



Technical and Vocational Education and Training (TVET) Council



## **Occupational Standards of Competence**

# **Theatre Directing Level 4**

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**Qualification Overview**  
**NVQB**  
**in**  
**Theatre Directing**  
**Level 4**

## **NVQB Qualification Theatre Directing Level 4**

### **Qualification Overview**

This qualification is designed to provide training, assessment and recognised certification for persons involved in theatre directing within the creative industry. It was developed for use as a standardisation tool within the sector for recruitment and selection and as a means of providing certification for uncertified but practising professionals.

Candidates for this qualification should have years of experience in theatre arts and must be able to audition, cast and direct performers, conduct rehearsals and undertake critical roles and responsibilities with creative, technical and production teams. They must also be able to communicate effectively and work collaboratively with others and ensure compliance with occupational health, safety and environmental matters with respect to stage areas (stage, wings and back stage) that are within their scope of responsibility.

Candidates for this qualification have a certain level of autonomy and are capable of making judgements and decisions within the scope of authority, able to evaluate, analyse, interpret and summarise information and data. Individuals at this level must have the skills and competencies to review findings from evaluations, make recommendations for improvements and provide constructive feedback.

### **Who is the qualification for?**

The qualification is aimed at persons working towards obtaining certification as a theatre director practitioner and those who work within the management team for stage productions.

### **Jobs within the occupational area**

Relevant occupational titles include:

- Theatre practitioners
- Playwrights
- Stage managers
- Performers
- Artistes

This list is not exhaustive and only serves to illustrate the breadth of the qualification.

**A010404 - APPROVED NATIONAL VOCATIONAL QUALIFICATION STRUCTURE**  
**THEATRE DIRECTING LEVEL 4**

To achieve the full qualification, candidates must complete all **ten (10)** mandatory units.

<b><u>MANDATORY UNITS (ALL MUST BE COMPLETED)</u></b>	<b><u>CODE</u></b>
<b>1. Interpret and realise the artistic vision</b>	<b>UA40904</b>
1.1 Interpret the initial concept	
1.2 Develop the initial concept	
1.3 Present the concept to realise the artistic vision	
<b>2. Research new trends and technologies in theatre production</b>	<b>UA41004</b>
2.1 Research new trends and technologies in theatre production	
2.2 Incorporate new trends and technologies into your artistic practice	
2.3 Maintain professional currency	
<b>3. Audition and cast performers</b>	<b>UA41104</b>
3.1 Plan for auditions	
3.2 Conduct initial auditions	
3.3 Manage the final audition call	
3.4 Cast performers	
<b>4. Contribute to the recruitment of the creative and technical team</b>	<b>UA41204</b>
4.1 Confirm the creative and technical aspects of the production	
4.2 Contribute to the recruitment process	
4.3 Work with the selected team	
<b>5. Conduct rehearsals</b>	<b>UA41304</b>
5.1 Plan for rehearsals	
5.2 Conduct initial read-through	
5.3 Conduct rehearsals	
5.4 Oversee technical and dress rehearsals	
5.5 Evaluate rehearsals	
<b>6. Build the performance</b>	<b>UA41404</b>
6.1 Design the rehearsal schedule	
6.2 Prepare for acting performances	
6.3 Direct performers during practice sessions	
6.4 Monitor the performance	

**MANDATORY UNITS (ALL MUST BE COMPLETED)**

**CODE**

- |   |                |
|---|----------------|
| <b>7. Communicate and work collaboratively with artistic professionals</b>          | <b>UA41504</b> |
| 7.1 Establish and maintain professional relationships                               |                |
| 7.2 Contribute to team work   |                |
| 7.3 Work with others to resolve problems and conflict                               |                |
| <b>8. Comply with codes of practice for conduct and safety in the theatre space</b> | <b>UA41604</b> |
| 8.1 Agree on codes of practice  |                |
| 8.2 Comply with codes of practice   |                |
| <b>9. Evaluate and reflect on the execution of the production process</b>           | <b>UA41704</b> |
| 9.1 Collaborate with the management team  |                |
| 9.2 Evaluate your own work  |                |
| 9.3 Contribute to the evaluation of the production and processes                    |                |
| <b>10. . Contribute to the protection of the environment</b>                        | <b>U68402</b>  |
| 10.1 Work in an environmentally conscious way                                       |                |
| 10.2 Contribute to continuous improvements in protecting the environment            |                |

## UA40904

## Interpret and realise the artistic vision

## Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to interpret and realise the artistic vision of the production and involves how to use specific criteria to interpret and realise the artistic vision of the executive management team. This process involves knowing how to use creative intelligence and judgement to meet the requirements of the production. The unit also deals with working collaboratively with the members of the management and production team.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |                                  |  |
|----------------------------------|--|
| 1. Interpret the initial concept | <ul style="list-style-type: none"> <li>1.1 Research new trends and developments in the creative industry and scrutinise those with specific relevance to the stage production.</li> <li>1.2 Engage in creative processes with relevant persons to investigate initial concepts for the potential production.</li> <li>1.3 Challenge and explore different concepts and directorial approaches for use in the interpretation of initial concepts.</li> <li>1.4 Interpret the initial concepts of the artistic vision using identified <b>criteria</b> for theatre production according to company requirements.</li> <li>1.5 Document initial concepts using a formalised process which indicates the origin and author of the concepts.</li> </ul> |
| 2. Develop the initial concept   | <ul style="list-style-type: none"> <li>2.1 Select the <b>criteria</b> for theatre production that satisfy the requirements of the shared artistic vision according to company procedures.</li> <li>2.2 Present and argue substantiated positions on the <b>criteria</b> for theatre production and accept critical analysis of your position and that of others from the production team.</li> </ul>   |



- 2.3 Develop initial concepts and identify and communicate required **resources** to the management team.
  - 2.4 Liaise with the production team and encourage feedback on identified **resources** for the production.
  - 2.5 Confirm and provide feedback on allocated **resources** and assign to the production according to company procedures.
  - 2.6 Utilise allocated **resources** to realise the artistic vision.
  - 2.7 Maintain professional conduct in working with management and production teams and comply with all codes of practice for safe work.
3. Present the concept to realise the artistic vision
  - 3.1 Recommend a team of resource persons who have the knowledge, skills and attitudes to bring value and quality to the production.
  - 3.2 Report and justify the required resources to support the concept for realising the artistic vision.
  - 3.3 Present the concept for realising the artistic vision according to contractual arrangements.
  - 3.4 Communicate directorial approaches and methods of theatre directing to the management team.
  - 3.5 Obtain feedback from the management team on the concept as presented and required **resources** according to company procedures.
  - 3.6 Finalise the next steps according to company policy and communicate information accordingly to key personnel.

