DRAMA
Access 2

Second edition – published August 1999

SCOTTISH
QUALIFICATIONS
AUTHORITY

NOTE OF CHANGES TO ACCESS 2 ARRANGEMENTS
SECOND EDITION - PUBLISHED SUMMER 1999

CLUSTER TITLE: Drama (Access 2)

CLUSTER NUMBER: C037 08

National Cluster Specification

Cluster Details   Core skills statements inserted

National Unit Specification:

All units   Minor textual changes
                         Special Needs and Core Skills statement inserted

SCOTTISH QUALIFICATIONS AUTHORITY

National Cluster

DRAMA (ACCESS 2)

CLUSTER NUMBER   C037 08

STRUCTURE

The cluster comprises three mandatory units:

D537 08	*Developing Drama Skills (Acc 2)*	*1 credit (40 hours)*
D538 08	*Using Drama Skills (Acc 2)*	*1 credit (40 hours)*
D539 08	*Presenting Drama (Acc 2)*	*1 credit (40 hours)*

The structure provides progression. The units have been designed to be taught sequentially to allow candidates to develop and then to use the basic skills of creative drama leading to the development of basic skills of presentation.

In common with all courses, this programme of study includes 40 hours over and above the 120 hours for the component units. This is for induction, extending the range of learning and teaching approaches, support, consolidation and integration of learning. This time is an important element of the programme of study and advice on its use is included in the cluster details.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

National Cluster: general information (cont)

CLUSTER   Drama (Access 2)

CORE SKILLS

This cluster gives automatic certification of the following:

Complete core skills for the cluster	Problem Solving	Acc 2
	Working with Others	Acc 2
Additional core skills components for the cluster	Oral Communication	Acc 2

For information about the automatic certification of core skills for any individual unit in this cluster, please refer to the general information section at the beginning of the unit.

National Cluster: details

CLUSTER   Drama (Access 2)

RATIONALE

This Access 2 cluster will provide a very supported drama environment in which to explore relationships through drama. The units offer opportunities for candidates to acquire creative drama skills, to use these skills to explore dramatic situations, to experience theatrical effects and to develop basic presentation skills which may be transferred to other areas of the curriculum.

Drama (Access 2) is an excellent medium for personal and social development. The subject's links with personal growth have long been acknowledged. Drama methodology is founded on the development of a fuller understanding and awareness of self and others, and on the promotion of personal and interpersonal skills in communication, co-operation and relationships. These relationships may be between people, between people and ideas or between people and the environment. At the level of Access 2, these relationships should, when possible, be relevant to the past, present and future lives of the individual candidates within any teaching group.

The exploration of relationships is undertaken mainly through the practical process of 'acting out' which incorporates self-expression through language and/or movement. The unit *Developing Drama Skills (Acc 2)* will involve candidates in developing a variety of basic drama skills to equip them with the drama tools necessary to explore dramatic situations. Candidates will learn how to express ideas in response to a range of dramatic stimuli as they develop these basic drama skills.

The unit *Using Drama Skills (Acc 2)* further develops the skills acquired in the unit *Developing Drama Skills (Acc 2)* by using them to explore a range of both everyday and fantasy dramatic situations. The contexts for dramatic situations can be chosen according to the personal, social and vocational needs and interests of the individual candidates within any teaching group. In addition to the continuing practical emphasis on exploration and self-expression, this unit includes an introduction to the use of theatre effects and technology as stimuli for creative drama work.

The introduction to theatre is continued in the unit *Presenting Drama (Acc 2).* This unit allows candidates to integrate and consolidate the skills, knowledge and understanding acquired in the other two units. Candidates will develop and apply basic acting and technical skills in order to rehearse and perform short, simple drama presentations. These presentations are likely to be devised from pieces of improvised (unscripted) drama.

Integral to all units is the process of review and evaluation. Candidates will learn how to review their work in terms of personal enjoyment and what has been learned, and to evaluate, at a basic level, the quality of their own work.

Experience of live theatrical performance will enrich this programme of study. It will provide a social and cultural context in which candidates can further develop their knowledge and understanding of how meaning can be communicated through the practice of theatre.

CLUSTER Drama (Access 2)

AIM

The aim of this cluster is to advance the candidate's general education through the provision of a range of drama experiences within a very supported learning environment that will develop important skills and areas of specific drama knowledge. The programme of study seeks to provide opportunities for candidates to:

- explore relationships, social attitudes and issues
- explore and use language and/or movement, and theatre as a means of expression and communication
- develop basic drama skills and contribute to simple presentations
- develop skills of co-operation, concentration and problem-solving
- experience the use of theatrical effects and technology
- foster interest in and knowledge of theatrical performance.

