



**Australian Government**

**Department of Education, Employment and Workplace Relations**

# **CUFDRT501A Direct rehearsals of performers**

**Revision Number: 1**

## CUFDRT501A Direct rehearsals of performers

### Modification History

Not applicable.

### Unit Descriptor

<b>Unit descriptor</b>	<p>This unit describes the performance outcomes, skills and knowledge required to rehearse performers for film, media and stage production.</p> <p>Directors are responsible for visualising and defining the style and structure of productions. They must have the capacity to inspire and motivate their team to produce the film they have envisioned, so high-level communication and management skills are essential.</p> <p>No licensing, legislative, regulatory or certification requirements apply to this unit at the time of endorsement.</p>
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## Application of the Unit

<b>Application of the unit</b>	<p>Directors of film, media and stage production that involve a number of performers apply the skills and knowledge contained in this unit.</p> <p>Even though directors act with a high degree of autonomy and are ultimately responsible for realising the production's creative vision, they are members of a production team and need to collaborate with technical and administrative personnel during rehearsals and final productions.</p> <p>Skills associated with directing television programs are covered in:</p> <ul style="list-style-type: none"> <li>• CUFDRT401A Direct television programs and segments.</li> </ul>
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## Licensing/Regulatory Information

Not applicable.

## Pre-Requisites

<b>Prerequisite units</b>		

## Employability Skills Information

<b>Employability skills</b>	This unit contains employability skills.
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## Elements and Performance Criteria Pre-Content

<p>Elements describe the essential outcomes of a unit of competency.</p>	<p>Performance criteria describe the performance needed to demonstrate achievement of the element. Where bold italicised text is used, further information is detailed in the required skills and knowledge section and the range statement. Assessment of performance is to be consistent with the evidence guide.</p>
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## Elements and Performance Criteria

ELEMENT	PERFORMANCE CRITERIA
1. Plan rehearsals.	<p>1.1. Breakdown script or brief to establish achievable rehearsal schedules for production.</p> <p>1.2. Establish key dramatic elements to be addressed in rehearsal, and plot and document scenes.</p> <p>1.3. Note areas of scripts that require special attention and prioritise scenes that may need additional emphasis in rehearsal.</p> <p>1.4. Undertake research from a range of sources to enhance artistic interpretations of script materials.</p> <p>1.5. Liaise with relevant production personnel to ensure availability of rehearsal infrastructure and production requirements.</p> <p>1.6. Establish effective communication processes with relevant production personnel and ensure that documentation requirements are fulfilled.</p>
2. Conduct initial read-throughs.	<p>2.1. Brief relevant production personnel on intended creative, dramatic and technical aspects of productions.</p> <p>2.2. Initiate appropriate rehearsal exercises with a view to establishing cast cohesion and communication within production requirements.</p> <p>2.3. Conduct an initial read-through of script materials to identify key dramatic elements and proposed visualisation of narrative.</p> <p>2.4. Discuss interpretations of script and characterisations with performers and record responses for potential inclusion in productions.</p> <p>2.5. Provide performers with additional materials and sources to assist with their interpretation of characters and to enhance the quality of their performance.</p>
3. Conduct rehearsals.	<p>3.1. Conduct appropriate rehearsal exercises and strategies, incorporating innovative ideas to enhance overall performance.</p> <p>3.2. Assist performers to understand the plan for realising the translation of scripts from written to visual narratives.</p> <p>3.3. Discuss dramatic elements of scenes with performers and work together to refine and improve quality of performances.</p> <p>3.4. Assist performers to take account of a range of</p>