**RANGE STATEMENT**

*All range statements must be assessed:*

**1. Criteria:**

- Use of space
- Human resources required
- Alignment/compliance with artistic vision of company
- Audience appeal
- Logistical arrangements

**2. Resources:**

- Performers
- Equipment e.g. instruments
- Space
- Costumes
- Technical resources

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. What are the new trends and developments in the creative industry.
2. How to scrutinise new trends and developments for applicability to stage productions.
3. How to and what creative processes to engage in as a means of investigating initial concepts.
4. How to explore different concepts and directorial approaches for use in interpreting initial concepts.
5. What criteria should be used in the interpretation process for concepts.
6. What is the process for selecting criteria to be satisfied for the development of concepts.
7. How to work collaboratively with others and how to maintain professional conduct in dealing with others.
8. What are documentation procedures for recording the origin and author of initial concepts.
9. How to present and argue substantiated positions for selected criteria.
10. Why it is important to accept critical analysis of your own position and that of others.
11. How to develop initial concepts.
12. What resources are required for realisation of the artistic vision.
13. How to justify the required resources for the artistic vision.
14. How to present the concept to relevant persons.
15. How to conduct self-reflection and work on improving one's performance.
16. What are the different directorial approaches and how to apply and align the approach according to the artistic vision.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

### (2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

### (3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

## UA41004

**Research new trends and technologies in theatre production**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to research new trends and technologies in theatre production. It involves analysing and evaluating information from the research and incorporating it into theatre directing activities and your own artistic practice.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |  |   |
|--|---|
| 1. Research new trends and technologies in theatre production          | 1.1 Identify and explore potential, new and alternative sources of information that could be relevant for use in theatre production and your own artistic practice.<br><br>1.2 Research <b>new trends and technologies</b> for theatre productions using reliable <b>research methods</b> and sources.<br><br>1.3 Organise research materials and findings in a format that is suitable for analysis and interpretation and document according to company procedures.<br><br>1.4 Record research findings for current and future use according to company policy. |
| 2. Incorporate new trends and technologies into your artistic practice | 2.1 Evaluate information in the context of your own arts practice and the work of others as needed.<br><br>2.2 Assess ways in which new trends and technologies may be used in their current state or adapted for use.<br><br>2.3 Present recommendations on the incorporation of new trends and technology findings and obtain feedback from <b>relevant persons</b> .<br><br>2.4 Incorporate new trends and technologies into your own artistic practice and that of productions as approved and document according to company procedures.                      |

- 2.5 Seek feedback on the quality of the research methodology and findings and note areas for future improvement.
- 3. Maintain professional currency
  - 3.1 Identify and use opportunities to update and expand your knowledge and skills of theatre directing.
  - 3.2 Incorporate and integrate updated knowledge and skills into your artistic practice.
  - 3.3 Seek constructive feedback on your own performance and use it to make informed decisions on any adjustments as required.
  - 3.4 Comply with professional guidelines and codes of conduct relevant to the role of theatre director and contractual agreements.

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**RANGE STATEMENT**

*All range statements must be assessed:*

**1. New trends and technologies:**

- In performance (being innovative)
- Technical
- Staging
- Use of space

**2. Research methods:**

- Online via the internet and other search engines
- Manual methods e.g. use of texts, visits to demonstrations involving the use of equipment
- Informal research methods e.g. talks with other resource persons, attendance at performances

**3. Relevant persons:**

- Production team
- Performers

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. Why it is important to research new trends and technologies in the theatre production space.
2. What are the key areas/components in new trends and technologies that require close examination.
3. What are the reliable research methods to use and their applications.
4. How to analyse and interpret information gathered from research.
5. What are the different ways in which new trends and technologies can be incorporated into the production.
6. Why it is important to present the findings from research to relevant persons and how to do so.
7. Who are the relevant persons and what information should be shared with them.
8. What are the professional guidelines and codes of conduct of the contractual agreement.
9. What are the new trends in creativity for performers.
10. Why it is important to cultivate a culture of being innovative and to continuously research for what is new and how to do so.
11. How to use the new trends and technologies to articulate the producer's vision.
12. What are the emerging social, cultural and political issues impacting the theatre production space.



## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

### (2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

### (3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

## UA41104

## Audition and cast performers

## Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to audition and cast the most appropriate performers for the production. It involves using knowledge of all aspects of production to evaluate what the performers, their talents and their reputations can bring to the production. The auditioning and casting calls are the pre-production processes for selecting a certain type of performer for a particular role in the stage production.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |                              |  |
|------------------------------|--|
| 1. Plan for auditions        | <ul style="list-style-type: none"> <li>1.1 Establish the key creative, dramatic and technical aspects of the production to be addressed according to the <b>type of auditioning call</b>.</li> <li>1.2 Prepare a checklist of priority scenes with emphasis on the areas that require special attention and communicate those to relevant persons.</li> <li>1.3 Coordinate and confirm that the required resources for the <b>type of auditioning call</b> are available and schedule according to the auditioning process.</li> <li>1.4 Disseminate relevant information to key resource persons and document accordingly.</li> </ul> |
| 2. Conduct initial auditions | <ul style="list-style-type: none"> <li>2.1 Brief relevant production personnel on the creative, dramatic and technical aspects of the production to be satisfied for a successful auditioning.</li> <li>2.2 Initiate appropriate auditioning exercises to establish cohesion and communication within production requirements.</li> <li>2.3 Conduct an initial read-through of script materials to identify key dramatic elements and proposed visualisation of the narrative and script.</li> </ul>   |