CONTENT

A glossary of terms is provided in the Appendix. Candidates will investigate a wide range of dramatic stimuli using a variety of contexts in which to develop basic drama skills. These contexts may be provided by the teacher/lecturer, the candidates themselves or may be in response to activities within other areas of the candidates' curriculum. There should be scope for drama activities relating to activities elsewhere in the candidates' programme.

Undertaking the units as a coherent whole offers a number of benefits:

- together, the component units offer opportunities for delivery as a coherent, integrated, holistic experience
- balance and breadth of candidates' experiences and learning will be promoted
- both specific and core skills may be explored and developed
- practical/applied activity may be integrated
- skills and abilities developed through integrated activity support learning as a whole
- candidates' abilities to sustain effort and concentration, come to conclusions, make decisions, complete a process and evaluate their work are developed.

The three units focus essentially on group activities and skills of teamwork. In the event of a centre presenting a single candidate, arrangements will have to be made to enable that candidate to work with individuals drawn from other teaching groups. These may be candidates working at the level of Access 3 or candidates who are doing uncertificated drama work.

Language, movement and theatre are the means of expression and communication in drama. Dramatic stimuli, given to or provided by candidates, are the starting points for ideas for pieces of drama. The ideas may be investigated through a mixture of discussion and practical exploration using drama.

National Cluster: details (cont)

CLUSTER   Drama (Access 2)

Language

In the Drama (Access 2) cluster, the term 'language' should be interpreted in its fullest sense. It may mean spoken language but may refer also to the normal mode of communication used by individual candidates. Language will be used most frequently in a variety of interactive situations both real and imagined. Language will be used also to record certain information, such as a description of a dramatic role, and to review and evaluate the experience of participating in creative drama activities. A variety of activities in both *Developing Drama Skills (Acc 2)* and *Using Drama Skills (Acc 2)* will provide opportunities for candidates to generate their own language in improvisation and role play situations.

At the level of Access 2 candidates should be encouraged to use language imaginatively and should begin to develop awareness of the need to select language which is appropriate to purpose. The purpose may be a dramatic one, such as improvising or acting out a role, or may be a non-dramatic one, such as exchanging ideas with other candidates in order to reach a decision.

Movement

In the Drama (Access 2) cluster, the term 'movement' should be interpreted in its fullest sense. Movement means all forms of physical expression which do not involve the voice. These include facial expression, gesture, body language, posture, manner and style of moving about and quality of movement. Most candidates are capable of some form of movement to a greater or lesser degree. Movement is used in drama in a variety of ways to explore, express and communicate ideas, emotions and relationships. Improvised movement provides opportunities for personal response to a given stimulus while rehearsed movement may develop candidates' own ideas or involve more stylised forms of dramatic movement such as mime or dance drama.

At the level of Access 2 candidates should be encouraged to use movement imaginatively and begin to develop awareness of the need to select movement which is appropriate to purpose.

Theatre

In the Drama (Access 2) cluster, 'theatre' should be interpreted at a simple level. 'Theatre' is the communication of ideas to others in one or more drama forms. Initially, this may mean that one or more candidates present work and one or more candidates and/or the teacher/lecturer observe. As candidates develop more confidence and acquire more drama skills, they should become more aware of the acting skills necessary to communicate with an audience and the use of basic theatrical effects to enhance a presentation.

National Cluster: details (cont)

CLUSTER   Drama (Access 2)

Dramatic stimuli

A range of visual, aural and tactile dramatic stimuli should be used. It may be possible to offer the same stimuli in more than one form. For example, if the stimulus was 'an old tramp' this could be conveyed through a photograph or picture, or through a verbal description on tape or relayed live by the teacher/lecturer, or through appropriate items of costume which could be felt as well as seen.

Visual stimuli may include objects, photographs, pictures, appropriate newspaper cuttings (mainly headlines and pictures), postcards, greeting cards, storyboards, script snippets, items of set or costume, lighting effects.

Aural stimuli may include recorded or live sound effects, music, taped conversations or script snippets, descriptions of characters or dramatic situations (eg, four people trapped in a lift which breaks down) or an outline of a story or objects or candidates relating their own experiences.

Tactile stimuli may include objects, items of set or props, items of costume.

Developing Drama Skills (Acc 2)

This unit should provide a wide range of opportunities for candidates to experience drama within a very supported learning environment. These drama experiences should allow candidates to develop basic skills of creative drama (drama which candidates create themselves as opposed to working from a script) and encourage the expression of ideas in response to a range of dramatic stimuli. Initially these experiences may comprise warm-up activities and short tasks designed to foster trust, co-operation and team-building in the group and to encourage the development of a specific drama skill. As the unit progresses it is expected that each candidate should be supported and challenged to progress in terms of level of engagement and level of achievement within each drama task. It is recommended that the delivery of this unit should be structured as a series of short-term drama tasks which provide candidates with a range of learning experiences, dramatic contexts (the issue, topic, theme or situation on which the drama is based and the purpose of the activity) and creative drama activities.

