: minor rewording to correspond with change to Outcome 1.  Page 3 — Outcomes and Assessment Standards revised and reordered. Assessment Standard 1.3 removed. Evidence Requirements amended in line with changes to Outcomes and Assessment Standards.	April 2014
3.0	Level changed from Higher to SCQF level 6.	September 2018
4.0	Unit code updated	July 2019
4.1	Unit support notes added	June 2020

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