- 2.4 Align the audition approach to match the proposed directorial process and methods in keeping with targeted outcomes for the stage production.
  - 2.5 Encourage auditionees to provide feedback on interpretations of the script and record responses for potential inclusion in the production.
  - 2.6 Provide auditionees with additional materials and sources of information to assist with their interpretation of characters and to enhance the quality of their performance.
  - 2.7 Create opportunities for auditionees to practise for audition calls before the formal audition is conducted.
  - 2.8 Conduct the initial audition, observe auditionees and record those achieving the criteria for short listing.
3. Manage the final audition call
  - 3.1 Agree on the short list of auditionees that satisfied criteria for further auditioning.
  - 3.2 Confirm the type of audition call that will be used in the final audition process
  - 3.3 Conduct the final audition with the short list of auditionees according to the requirements of the character and performance specifications.
  - 3.4 Evaluate the performance of the auditionees and record the outcomes of the evaluations.
4. Cast performers
  - 4.1 Liaise with relevant persons to communicate **casting needs** required to realise the producers' vision of production/performance.
  - 4.2 Work with relevant persons and within the limits of your authority to select auditionees to be cast for each role in the production.

- 4.3 Work with relevant persons to finalise the cast and communicate this information and document according to company procedures.
- 4.4 Critique casting character breakdowns, agree on character breakdowns and document decisions taken according to company procedures.
- 4.5 Confirm acting techniques and styles of performance to be employed during the production.
- 4.6 Conclude casting, confirm roles and characteristics and communicate accordingly.
- 4.7 Communicate the outcomes of the casting to relevant persons.
- 4.8 Contribute to evaluation and reviewing of auditioning and casting processes as required.

**RANGE STATEMENT**

*All range statements must be assessed:*

**1. Type of auditioning call:**

- Initial audition call e.g. reading through of script
- Final audition call e.g. acting out of specific work/scene
- Specific to role

**2. Casting needs:**

- Performers required for characters in the production
- Resources e.g. costumes, stage props
- Space required
- Time required

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. What are the casting needs for the production.
2. What are the differences between auditioning and casting and their respective applications.
3. How to critique casting character breakdowns and why it is important to conduct them.
4. What are the key creative, dramatic and technical aspects of the production.
5. What are the auditioning and casting processes and how to execute auditioning and casting calls.
6. What are the different types of auditioning calls and what is to be achieved at each one.
7. Which techniques and styles of acting will be used in performance.
8. How to communicate effectively.
9. Why it is important to brief others and what information should be shared in briefs.
10. How to encourage performers to provide feedback on the interpretations of scripts.
11. Why it is important to create opportunities for performers to practice before auditioning call and how to do so.
12. What are the evaluation tools to be used in the casting process.
13. What criteria are to be satisfied for each auditioning call.
14. What documentation is required at each stage of the auditioning and casting process.
15. What are the different audition approaches and how to align these to match directional process.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than TWO occasions**. This evidence must come from a real working environment.

### (2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

### (3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

## UA41204

**Contribute to the recruitment of the creative and technical team**

## Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to contribute to the recruitment of key personnel within the creative and technical team. The limits of your own authority within the recruitment process must be understood and complied with during recruitment activities. The creative and technical team is responsible for realising the creative and technical aspects of the production,

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |  |     |  |
|----|--|-----|--|
| 1. | Confirm the creative and technical aspects of the production | 1.1 | Review the artistic and creative vision of the stage production and emphasise the critical criteria to be achieved with the production team.                                   |
|    |  | 1.2 | Identify the major creative and technical aspects of the stage production according to the production team's vision, document and communicate according to company procedures. |
|    |  | 1.3 | Confirm the key creative and technical aspects and resources required to realise the creative vision.  |
|    |  | 1.4 | Work collaboratively with the production team to finalise resources required to support the creative and technical aspects of the production team's vision.                    |
| 2. | Contribute to the recruitment process                        | 2.1 | Confirm your role and responsibilities within the recruitment process and act within the limits of your authority.   |
|    |  | 2.2 | Work with others to analyse the <b>requirements</b> of the creative and technical team and record outcomes in accordance with company procedures.                              |
|    |  | 2.3 | Carry out your assigned role in the recruitment process and recommend candidates for selection.  |



3. Work with the selected team
  - 3.1 Maintain professional relationships with the selected creative and technical team.
  - 3.2 Maintain currency of your knowledge base of the creative and technical aspects of the production and research and incorporate information into your own performance.
  - 3.3 Work collaboratively with the creative and technical team to realise the production team's vision of the stage production.
  - 3.4 Contribute to the evaluations of the creative and technical team personnel as required.
  - 3.5 Provide feedback on the overall performance of the creative and technical team to relevant persons.

**RANGE STATEMENT**

*All range statements must be assessed:*

**1. Requirements:**

- Light
- Sound
- Design
- Stage
- Box office

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. What is the artistic and creative vision of the stage production.
2. What are the major creative and technical aspects of the production.
3. What skills, knowledge and attitudes are required to realise the creative vision of the production.
4. How to apply the different technical aspects to achieve the creative vision of the production.
5. What are the skills, knowledge and attitudes required for the various roles and responsibilities of key personnel in the creative and technical team.
6. How to work collaboratively with the production team.
7. Why it is important to communicate effectively at all times and how to do so.
8. What are the different types of evaluation tools to be used in the recruitment process.
9. What are your role and responsibilities within the recruitment process.
10. How to maintain currency in the creative and technical aspects of the production.
11. Which research methods to use to identify new and emerging trends and developments in the creative and technical aspects of productions.
12. How to assist with the monitoring of costs for the creative and technical aspects of the production.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

### (2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

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- Observation
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- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