All candidates should be taught the creative drama processes of responding to stimuli and acting out. Within these broad activities, individual candidates should be able to explore the drama using the most appropriate mode(s) of expression. For some candidates this may be a combination of language and movement while for others, it may be entirely language or entirely movement.

National Cluster: details (cont)

CLUSTER Drama (Access 2)

Activities

All candidates should have the opportunity to participate in as wide a range of drama activities as possible. According to the individual needs of the candidates these activities may include:

- storymaking
- dramatisation
- improvisation
- role play
- creative movement
- mime
- dance drama.

For advice on how to adapt some of these activities for specific learner needs, please refer to the advice on Learning and Teaching in the unit specification. In addition to these activities, candidates should be introduced to the process of review and evaluation. They should become aware of the purpose of this process and should develop the basic skills necessary within a very supporting evaluation framework provided by the teacher/lecturer.

Contexts

The choice of contexts for drama work is at the discretion of the centre. Candidates should be challenged to operate in a variety of appropriate contexts which may be selected according to the needs, interests and abilities of candidates and the requirements of the activity itself. For further advice on selecting contexts, please refer to the section on Learning and Teaching.

Using Drama Skills (Acc 2)

This unit should offer progression from *Developing Drama Skills (Acc 2)* and should continue to provide a very supported learning environment. Candidates should be using and further developing their creative drama skills to devise pieces of drama in order to explore a variety of dramatic situations. These pieces of drama may be straightforward in structure and short in length especially at the beginning of the unit. However the drama tasks in this unit should be more challenging to each candidate than those for the unit *Developing Drama Skills (Acc 2)*. In this unit, there should be a progression from the teacher/lecturer providing most of the structure for the drama to the candidates learning how to do this for themselves, as far as possible.

Candidates should be taught how to devise drama in terms of creating a storyline/action and exploring and selecting an appropriate structure. Candidates should be aware of the basic structural requirements for a storyline which for some may be a beginning, a middle and an end, but there should be opportunities for candidates to learn about and to use structural devices such as flashbacks (events in the past), monologues (solo speeches) and tableaux (freeze frame or frozen pictures).

National Cluster: details (cont)

CLUSTER   Drama (Access 2)

Candidates should investigate dramatically both everyday, 'real life' situations and fantasy situations such as 'being in space' or 'getting shipwrecked'. Socio drama and simulation are activities which should be used widely in this unit. Socio drama focuses on the exploration of a social issue or topic such as 'bullying' or 'going on a first date'. Simulation provides a framework for role play in which the candidates act out a situation trying to recreate real life as accurately as possible. For example, 'going on a first date' might involve the simulation of a meal in a restaurant. Candidates would try to set up the drama space to represent a real restaurant and would adopt realistic roles such as manager, chef, waiter, boyfriend, girlfriend, other diners.

In addition, candidates should develop characterisation skills in order to portray characters. Initially these characters may be stereotypes (larger than life, one-dimensional characters) but there should be opportunities for candidates to learn how to develop more believable, everyday characters too. Although for many candidates characterisation skills will involve the use of both voice and movement, it should be remembered that some candidates may be suited to portraying character in movement terms only or exclusively through the use of voice and language. Whichever forms of expression are used the candidate should make an obvious attempt to change habitual styles of voice and/or movement to portray different characters.

The range of stimuli used in this unit should include theatrical effects. These effects should be used to create a dramatic environment for the candidates to explore.

Candidates should explore the use of theatre resources to enhance the acting out of pieces of drama. Theatrical effects such as pieces of basic set, lighting effects and sound effects should be provided to allow candidates to experiment with and experience their use. Resources such as props and costume should be available to allow candidates to make appropriate selections to enhance their characterisation.

Activities

In addition to the activities outlined for the unit *Developing Drama Skills (Acc 2),* there should be a focus on characterisation work, socio drama and simulation of everyday situations. All candidates should have the opportunity to participate in as wide a range of drama activities as possible. According to the individual needs of the candidates these activities may include:

- characterisation
- socio drama
- simulation as a framework for role play
- storymaking
- playmaking
- dramatisation
- improvisation
- role play
- creative movement
- mime
- dance drama.

For advice on how to adapt some of these activities for specific candidate needs, please refer to the advice on Learning and Teaching in the unit specification.