<b>ELEMENT</b>	<b>PERFORMANCE CRITERIA</b>
	<p>performance factors as they work on realising the relationship between the visual and narrative aspects of scripts.</p> <p>3.5. Monitor disposition of performers throughout rehearsals and create an environment that allows them to achieve optimum results from their performance.</p> <p>3.6. Develop and establish blocking and staging of each scene with relevant production personnel, noting input from participants.</p> <p>3.7. Ensure performers understand the context of blocking and staging arrangements in each scene.</p> <p>3.8. Provide feedback to performers during rehearsals in a clear and constructive manner.</p>
4. Direct final rehearsals.	<p>4.1. Liaise with relevant production personnel to finalise technical and design requirements for a full dress rehearsal.</p> <p>4.2. Conduct final rehearsals, incorporating planned and rehearsed aspects of the production.</p> <p>4.3. Evaluate all aspects of rehearsals, including own performance, and note areas for improvement.</p> <p>4.4. Provide constructive feedback to relevant production personnel on their performances and invite comment on the rehearsal process.</p>

## Required Skills and Knowledge

### REQUIRED SKILLS AND KNOWLEDGE

This section describes the skills and knowledge required for this unit.

#### Required skills

- communication skills sufficient to:
  - explain narrative concepts, story-lines and characterisation requirements to performers during rehearsals
  - provide constructive feedback to performers during and after rehearsals
  - respond appropriately to feedback from others on the rehearsal process
  - negotiate arrangements with production staff and performers in ways that foster a positive rehearsal environment
  - work closely with team members
- high level of initiative, enterprise and creativity in the context of:
  - developing ideas to a final outcome in original and innovative ways
  - demonstrating originality and innovative approaches in the creative directing process
  - being open to a wide range of ideas and approaches to visualising scripts
  - generating original and fresh approaches to visualising scripts
  - determining how a story can be carried forward from one scene to the next and throughout an entire production
- technical skills sufficient to use standard word processing and spreadsheet applications in preparing documentation in relation to the directing process
- planning, organising and literacy skills in the context of:
  - analysing complex outlines and scripts to plan character development
  - undertaking background research to enhance understanding and appreciation of production contexts
  - addressing and solving problems and challenges in a timely and collaborative manner
- self-management and learning skills sufficient to:
  - show strong leadership qualities
  - refine the quality of performances through an ongoing process of experimentation
  - experiment with narrative conventions and elements to develop and extend one's own directing practice
  - provide appropriate and timely production documentation
  - manage a number of tasks concurrently
  - work under pressure to tight deadlines.

#### Required knowledge

**REQUIRED SKILLS AND KNOWLEDGE**

- well-developed understanding of character development and the craft of screen or stage acting
- knowledge of communication techniques, including effective listening, questioning and non-verbal cues
- industry knowledge, including:
  - roles and responsibilities of screen, media and entertainment production personnel
  - sound understanding of artistic and technical elements associated with productions, e.g. staging, lighting and sound
  - issues and challenges that arise in directing performers
  - conventions and practices of directing for the screen or stage
  - broad historical and cultural context for types of productions relevant to area of work
  - visual story-telling techniques
  - techniques to transpose written to visual narrative
  - conditions of industrial awards and workers' compensation in relation to participation of cast and crew in rehearsals
- OHS standards as they apply to directing performers.