### (3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

## UA41304

## Conduct rehearsals

## Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to organise, facilitate and direct rehearsals for performers for stage productions. The director is responsible for visualising and defining the style and structure of the productions and must communicate effectively and work collaboratively with relevant persons to produce the stage productions.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |    |                     |     |   |
|----|---------------------|-----|---|
| 1. | Plan for rehearsals | 1.1 | Specify the required <b>resources</b> for all <b>types of rehearsals</b> and document according to company procedures.  |
|    |                     | 1.2 | Brief relevant persons on the required <b>resources</b> according to the <b>type of rehearsal</b> and confirm the roles and responsibilities of relevant persons. |
|    |                     | 1.3 | Breakdown the script or brief to establish achievable rehearsal schedules for production.   |
|    |                     | 1.4 | Itemise the key performance dramatic elements to be addressed at each rehearsal and plot and document scenes according to company procedures.                     |
|    |                     | 1.5 | Note areas of script that require special attention and prioritise scenes that may need additional emphasis in rehearsal.   |
|    |                     | 1.6 | Undertake research from a range of sources and use relevant findings to enhance artistic interpretations of script materials.                                     |
|    |                     | 1.7 | Liaise with relevant persons to confirm the availability of required resources and communicate information accordingly.   |
|    |                     | 1.8 | Monitor and confirm that relevant documentation is in place and completed in accordance with company policy.  |

2. Conduct initial read-through
  - 2.1 Communicate with relevant persons on the intended creative, performance and technical aspects of the production.
  - 2.2 Initiate appropriate rehearsal exercises with a view to establishing cast cohesion and communication within production requirements.
  - 2.3 Conduct an initial read-through of script materials to identify key performance elements and the proposed visualisation of the narrative.
  - 2.4 Converse about different interpretations of the script and characteristics with performers and record responses for potential inclusion in the productions.
  - 2.5 Provide performers with additional materials and sources of information to assist with their interpretation of characters and to enhance the quality of their performance.
3. Conduct rehearsals
  - 3.1 Provide opportunities for members of the rehearsal team and performers to share and confirm their role and responsibilities within the different **types of rehearsals**.
  - 3.2 Conduct appropriate rehearsal exercises and utilise strategies and incorporate innovative ideas to enhance overall performance.
  - 3.3 Collaborate with performers to assist them in being able to translate the written word to visual narratives inclusive of performance elements of scenes.
  - 3.4 Work with performers to enable them to be able to realise the relationships between narrative and visual aspects of scripts and the performance factors that contribute to each aspect.
  - 3.5 Instruct performers and members of the rehearsal team in a clear and constructive manner and listen actively to comments and feedback.

- 3.6 Allow time for performers to work on improving their performance and provide the necessary guidance using best industry practices and company procedures.
  - 3.7 Observe and monitor performers, offer constructive feedback and create opportunities for them to incorporate feedback into their performances.
  - 3.8 Develop and establish blocking and staging of each scene with relevant production personnel and note inputs.
  - 3.9 Verify that performers understand context of blocking and staging arrangements in each scene.
  - 3.10 Monitor rehearsals and confirm that the objectives of each **type of rehearsal** are achieved in accordance with specifications of production and company procedures.
- 4. Oversee technical and dress rehearsals
  - 4.1 Liaise with relevant production personnel to finalise technical and design requirements for a dress rehearsal.
  - 4.2 Oversee technical and dress rehearsals incorporating all critical aspects of the production.
  - 4.3 Review outcomes of rehearsals, close down according to company procedures and communicate appropriate information to relevant persons.
- 5. Evaluate rehearsals
  - 5.1 Evaluate the outcomes of rehearsals and record findings according to company procedures.
  - 5.2 Analyse findings from the evaluation process and lead debriefing sessions on the quality of performances and achievement of desired outcomes.

- 5.3 Provide constructive feedback to performers and members of production team and ask for comments on the rehearsal process.
- 5.4 Critique your own performance and note areas for improvement.
- 5.5 Modify existing plans to incorporate recommendations for improvement as required.
- 5.6 Document and obtain sign off according to company procedures.



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**RANGE STATEMENT**

*All range statements must be assessed:*

**1. Resources:**

- Facilities
- Technical and production team
- Performers
- Equipment
- Documentation

**2. Type of rehearsals:**

- Orientation
- Read-through
- Blocking
- Line rehearsals
- Run-through
- Polishing

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. What are the required resources for stage productions.
2. What are the different types of rehearsals and the required resources for each type of rehearsal.
3. What is the importance of each type of rehearsal.
4. Why it is important to know and understand the objectives of each type of rehearsal and analyse that the objectives are satisfied.
5. What documentation is required and how to confirm that documentation is taking place correctly.
6. What are the creative, performance and technical aspects of the production.
7. How to effectively communicate the creative, performance and technical aspects of the production.
8. How to conduct rehearsal exercises and utilise strategies and the importance of these activities.
9. How to work collaboratively with actors and performers to assist them in the movement of the written word to visual narrative.
10. What methods and techniques to use in instructing actors, performers and rehearsal team members.
11. Which techniques are used in active listening and why it is important to listen actively.
12. How to develop and establish blocking of and staging of each scene.
13. What are the evaluation techniques to be used for reviewing rehearsals and determining the outcomes of the rehearsals.
14. What methods of communication to use to provide constructive feedback.
15. Why it is important to critique your own performance and how to work on identified areas for improvement.
16. How to sign off at the end of the final rehearsals.
17. How to and what language and terminology of the field to use.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than TWO occasions**. This evidence must come from a real working environment.