National Cluster: details (cont)

CLUSTER   Drama (Access 2)

Presenting Drama (Acc 2)

This unit should provide opportunities for candidates to participate in one or more straightforward, short drama presentations within a very supported learning environment. These presentations are likely to be the result of improvised drama and should allow candidates to develop basic skills of acting and a few basic technical skills.

At its most informal level, 'presenting' will involve a group of candidates presenting their drama in their working space while others sit around and watch from their own working spaces. This level becomes more sophisticated when the teacher/lecturer designates an acting area in which each group will present and an audience area where the other candidates will arrange seats. Initially, there need be little use of technical effects in order for candidates to focus on their presentation skills. For the purposes of this unit, presentation skills will include the following:

- use of voice and/or movement to communicate meaning to an audience
- awareness of use of acting space in relationship to audience
- use of voice and/or movement to portray a character to an audience
- ability to sustain a character throughout a short presentation.

As the candidates begin to develop their individual presentation skills, more technical skills should be introduced. These may be in the areas of sound, lighting, costume, make-up, props and set. For this level these skills may be very basic such as creating a live sound effect, operating a tape recorder/cassette player, selecting costumes for the group, using simple controls or a dimmer board to operate stage lighting or devising a set using available classroom/studio resources. It is likely that the technical options will be decided by the drama environment and available resources. For advice on individual technical skills, please refer to the advice on Learning and Teaching given in the unit specification.

The content of presentations is at the discretion of the centre and should provide a realistic challenge to all candidates in terms of language and interpretation, acting skills and technical skills. A thematic approach may be taken or the content may relate to work being undertaken in another area of the curriculum. For advice on integration, please refer to the section on Learning and Teaching. Candidates may, with support from the teacher/lecturer, decide on one or more issues, themes or topics on which to devise short presentations. It is recommended that candidates should be involved in two or more presentations in this unit to allow a variety of activities and that content incorporate a series of short tasks which do not require sustained concentration to any great extent. A short presentation will require less rehearsal time. Also it is likely that candidates will present in small groups rather than as a whole class.

Candidates should evaluate both the process and product of presentation. Usually candidates will present to other candidates in the same teaching group and an invited audience is not mandatory for any presentation in this unit. However, where appropriate, it is at the discretion of the teacher/lecturer to invite an appropriate audience who will help to provide a positive performance experience for the candidates. This may be a very small audience and may comprise for example another teaching group, other teachers/lecturers, friends, parents.

National Cluster: details (cont)

CLUSTER   Drama (Access 2)

Experience of live theatrical performance will enrich this unit. Obviously it will be important to choose a piece of theatre which can be interpreted at different levels both visually and aurally to take account of a range of receptive abilities (eg, hearing impaired or partially sighted candidates) and a range of social maturity.

ASSESSMENT

Access differs from other levels in that there is no external assessment. However a cluster provides opportunities for sustained and progressive learning and for more broadly-based integration of knowledge and skills than is possible in discrete units.

Candidates should be aware of assessment criteria and instruments. It is anticipated that ongoing assessment will take place, informing and supporting candidates. Holistic approaches to assessment should be adopted. A variety of approaches to assessment may be appropriate. Details of assessment are provided in the unit specification. Candidates will prepare for the outcomes of each unit, which will evolve through learning and teaching activities across the units.

APPROACHES TO LEARNING AND TEACHING

General Advice

The design of the cluster will enable candidates to work alongside others operating at Access 3 level, affording them opportunities to progress beyond those outcomes which can be achieved while undertaking Drama (Access 2).

Integration

It will be important to create and foster opportunities for integration within the overall curriculum of the candidates. When appropriate, the dramatic situations which the candidates explore may be related to contexts in other programmes of study so that drama work can relate to, help to inform or prepare candidates for work in other subject areas. For example, candidates might use role play and improvisation to act out going on a trip to a leisure or shopping centre in preparation for a real outing. Simulation will provide a valuable learning experience for candidates. Drama activities could also provide a stimulus or context for further language and communication work or creative and aesthetic work in other areas of the curriculum. Also, at a more formalised level, there may be opportunities for joint projects in areas such as Environmental and Community Studies where candidates may wish to use drama to explore a local environmental issue which they are currently investigating in another class, or in areas such as the Expressive Arts to devise a multimedia presentation at a basic level.

CLUSTER   Drama (Access 2)

Drama work will have most value if candidates are encouraged to integrate their dramatic experiences into their own past, present and possible future experiences. Where appropriate it will be important to ensure that candidates are aware of the relevance of drama activities and contexts to their own lives. One strategy to help achieve this will be to provide increasing opportunities for candidates to contribute to the selecting of contexts for drama activities. It should be remembered that not all drama contexts need to be directly related to everyday situations to encourage skills for future independent living. For example, being lost in space or stranded on a desert island, can teach the skills of co-operation, decision-making and teamwork just as effectively as a more realistic situation. It will be important to include some fantasy-type situations both to extend candidates' imaginations and to reflect the kind of science fiction and futuristic storylines in much popular fiction television programmes and films/videos which may be of interest to some of the candidates.