## Evidence Guide

<b>EVIDENCE GUIDE</b>	
<p>The Evidence Guide provides advice on assessment and must be read in conjunction with the performance criteria, required skills and knowledge, range statement and the Assessment Guidelines for the Training Package.</p>	
<b>Overview of assessment</b>	
<b>Critical aspects for assessment and evidence required to demonstrate competency in this unit</b>	<p>Evidence of the following is essential:</p> <ul style="list-style-type: none"> <li>• directing of rehearsals that demonstrate:             <ul style="list-style-type: none"> <li>• effective communication with cast and crew</li> <li>• ability to develop strategies to plot and plan performances</li> <li>• knowledge of all technical, staging and artistic aspects of a production</li> </ul> </li> <li>• ability to meet production deadlines.</li> </ul>
<b>Context of and specific resources for assessment</b>	<p>Assessment must ensure:</p> <ul style="list-style-type: none"> <li>• access to productions that require the directing of performers</li> <li>• availability of performers</li> <li>• access to appropriate learning and assessment support when required</li> <li>• the use of culturally appropriate processes, and techniques appropriate to the oracy, language and literacy capacity of the assessee and the work being performed.</li> </ul>
<b>Method of assessment</b>	<p>The following assessment method is appropriate for this unit:</p> <ul style="list-style-type: none"> <li>• direct questioning combined with review of portfolios of evidence and third-party workplace reports of on-the-job performance</li> <li>• observation of the candidate directing performers during rehearsals to assess candidate's ability to communicate effectively with performers</li> <li>• written or oral questioning to test knowledge as listed in the required skills and knowledge section of this unit.</li> </ul>
<b>Guidance information for assessment</b>	<p>Holistic assessment with other units relevant to the industry sector, workplace and job role is recommended, for example:</p> <ul style="list-style-type: none"> <li>• CUFDRT502A Direct performers</li> </ul>

**EVIDENCE GUIDE**

- CUFDRT602A Audition and select performers
- CUFDRT603A Direct screen production crews.

## Range Statement

### RANGE STATEMENT

The range statement relates to the unit of competency as a whole. It allows for different work environments and situations that may affect performance. Bold italicised wording, if used in the performance criteria, is detailed below. Essential operating conditions that may be present with training and assessment (depending on the work situation, needs of the candidate, accessibility of the item, and local industry and regional contexts) may also be included.

<p><b><i>Productions</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• advertisements/commercials</li> <li>• animations</li> <li>• documentaries</li> <li>• factual programs, e.g. science programs</li> <li>• feature films</li> <li>• infotainment</li> <li>• interactive media</li> <li>• live performances</li> <li>• music videos</li> <li>• promotional presentations</li> <li>• shorts</li> <li>• television series and serials</li> <li>• training videos.</li> </ul>
<p><b><i>Dramatic elements</i></b> may include:</p>	<ul style="list-style-type: none"> <li>• act changes</li> <li>• attitude</li> <li>• character:             <ul style="list-style-type: none"> <li>• sub-text</li> <li>• objectives</li> <li>• actions</li> <li>• history</li> <li>• turning points</li> </ul> </li> <li>• director's vision</li> <li>• nature of dramatic conflict</li> <li>• plot</li> <li>• production genre, e.g. drama, comedy or panel</li> <li>• rhythm</li> <li>• relationships between:             <ul style="list-style-type: none"> <li>• characters</li> <li>• cast members</li> <li>• cast and director</li> </ul> </li> <li>• cast and technical staff</li> <li>• scene function</li> </ul>

<b>RANGE STATEMENT</b>	
	<ul style="list-style-type: none"> <li>• script narrative and story-line</li> <li>• style, e.g. period, contemporary, rock or classic</li> <li>• theme</li> <li>• timeframe and location</li> <li>• tone.</li> </ul>
<i>Rehearsal infrastructure</i> may include:	<ul style="list-style-type: none"> <li>• cameras</li> <li>• catering</li> <li>• lights</li> <li>• make-up</li> <li>• props</li> <li>• sets</li> <li>• sound</li> <li>• tables and chairs</li> <li>• toilets</li> <li>• transport</li> <li>• venues, e.g. studio, theatre or local hall</li> <li>• wardrobe.</li> </ul>
<i>Production requirements</i> may include:	<ul style="list-style-type: none"> <li>• budget</li> <li>• codes of practice</li> <li>• confidentiality</li> <li>• content</li> <li>• contractual</li> <li>• copyright</li> <li>• deadlines</li> <li>• duration</li> <li>• genre of production</li> <li>• intellectual property</li> <li>• location</li> <li>• purpose</li> <li>• schedule.</li> </ul>
<i>Production personnel</i> may include:	<ul style="list-style-type: none"> <li>• actor</li> <li>• associate producer</li> <li>• camera operator</li> <li>• co-producer</li> <li>• director</li> <li>• director of photography</li> <li>• first assistant director</li> <li>• gaffer</li> <li>• head of department: <ul style="list-style-type: none"> <li>• make-up</li> </ul> </li> </ul>