### (2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

### (3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

## UA41404

## Build the performance

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to direct performers to maximise their performance for the good of the overall production. It shows how the director is able to obtain the best and most relevant performances from performers.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |                                    |  |
|------------------------------------|--|
| 1. Design the rehearsal schedule   | <ul style="list-style-type: none"> <li>1.1 Design and communicate the rehearsal schedule to all <b>relevant persons</b> in keeping with established company policy.</li> <li>1.2 Communicate the overall creative approach, vision and style of the production to <b>relevant persons</b>.</li> <li>1.3 Work collaboratively with performers and allow for careful analysis of their role inclusive of creative and technical parameters, characteristics and artistic interpretation of the production.</li> <li>1.4 Provide opportunities for performers to clearly express understanding of their role, characteristics and artistic interpretation of the production and give constructive feedback accordingly.</li> <li>1.5 Confirm with <b>relevant persons</b> their role and responsibilities and commitments to the rehearsal schedule.</li> </ul> |
| 2. Prepare for acting performances | <ul style="list-style-type: none"> <li>2.1 Create an environment that allows for and encourages performers to have mutual respect and trust for each other.</li> <li>2.2 Brief performers on the methods of work, <b>elements of performance</b> to be used and all criteria to be satisfied during performance.</li> <li>2.3 Verify the technical requirements of the scene and disseminate information to performers about their movement and speech within the production.</li> </ul>   |

- 2.4 Lead discussions on the **creative vision** in the production with relevant persons.
- 2.5 Provide opportunities for performers to carry out appropriate warm-up and cool-down exercises/activities in conjunction with the practice or performance activities.
- 2.6 Identify and confirm that relevant **resources** are available for practice and performance.
- 3. Direct performers during practice sessions
  - 3.1 Work critically and collaboratively in practice sessions with performers to allow opportunities for showing development of role, characteristics and artistic interpretation of each character.
  - 3.2 Allow actors opportunities to practise their roles, giving space to apply acting techniques as appropriate to the requirements of the stage production.
  - 3.3 Provide constructive feedback to actors and motivate them to improve their performance.
  - 3.4 Implement strategies that facilitate the improvement of acting and performance skills of performers.
  - 3.5 Confirm with performers when objectives of the sessions have been achieved and the next steps in the production process.
- 4. Monitor the performance
  - 4.1 Critique the outcomes of final rehearsals and practice sessions and use the results to revise production as necessary.
  - 4.2 Monitor actors throughout the performance using industry best practices and agreed on company procedures.
  - 4.3 Provide constructive feedback during performance with minimum disruption to the production.
  - 4.4 Contribute to close-down activities according to the role and responsibilities of the company.

- 4.5 Verify that the necessary documentation is being maintained in accordance with company policy.
- 4.6 Make yourself available to respond to any issues according to contractual agreements.

**RANGE STATEMENT**

*All range statements must be assessed:*

**1. Relevant persons:**

- Performers
- Production team e.g. creative team, technical teams

**2. Elements of performance:**

- Communication through body movement, facial expressions
- Communication through use of speech, use of voice
- Use of space, lighting

**3. Creative vision**

- Performance
- Technical

**4. Resources**

- Costumes
- Props
- Set
- Audiovisual
- Performance space
- Lighting
- Face, make-up

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. What is the overall creative approach, vision and style of the production.
2. What are creative and technical parameters, characteristics and artistic interpretations of the production.
3. Why it is important to provide opportunities for performers to clearly show that they understand their roles.
4. How to bring out of the performers the progression and development of their characters.
5. Why it is important to communicate effectively and how to do so.
6. What are the different methods for providing constructive feedback.
7. What are the methods of work to be used in directing the performance.
8. Which elements of the performance to use and their application.
9. What are technical requirements of the scene.
10. What are the differences in the creative vision of the role.
11. Why it is important to monitor the physical and mental well-being of the actors and performers.
12. What are warm-up and cool-down activities and how to apply them accordingly.
13. How to conduct rehearsals to maximise the actors' potential and performance.
14. What resources are required for the performance.



## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than TWO occasions**. This evidence must come from a real working environment.

### (2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

### (3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

**UA41504****Communicate and work collaboratively with artistic professionals**

Unit Descriptor:

This unit deals the knowledge, skills and attitudes required to maintain professional relationships and work collaboratively with artistic professionals to realise the creative vision of the producer.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |  |  |
|--|--|
| 1. Establish and maintain professional relationships | <ul style="list-style-type: none"> <li>1.1 Establish relationships in a manner that promotes trust and goodwill between <b>artistic professionals</b> and other theatre companies.</li> <li>1.2 Use effective communication skills and techniques to build trust and respect in the relationships.</li> <li>1.3 Identify and participate in mutually convenient interactions to maintain regular contact with <b>artistic professionals</b>.</li> <li>1.4 Communicate the purpose and expected outcomes of interactions with arts professionals and share information as appropriate.</li> <li>1.5 Use verbal and non-verbal communication processes to establish rapport with <b>artistic professionals</b> and resolve any barriers to effective communication.</li> <li>1.6 Maintain sound professional relationships and honour agreements within the limits of your authority.</li> <li>1.7 Integrate and use effective interpersonal and communication styles to nurture relationships.</li> </ul> |
| 2. Contribute to team work                           | <ul style="list-style-type: none"> <li>2.1 Contribute constructively to team goals and tasks according to the role and responsibilities of the theatre director as agreed.</li> </ul>  |

- 2.2 Support **team members** within the limits of your authority to achieve the goals and objectives of the theatre company.
  - 2.3 Communicate information relevant for achieving goals and objectives to team members.
  - 2.4 Collaborate with **team members** to identify strategies to improve team performance.
  - 2.5 Provide feedback to **team members** to encourage and value team efforts and contributions according to best communication practices.
- 3. Work with others to resolve problems and conflict
  - 3.1 Acknowledge and respect differences in personal values and beliefs and accept their importance in the development of relationships.
  - 3.2 Acknowledge linguistic, cultural, social and ethnic differences outside of the creative process and respond appropriately in keeping with company policies and procedures.
  - 3.3 Work with others to identify problems and conflict in the workspace, report and record according to workplace procedures.
  - 3.4 Collaborate with others to recommend and implement solutions to resolve the problems and conflicts.
  - 3.5 Undertake self-reflective activities and engage in practices to promote good team work.

**RANGE STATEMENT**

*All range statements must be assessed:*

**1. Artistic professionals:**

- Play writers/script writers
- Designers e.g. costumes , props
- Stagecraft team
- Technical team e.g. lighting professionals , sound, visual
- Performers

**2. Team members:**

- Production team e.g. creative team, technical team
- Play writers/script writers
- Performers

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. How to establish professional relationships and work collaboratively with artistic professionals.
2. What are the barriers to effective communication.
3. Why it is important to communicate effectively and how to do so.
4. What are the different types of verbal and non-verbal communication techniques.
5. Why it is important to respect diversity within the workplace and how to do so.
6. What are the various techniques for giving constructive feedback.
7. What are effective problem and conflict resolution techniques and their application.
8. What information is appropriate to communicate to respective team members.
9. Which methods to use in supporting team to achieve the objectives of the team.
10. What are the rights (outside of the creative process) that must be acknowledged and respected.
11. Why it is important to acknowledge linguistic, cultural, social and ethnic differences in working with others.
12. What are the requirements and specific needs of the different categories within the group of artistic professionals.