The units of Drama (Access 2) are likely to be taught sequentially. The unit *Presenting Drama (Acc 2)* should allow candidates to integrate and consolidate knowledge, understanding and skills which they acquired in the previous two units.

Methodology

All the units should, in the main, comprise practical work and discussion. Whenever possible candidates should be learning through a problem-solving approach but a combination of exposition and demonstration may be necessary to teach certain technical skills.

Group work should be the main methodology, but a variety of groupings such as pair work, small groups, large groups and whole class may be used. The third unit, *Presenting Drama (Acc 2),* will provide some individual tasks for candidates related to creating theatre effects. Although candidates at this level will require a lot of support, it will be important to introduce opportunities for candidates to take increasing responsibility for their own learning within a very supported learning environment.

Candidates should have the opportunity for frequent and supported discussion with other candidates and the teacher/lecturer in order to comment on the work undertaken. These comments should relate to personal enjoyment, what has been learned and opinion on the quality of own work. 'Discussion' is interpreted as meaning an exchange of ideas using modes of communication appropriate to the individual candidates.

CREATING AND MAINTAINING A VERY SUPPORTED LEARNING ENVIRONMENT FOR DRAMA

The three main features of a very supported learning environment for drama will be the high level of teacher/lecturer support given to individual candidates, the mutually supportive relationships within the teaching group and the basic nature of the drama tasks. As candidates progress through the sequence of Drama units at Access 2, there should be opportunities for individual progression in terms of making decisions, working with less teacher/lecturer input and using specific drama skills.

National Cluster: details (cont)

CLUSTER Drama (Access 2)

The teacher/lecturer should ensure that each candidate is given the amount of support necessary to allow him or her to reach full potential in drama. This will mean differentiating in the level and kind of support that each candidate needs. Support includes:

- giving personal encouragement to build confidence - some candidates may have difficulty relating to a peer group or may be very inhibited about expressing themselves in a drama activity
- preparing candidates to respond fully to stimulus offered - some candidates may need the teacher/lecturer to talk to them individually about the stimulus before they can respond in a group
- fostering skills of discussion/exchange of ideas
- teaching co-operation and compromise
- being a catalyst in group decision-making - the teacher/lecturer will need to teach the skills of group decision-making in terms of the criteria for choosing one idea over another (eg, choosing an idea that means there would be enough parts for everyone to play) and the need for compromise sometimes by individuals in the group
- providing help in structuring the drama - the candidates will need to be taught how to structure drama in a way which provides a logical progression of dramatic ideas in terms of time, place, people, etc
- suggesting possibilities to extend the drama - candidates may need to be encouraged to explore a dramatic situation further by suggestions from the teacher/lecturer on the lines of 'what if...?': (At this level some candidates arrive at an end point too quickly for effective learning because they have not fully understood the instructions or have responded to the stimulus in a very superficial way.)
- giving individual guidance on how to develop a role or character or on how to create a theatrical effect
- demonstrating specific drama or technical skills – eg, how to open a door in mime, how to dub music on to a tape
- helping individual candidates to discover what they **can** do in drama
- assisting candidates in finding, selecting and using drama resources
- promoting the ongoing evaluation during drama activities - candidates will require to be taught how to evaluate as an integral part of drama work therefore they will need to know the sorts of questions which they should be asking themselves - initially the teacher/lecturer will need to ask these questions
- helping candidates to reflect on and evaluate their experiences - this is likely to be done through a set of appropriate supportive questions.

Advice and support will be given on an individual basis according to personal needs, possibly to groupings of candidates and/or as general guidance to a whole class.

The relationships within the group will be critical to creating an atmosphere of trust where candidates are not afraid to take risks or to express personal feelings. It will be important to create and maintain a climate of trust, concentration, co-operation and team-building. Staff may wish to use warm-up activities for this purpose, however as the candidates progress these activities should not be complete in themselves but should be preparatory to the main drama activities.

National Cluster: details (cont)

CLUSTER Drama (Access 2)

Differentiation

There will be diverse individual needs among the candidates within the Drama (Access 2) programme. The teacher/lecturer will need to ensure that a range of differentiation strategies are employed to cater for all personal, social and vocational needs, abilities and interests. Candidates should not take a passive role in an essentially active drama activity. Either there needs to be an alternative activity for those candidates or an adapted task to allow the candidates to take part in the same activity.