<b>RANGE STATEMENT</b>	
	<ul style="list-style-type: none"> <li>• wardrobe</li> <li>• performer</li> <li>• presenter</li> <li>• producer</li> <li>• production designer</li> <li>• production manager</li> <li>• script writer</li> <li>• sound operator</li> <li>• stage manager</li> <li>• technical producer.</li> </ul>
<i>Documentation</i> may include:	<ul style="list-style-type: none"> <li>• accident report forms</li> <li>• agent lists</li> <li>• artists' call sheet, e.g. publicity call sheets</li> <li>• bump-in schedules</li> <li>• cast and crew call sheets</li> <li>• company/organisation lists</li> <li>• contact lists</li> <li>• contracts</li> <li>• distribution lists</li> <li>• dressing-room lists</li> <li>• front-of-house information</li> <li>• ground plans</li> <li>• memos</li> <li>• petty cash forms</li> <li>• preliminary cue synopses</li> <li>• production meeting agendas</li> <li>• production meeting minutes</li> <li>• production plans</li> <li>• production schedules</li> <li>• props lists</li> <li>• rehearsal reports</li> <li>• rehearsal schedules</li> <li>• scene breakdown and working division</li> <li>• scenery lists</li> <li>• technical plots, e.g. fly plots and dome plots</li> <li>• texts</li> <li>• tour itineraries</li> <li>• understudy and covers lists</li> <li>• venue information</li> <li>• wardrobe lists</li> </ul>

<b>RANGE STATEMENT</b>	
<b><i>Rehearsal exercises</i></b> may include:	<ul style="list-style-type: none"> <li>• blocking and staging</li> <li>• improvisations:               <ul style="list-style-type: none"> <li>• character</li> <li>• situational</li> </ul> </li> <li>• movement, such as stretching, stage, yoga and aerobics</li> <li>• physical</li> <li>• vocal.</li> </ul>
<b><i>Performers</i></b> may include:	<ul style="list-style-type: none"> <li>• actors</li> <li>• animals and handlers</li> <li>• animations</li> <li>• audience</li> <li>• extras</li> <li>• musicians</li> <li>• narrators</li> <li>• presenters</li> <li>• puppets</li> <li>• stunt performers.</li> </ul>
<b><i>Materials and sources</i></b> may include:	<ul style="list-style-type: none"> <li>• actual events</li> <li>• existing dramatic material</li> <li>• imagination</li> <li>• in loco experience</li> <li>• internet</li> <li>• magazines</li> <li>• newspapers</li> <li>• personal experiences</li> <li>• radio</li> <li>• research of characters</li> <li>• research of settings</li> </ul>
<b><i>Performance factors</i></b> may include:	<ul style="list-style-type: none"> <li>• context of each scene within the whole narrative</li> <li>• how the story is carried forward through the production as a whole</li> <li>• the mise en scene.</li> </ul>
<b><i>Context</i></b> for blocking and staging arrangements may include:	<ul style="list-style-type: none"> <li>• camera movement</li> <li>• camera position</li> <li>• lighting</li> <li>• sound.</li> </ul>
<b><i>Technical and design</i></b>	<ul style="list-style-type: none"> <li>• cameras</li> </ul>

**RANGE STATEMENT***requirements* may include:

- lighting
- make-up
- props
- sets, e.g. substitute furniture or flats
- sound
- taping floor space
- wardrobe.

**Unit Sector(s)**

<b>Unit sector</b>	Media and entertainment production - directing
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**Competency field**

<b>Competency field</b>	
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**Co-requisite units**

<b>Co-requisite units</b>		