## EVIDENCE GUIDE

*For assessment purposes:*

### (1) Critical Aspects of Evidence

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

### (2) Method of Assessment

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

### (3) Context of Assessment

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

## UA41604

**Comply with codes of practice for conduct and safety in the theatre space**

## Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required for complying with codes of conduct and occupational health, safety and environmental regulations in the theatre space. The Theatre Director is responsible for the performers' adherence to safety practices on stage and during performances and supporting safe working practices to maintain a safe environment.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |                                  |   |
|----------------------------------|---|
| 1. Agree on codes of practice    | <ul style="list-style-type: none"> <li>1.1 Agree on the contractual arrangements presented by the management team on the <b>codes of practice</b> for conduct and safety that are applicable to the workspace.</li> <li>1.2 Confirm the working parameters of the <b>codes of practice</b> within the contractual arrangements to the performers and document accordingly.</li> <li>1.3 Report on issues relating to the <b>codes of practice</b> and clarify any queries within the limits of your authority.</li> <li>1.4 Report on identified hazards, contribute to risk assessments and work to resolve any problems within the limits of your authority.</li> </ul> |
| 2. Comply with codes of practice | <ul style="list-style-type: none"> <li>2.1 Manage and monitor yourself in the execution of theatre directing activities to ensure compliance with <b>codes of practice</b>.</li> <li>2.2 Observe performers during activities for compliance within the working parameters of the <b>codes of practice</b>.</li> <li>2.3 Respond to inappropriate behaviours, resolve issues within the limits of your authority and report to the management team according to company policy.</li> <li>2.4 Report issues of non-compliance with <b>codes of practice</b> to the management team according to company procedures.</li> </ul>   |

- 2.5 Argue and justify breaches of codes of practice to the management team in keeping with contractual arrangements.
- 2.6 Communicate and share updated information to relevant persons and encourage them to maintain currency with **codes of practice**.



**RANGE STATEMENT**

*All range statements must be assessed:*

**1. Code of practice:**

- Code of conduct for behaviours
- Health and safety regulations
- Environmental regulations
- Venue regulations

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. What are the occupational health, safety and environmental regulations to which adherence is necessary for the workspace.
2. How to comply with the health, safety and environmental regulations.
3. What are the codes of practice and why it is important to have them.
4. Why it is important to communicate effectively and how to do so.
5. What are the different types of issues that could arise due to non-compliance with health, safety and environmental regulations in the theatre workspace.
6. How to provide constructive feedback to relevant persons.
7. What recommendations to make to support persons in resolving issues.
8. How to respond to inappropriate behaviours.
9. What are the contractual arrangements for the theatre space.
10. What is the importance of agreeing on the contractual arrangements with the management team.
11. What are the reporting and recording procedures for the company.

**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

**(2) Method of Assessment**

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

**(3) Context of Assessment**

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

## UA41704

**Evaluate and reflect on the execution of the production process**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to carry out evaluations and self-reflections on the execution of your own role within the production process. It speaks to being able to objectively review the critical aspects of the activity, areas for improvement and successful components that can be used to further build on and strengthen the activity.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |   |  |
|---|--|
| 1. Collaborate with the management team | 1.1 Confirm your role and responsibilities within the management team and the reporting and documentation policies and procedures to be followed according to the company procedures.                                |
|   | 1.2 Contribute to meetings and discussions with the management team and clarify production specifications and working methods in keeping with the company's protocols.   |
|   | 1.3 Finalise with the management team, the <b>criteria</b> to be satisfied for each deliverable within your role.  |
|   | 1.4 Collaborate with the management team to analyse potential risks and present possible contingency plans to minimise the impact of unexpected events on the production within the limits of your authority.        |
|   | 1.5 Communicate information regarding artistic, creative, technical and safety issues within the responsibility of your role that may affect the production and work with others to resolve any identified problems. |

2. Evaluate your own work
  - 2.1 Draft a work plan detailing the **critical responsibilities of your role** and specify the outcomes to be achieved.
  - 2.2 Identify benchmarks to monitor your progress and set targets to measure your performance and document accordingly.
  - 2.3 Monitor the progress of the work activity at established benchmarks and document achieved performance indicators accordingly.
  - 2.4 Evaluate the completed work activity using specified **evaluation techniques** and record findings.
  - 2.5 Reflect on findings identifying any areas for improvement and opportunities for further strengthening.
  - 2.6 Seek feedback from relevant persons on your performance, note feedback and incorporate as appropriate into your performance.
3. Contribute to the evaluation of the production and processes
  - 3.1 Verify your role and responsibilities within the management team for evaluation of the overall **production and processes**.
  - 3.2 Evaluate the **production and processes** using confirmed methods of evaluation and document findings according to company procedures in a timely manner.
  - 3.3 Collaborate with relevant persons and support others to achieve the objectives of the evaluation process.
  - 3.4 Scrutinise the results of the evaluation process and contribute to identifying areas for improvement.
  - 3.5 Interact with the management team and relevant persons in a professional manner to maintain positive work relations and demonstrate safe work practices at all times.

- 3.6 Provide feedback to relevant persons on the findings from the evaluation process and integrate as appropriate.