Differentiation strategies may be used in the areas of:

- advice and support - in terms of level
- task - in terms of nature of task, timescale, dramatic context, expected level of engagement, expected level of achievement
- choice of stimuli - both learning materials and resources in terms of complexity and the media or forms in which they are offered
- groupings - dependent on the situation, any one or more of the following criteria may be used for selecting groups: social needs, vocational needs, personal interest, preferred learning style, usual mode of communication, concentration span, critical thinking ability, physical ability, level of maturity, dramatic ability, ability to work in a group, level of teacher/lecturer input required
- role or character - in terms of complexity and function within the drama
- negotiated personal targets - in terms of drama skills, core skills and personal skills, level of attainment, pace of learning and means by which to achieve targets.

Preparation for Assessment

Formative assessment should operate as an integral part of the learning and teaching in all units. It will include assessment of the candidate's work by the candidate, by the teacher/lecturer and by other members of the group. This can be achieved, in the main, through discussion, individual tutorials and observation of the candidate's work supported by checklists.

For each unit, candidates should retain materials generated as an integral part of practical activities in a folio. At the level of Access 2 these materials will not be lengthy and a pro-forma may be provided by the teacher/lecturer. All individual candidate work such as plans, notes, lists, drawings, role cards, character descriptions, scenarios, photographs and audio or video tapes should be retained in the candidate's folio as supporting evidence to assist in the assessment of the unit.

Time should be allocated for giving extra support to candidates who are particularly challenged by one or more of the performance criteria. All candidates should have the opportunity for improving on any area of weakness through strategies such as extra practice in individual skills and revising or redrafting of written, word processed or taped work.

National Cluster: details (cont)

CLUSTER   Drama (Access 2)

SPECIAL NEEDS

This specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

SUBJECT GUIDES

A Subject Guide to accompany the Arrangements documents has been produced by the Higher Still Development Unit (HSDU) in partnership with the Scottish Consultative Council on the Curriculum (SCCC) and Scottish Further Education Unit (SFEU). The Guide provides further advice and information about:

- support materials for each cluster
- learning and teaching approaches in addition to the information provided in the Arrangements document
- assessment
- ensuring appropriate access for candidates with special educational needs

The Subject Guide is intended to support the information contained in the Arrangements document. The SQA Arrangements documents contain the standards against which candidates are assessed.

SCOTTISH QUALIFICATIONS AUTHORITY

National Unit Specification: general information

UNIT	Developing Drama Skills (Access 2)
NUMBER	D537 08
CLUSTER	Drama (Access 2)

SUMMARY

The purpose of this unit is to provide experiences in drama which will develop creative drama skills and encourage candidates to express ideas in response to a range of dramatic stimuli.

OUTCOMES

1   Participate with others in creative drama activities.
2   Express ideas and emotions in drama activities.
3   Use space and other drama resources in drama activities.
4   Review and evaluate the experience of participating in creative drama activities.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 2.

National Unit Specification: general information (cont)

UNIT   Developing Drama Skills (Access 2)

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit	Problem Solving	Acc 2
	Working with Others	Acc 2
Additional core skills components for the unit	Oral Communication	Acc 2

National Unit Specification: statement of standards

UNIT   Developing Drama Skills (Access 2)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

Note on range for the unit
Drama activities: **two** different drama activities.

OUTCOME 1

Participate with others in creative drama activities.

Performance criteria
(a)   Responds positively in terms of co-operating with others participating in the creative drama activities.
(b)   Offers appropriate ideas for development in response to dramatic stimuli.

OUTCOME 2

Express ideas and emotions in drama activities.

Performance criteria
(a)   Expresses ideas which are appropriate to the simple roles adopted in terms of register, style, movement and gesture.
(b)   Expresses ideas which are appropriate to the dramatic situation.
(c)   Expresses emotions clearly in terms of feelings and attitudes appropriate to each role and dramatic situation.

OUTCOME 3

Use space and other drama resources in drama activities.

Performance criteria
(a)   Uses available resources effectively in terms of the dramatic activity and the needs of others.
(b)   Uses available resources appropriately in terms of the roles adopted.

National Unit Specification: statement of standards (cont)

UNIT　　　　　Developing Drama Skills (Access 2)

OUTCOME 4

Review and evaluate the experience of participating in creative drama activities.

Performance criteria
(a)　　Reviews with support, the experience of participating in the drama, in order to identify effectively extent of personal enjoyment and to identify accurately knowledge gained.
(b)　　Evaluates accurately, and with support, strengths and any weaknesses of own contribution to creative drama activities.

Evidence requirements for the unit
Evidence for all outcomes and performance criteria should be gathered from at least **two** different drama activities selected from improvisation, storymaking, playmaking, role play, dramatisation, characterisation, creative movement, mime or dance drama.