**RANGE STATEMENT**

*All range statements must be assessed:*

**1. Criteria:**

- Within timeline i.e. meeting the times (dates) as set
- Within budget of resources allocated i.e. no over runs , not requiring additional resources

**2. Critical responsibilities of role:**

- Auditioning and casting of performers
- Directing rehearsals
- Working with production team
- Documentation

**3. Evaluation techniques:**

- Assessment
- Reviewing
- Reflection
- Feedback

**4. Production and processes:**

- Pre-production processes
- Production
- Post –production processes

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. What are your role and responsibilities within the management team.
2. How to work collaboratively with others.
3. How to communicate effectively.
4. Which methods to use in the evaluation process.
5. Why it is important to evaluate your own work and how to do so.
6. What are the different types of criteria that must be satisfied for each objective.
7. How to monitor the progress of a work activity.
8. How to identify and set benchmarks in your work activity as a means of monitoring progress.
9. What are the critical pre and postproduction processes and objectives to be satisfied at each stage.
10. What are the strengths of each evaluation technique and its application.
11. What are the documentation procedures for the company.
12. Why it is important to document your own work.



**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on more than one occasion**. This evidence must come from a real working environment.

**(2) Method of Assessment**

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Written evidence
- Witness testimony
- Professional discussion

Questioning techniques should not require language, literacy or numeracy skills beyond those required in this unit of competency.

**(3) Context of Assessment**

This unit may be assessed on the job, off the job or a combination of both. Where assessment occurs off the job, that is the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, product and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

**U68402****Contribute to the protection of the environment**

Unit Descriptor:

This unit deals with the knowledge, skills and attitudes required to conduct work activities in a manner that protects the environment. Candidates should take steps to minimize any negative impact on the environment by completing tasks and activities in a way which causes as little damage or disturbance as possible to the environment while following organizational procedures.

**ELEMENT****PERFORMANCE CRITERIA**

*To be competent you must achieve the following:*

- |  |   |
|--|---|
| 1. Work in an environmentally conscious way                            | 1.1 Perform duties in accordance with <b>relevant policies and legislation</b> .  |
|  | 1.2 Execute duties in a <b>manner which minimises environmental damage</b> .  |
|  | 1.3 Operate and handle <b>equipment and materials</b> in a <b>manner that minimises environmental damage</b> .  |
| 2. Contribute to continuous improvements in protecting the environment | 2.1 Identify instances of likely or actual environmental damage and take appropriate action.  |
|  | 2.2 Identify improvements to procedures and practices in terms of good environmental practice and report to relevant persons.                                 |
|  | 2.3 Dispose of <b>hazardous and non-hazardous waste</b> safely according to approved legislative procedures and practices.                                    |
|  | 2.4 Contribute to sustainable development particularly in the conservation of energy, water, use of resources and equipment to minimise environmental damage. |

**RANGE STATEMENT**

*All range statements must be assessed:*

**1. Relevant policies and legislation:**

- Organisational policies
- Health and safety at work
- Environmental legislation
- Solid waste management policies
- Recyclable policies

**2. Manner which minimises environmental damage:**

- Using recycled/reused items and materials where appropriate
- Disposing of polluting substances safely
- Reducing the volume of waste
- Using biodegradable and eco-friendly chemicals
- Planning tasks to reduce the use of fuel and electricity

**3. Equipment and materials**

- Hand tools
- Power tools
- Personal protective equipment
- Cleaning chemicals
- Soaps and sanitisers
- Paper towels
- Garbage disposal bags
- Cloths and towels
- Containers
- Access equipment

**4. Hazardous waste:**

- Oils
- Chemicals and solutions
- Harmful materials (asbestos, fibreglass)
- Electronic equipment
- Organic hazards (pest excrement, pest carcasses)

**5. Non-hazardous waste:**

- Food
- Plant matter
- Paper

**UNDERPINNING KNOWLEDGE AND SKILLS**

*You need to know and understand:*

1. What are the relevant policies and legislation governing environmental protection.
2. How to recognise any likely or actual environmental damage.
3. What are the appropriate actions to take in the discovery of likely or actual environmental damage.
4. What are the ways in which tools and materials should be used in order to minimise environmental damage.
5. What are the different types of pollution.
6. What are the consequences of pollution.
7. How to recognise wastage of energy, water, equipment and materials.
8. What are the methods of working that will minimise pollution and wastage of resources.
9. What are the types of damage which may occur, the impact these can have on the environment and corrective actions to be taken.
10. What are the methods of waste disposal which will minimise the risk to the environment.
11. What are the organisational requirements to prevent wastage.

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**EVIDENCE GUIDE**

*For assessment purposes:*

**(1) Critical Aspects of Evidence**

Candidates have to prove that they can carry out **all** of the elements, meeting **all** the performance criteria, range and underpinning knowledge **on no less than three (3) occasions**. This evidence must come from a real working environment.

**(2) Methods of Assessment**

Assessors should gather a range of evidence that is valid, sufficient, current and authentic.

Evidence may be collected in a variety of ways including:

- Observation
- Written/oral questioning
- Witness testimony
- Personal statement
- Written evidence (projects or assignments)
- Case study and scenario analysis
- Role play/simulation

**(3) Context of Assessment**

This unit may be assessed on the job, off the job or using a combination of both. Where assessment occurs off the job, that is, the candidate is not in productive work, then an appropriate simulation must be used where the range of conditions reflects realistic workplace situations. The competencies covered by this unit would be demonstrated by a candidate working alone or as part of a team. The assessment environment should not disadvantage the candidate.

The candidate must have access to all tools, equipment, materials and documentation required. The candidate must be permitted to refer to any relevant workplace procedures, products and manufacturing specifications, codes, standards, manuals and reference materials.

Simulation **should not be used**, except in exceptional circumstances where natural work evidence is unlikely to occur.

**Assessment methods**

The methods which can be used to determine competence in performance and underpinning knowledge.

**Assessors**

The Assessor guides and assesses the candidate. His/her role is to determine whether evidence presented by a candidate for assessment within the programme meets the required standard of competence in the relevant unit or element. The Assessor needs to be competent to assess to national standards in the area under assessment.

**Approved Centre**

Organisation/Centre approved by the TVET Council to offer full National Vocational Qualifications.

**Case Studies**

In situations where it is difficult for workplace assessment to take place, case studies can offer the candidate an opportunity to demonstrate potential competence.

A case study is a description of an actual or imaginary situation presented in some detail. The way the case study is presented will vary depending upon the qualification but the most usual methods are written, taped or filmed.

The main advantage of a case study is the amount of evidence of underpinning knowledge it can generate and the specific nature of the evidence produced.

**Competence**

In the context of vocational qualifications, competence means the ability to carry out prescribed activities to nationally pre-determined standards in an occupation. The definition embraces cognitive, practical and behavioural skills, underpinning knowledge and understanding and the ability to react appropriately in contingency situations.

**Element**

An element is a description of an action, behaviour or outcome which a person should be able to demonstrate.

**Explanation of NVQ Levels**

NVQs cover five (5) levels of competence, from entry level staff at Level 1 through to senior management at Level 5.

**Level 1 - Entry Level**

Recognises competence in a range of varied work activities performed in a variety of contexts. Most work activities are simple and routine. Collaboration with others through work groups or teams may often be a requirement. Substantial supervision is required especially during the early months evolving into more autonomy with time.

**Level 2 - Skilled Occupations**

Recognises competence in a broad range of diverse work activities performed in a variety of contexts. Some of these may be complex and non-routine and involve some responsibility and autonomy. Collaboration with others through work groups or teams and the guidance of others may be required.

**Level 3 - Technician and Supervisory Occupations**

Recognises competence in a broad range of complex, technical or professional work activities performed in a wide variety of contexts, with a substantial degree of personal responsibility and autonomy. Responsibility for the work of others and the allocation of resources are often a requirement. The individual is capable of self-directed application, exhibits problem-solving, planning, designing and supervisory capabilities.

**Level 4 - Technical Specialist and Middle Management Occupations:**

Recognises competence involving the application of a range of fundamental principles and complex techniques across a wide and unpredictable variety of contexts. Requires very substantial personal autonomy and often significant responsibility for the work of others, the allocation of resources, as well as personal accountability for analysis, diagnosis, design, planning, execution and evaluation.

**Level 5 - Chartered, Professional and Senior Management Occupations:**

Recognises the ability to exercise personal professional responsibility for the design, development or improvement of a product, process, system or service. Recognises technical and management competencies at the highest level and includes those who have occupied positions of the highest responsibility and have made outstanding contributions to the promotion and practice of their occupation.

**External Verifier**

The External Verifier is trained and appointed by the TVET Council and is competent to approve and ensure an approved Centre's quality of provision.

**Internal Verifier**

The Internal Verifier acts in a supporting role for Assessors to ensure consistent quality of assessment and competence. He/she needs to be competent to assess to national standards in the area under assessment.

**NVQ**

National Vocational Qualifications (NVQs) are work-based qualifications that assess an individual's competence in a work situation and certify that the individual can perform the work role to the standards expected in employment.

NVQs are based on national occupational standards of competence drawn up by standards-setting bodies known as Industry Lead Bodies. The standards describe the level and breadth of performance that is expected of persons working in the industry or sector which the NVQ covers.

**NVQ Coordinator**

The NVQ Coordinator is the centre contact within each approved Centre offering NVQs. He/she has overall responsibility for the operation and administration of the NVQ system.

**Observation**

Observation of the candidate carrying out his/her job in the workplace is the assessment method recommended in the vast majority of units and elements. Observation of staff carrying out their duties is something that most supervisors and managers do every day.

**Performance Criteria**

Performance criteria indicate the requirements for the successful achievement of an element. They are descriptions of what you would expect to see in competent performance.

**Product of Work**

This could be items produced during the normal course of work, which can be used for evidence purposes such as reports, menus, promotional literature, training plans, etc.

**Questioning**

Questioning is one of the most appropriate ways to collect evidence to assess a candidate's underpinning knowledge and understanding.

Questioning can also be used to assess a candidate in those areas of work listed in the range which cannot be assessed by observation. Guidance on when this assessment method can be used is given in the assessment guidance of each individual element.

As an assessment method, questioning ensures that the Assessor has all of the evidence about a candidate's performance. It also allows the Assessor to clarify situations.



### Range Statements

The range puts the element of competence into context. A range statement is a description of the range of situations to which an element and its performance criteria are intended to apply.

Range statements are prescriptive, therefore each category must be assessed.

### Role-plays

Role-plays are simulations where the candidate is asked to act out a situation in the way he/she considers “real” people would behave. By using role-play situations to assess a candidate the Assessor is able to collect evidence and make a judgement about how the candidate is most likely to perform. This may be necessary if the range specified includes a situation in which the candidate is unlikely to find himself/herself in the normal course of their work, or where the candidate needs to develop competence, before being judged competent, for example, in a disciplinary situation.

### Simulations

Where possible, assessment should always be carried out by observing **natural performance** in the workplace. **Simulated performance**, however, can be used where specified to collect evidence about an aspect of the candidate’s work which occurs infrequently or is potentially hazardous; for example, dealing with fires.

By designing the simulated situation, briefing the candidate and observing his/her performance, the Assessor will be able to elicit evidence which will help judge how a candidate is **most likely** to perform in real life.

### Supplementary Evidence

Supplementary evidence can be used to confirm and support performance evidence. Types of supplementary evidence include witness testimonies, reports, journals or diaries, records of activities, personal statements, simulation (see note in glossary).

### Underpinning Knowledge

Underpinning knowledge indicates what knowledge is *essential* for a person to possess in order to successfully achieve an element and prove total competence.

### Units

A unit of competence describes one or more activities which form a significant part of an individual’s work. Units are accredited separately but in combination can make up a vocational qualification. There are two categories of units:

**Mandatory units** are core to a qualification and must to be completed.

**Optional units** - candidates must choose the required number of individual units, specified in the qualification structure, to achieve the qualification.

### **Work-based Projects**

Work-based projects are a useful way for the Assessor to collect evidence to support any decision he/she makes about a candidate's performance. They are particularly appropriate in determining the level of a candidate's underpinning knowledge and understanding where it may be insufficient to rely only on questioning and observation.

A project often involves the identification of a solution to a specific problem identified by the Assessor and/or the candidate (such as looking at ways to redress a recent drop in sales), or may be a structured programme of work built around a central situation or idea (such as the introduction of a new job rostering process).