For Outcomes, 1, 2 and 3 a summative observational checklist should be completed by the teacher/lecturer. This checklist should record performance evidence of the candidate's achievement for all the performance criteria. Any supporting written, word processed, taped or graphic evidence should be retained as part of or integrated into an individual candidate profile which may be on disk, on tape or on paper.

For Outcome 4, oral and/or written evidence of the evaluation should be recorded which demonstrates the candidate's achievement of both the performance criteria.

National Unit Specification: support notes

UNIT   Developing Drama Skills (Access 2)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 40 hours.

See Appendix for glossary of terms.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

This unit should provide a wide range of opportunities for candidates to experience drama within a very supported learning environment. These drama experiences should allow candidates to develop basic skills of creative drama and encourage the expression of ideas in response to a range of dramatic stimuli.

For further details about the content to be covered in this unit, please refer to the Content section of the National Cluster details.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

When this unit is taught as part of the cluster Drama (Access 2), reference should be made to the general advice which includes guidance on integration and methodology, given in Approaches to Learning and Teaching.

Most of this unit should comprise practical work and discussion. The focus of the unit is on the development of a range of basic drama skills necessary to investigate dramatic stimuli and to act out dramatic situations.

Sequence of learning

The process of creative drama is not linear but involves a cycle of learning and certain stages of the process may be repeated several times. For example, candidates may return to further investigating stimuli once they have acted out an initial storyline and appropriately chosen warm-up activities may introduce each drama activity. A possible sequence of teaching could include:

- introductory activities - including a discussion of the nature and purpose of the unit and group-forming activities so as to foster trust, co-operation, mutual support within the peer group and the basic skills to evaluate the work of others
- warm-up activities - to help to focus concentration, warm up the voice and/or the body, promote relaxation and to prepare the candidates for the activity which is to follow
- responding to stimuli - including photographs, pictures, maps, objects, newspaper headlines or short clippings, music, sound effects and candidates' own experiences outside the centre or from other areas of their curriculum
- development of specific drama skills - this may be related to specific language/movement/ expressive skills, for example role play, or related to the skills necessary for a particular drama activity, eg, storymaking or using resources
- exploration of one or more short and simple dramatic situation(s)/context(s) - candidates will develop and use creative drama skills during this exploration

National Unit Specification: support notes (cont)

UNIT Developing Drama Skills (Access 2)

- review and evaluation - including helping candidates to integrate their drama experiences within a wider personal, social or vocational context, and learning how to reflect on enjoyment, what has been learned and quality of own work.

Adapting Activities for Learning Needs

Storymaking, playmaking, dramatisation, improvisation, role play and characterisation may be carried out using language or movement or a combination which makes these activities flexible for adaptation to individual needs.

Creative movement, mime and dance drama are clearly movement-based activities. Dance drama may be undertaken by candidates with minimal movement capability. Candidates may respond to the music using only head and/or hand movements and this can be sufficient to communicate a dramatic meaning and/or to keep time to the music and/or to be able to feel part of and contribute to a whole-class dance drama. Similarly creative movement may be adapted for minimal physical capability. However, as candidates with maximum movement potential will have far more possibility of expression and range of movement, they are likely to gain more satisfaction from any sustained movement work. Those with limited movement may be challenged and satisfied for a short time but the teacher/lecturer should ensure that there are appropriate extension activities for these candidates, such as interpreting the dance drama music through an alternative mode of expression.

Although most candidates will be able to engage in some degree of mime work, effective mime demands a high level of co-ordination, control and precision. For many candidates, it will not be the quality of the mime work that is of most value but simply the experience of using mime as an alternative form of communication and as a means to further develop general skills of physical expression.

Candidates with limited movement will benefit from teacher/lecturer support to help them to discover their full potential for movement. The emphasis should be on discovering what the candidate **can** do rather than on making allowances for what they cannot do.

For example, candidates with limited movement can often change their body language, use of gesture and facial expression to create different characters, moods and attitudes. Initially using stereotype characters, such as those found in melodrama, can help candidates to relax and enjoy the fun side of movement work. Plenty of encouragement may be needed to help candidates who feel inhibited about physical expression.

Naturally, movement work will be very important to candidates who are gifted in this area and may have poor spoken language skills and/or problems with articulation.

National Unit Specification: support notes (cont)

UNIT   Developing Drama Skills (Access 2)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of each of the four outcomes.

Teachers/lecturers may select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidate's work.

The suggested assessment instruments for the unit *Developing Drama Skills (Acc 2)* are practical exercises involving the direct observation of a candidate's practical work by the teacher/lecturer recorded using a checklist with any supporting evidence which has been generated as an integral part of the practical work. It should not be necessary to devise specific activities for assessment purposes. An approach of continuous assessment should be used to reflect achievement in classwork.

Outcome 1   Participate with others in creative drama activities.
Outcome 2   Express ideas and emotions in drama activities.
Outcome 3   Use space and other drama resources in drama activities.

These outcomes should be assessed continuously over a period of time, although for assessment purposes the candidate must demonstrate each performance criterion on two occasions each related to a different drama activity. Teachers/lecturers may wish to maintain a series of checklists, recording candidate performance.

At the end of the unit, a summative observational checklist should be completed by the teacher/lecturer for each candidate. The checklist records attainment of the outcomes and each of the performance criteria on two occasions. In addition to the checklist there should be supporting evidence which may include a basic description of a simple dramatic role in terms of name, age and the purpose or function of the role in the drama - that is, what the person had to do. The role description may be pre-formatted for the candidate on paper, disk or tape so that the candidate has a structure in which to record brief responses. Also included may be a pre-formatted plan to record how space and other drama resources were used. All evidence should be retained in an individual candidate's folio.

Outcome 4   Review and evaluate the experience of participating in creative drama activities.

The evidence for this outcome should be generated as an integral part of the creative drama process. The suggested instrument of assessment is a set of questions requiring short answers which provide a high level of support for the candidate. These questions may be asked on paper, on tape or through a tutorial with the candidate and the required response should be fairly brief. The answers should be retained in the individual candidate's folio.

Completed Drama Skills folio

The completed folio for the unit *Developing Drama Skills (Acc 2)* will be subject to moderation.

National Unit Specification: support notes (cont)

UNIT   Developing Drama Skills (Access 2)

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

National Unit Specification: general information

UNIT   Using Drama Skills (Access 2)

NUMBER   D538 08

CLUSTER   Drama (Access 2)

SUMMARY

The purpose of this unit is to provide progression from the unit *Developing Drama Skills (Acc 2)* by using creative drama skills to explore more challenging dramatic contexts and by introducing the use of theatrical effects.

OUTCOMES

1   Participate with others in using drama skills to explore dramatic situation.
2   Use drama skills to explore dramatic situations.
3   Portray character in acting out dramatic situations.
4   Review and evaluate the experience of using drama skills to explore dramatic situations.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 2.

UNIT   Using Drama Skills (Access 2)

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit	Problem Solving	Acc 2
	Working with Others	Acc 2
Additional core skills components for the unit	Oral Communication	Acc 2

National Unit Specification: statement of standards

UNIT   Using Drama Skills (Access 2)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

Note on range for the unit
Dramatic situations: **two** different dramatic situations.

OUTCOME 1

Participate with others in using drama skills to explore dramatic situations.

Performance criteria
(a) Responds positively in terms of co-operating with others using drama skills to explore dramatic situations.
(b) Offers appropriate ideas in response to dramatic and theatrical stimuli.

OUTCOME 2

Use drama skills to explore dramatic situations.

Performance criteria
(a) Uses a drama form and simple structure which is appropriate to the exploration and development of the drama.
(b) Adopts roles which are useful to the exploration and development of the drama.

OUTCOME 3

Portray character in acting out dramatic situations.

Performance criteria
(a) Expresses ideas in a manner appropriate to character and dramatic situation.
(b) Uses pieces of basic costume and personal props appropriately for the characterisation.

National Unit Specification: statement of standards (cont)

UNIT   Using Drama Skills (Access 2)

OUTCOME 4

Review and evaluate the experience of using drama skills to explore dramatic situations.

Performance criteria
(a) Reviews, with support, the experience of using drama skills to explore dramatic situations in order to identify effectively extent of personal enjoyment and to identify accurately knowledge gained.
(b) Evaluates accurately, with support, strengths and any weaknesses of own contribution to exploring dramatic situations.

Evidence requirements for the unit
Candidates are required to demonstrate each outcome and its performance criteria within **two** different dramatic situations. Dramatic situations have no parameters and may be defined as any issue, topic, theme, event or incident which provide a situation for candidates to explore using drama skills.

For Outcomes 1, 2 and 3, evidence should be recorded using a summative observational checklist completed by the teacher/lecturer. This checklist should record performance evidence of the candidate's achievement for all the performance criteria. Any supporting written, word processed, taped or graphic evidence should be retained as part of or integrated into an individual candidate profile which may be on disk, on tape or on paper.

For Outcome 4, oral and/or written evidence of the evaluation should be recorded, which demonstrate the candidate's achievement of both the performance criteria.

National Unit Specification: support notes

UNIT   Using Drama Skills (Access 2)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 40 hours.

See Appendix for glossary of terms.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

In this unit candidates will use creative drama skills to explore a range of both everyday and fantasy situations. They will learn how to develop a structured approach to devising drama and will be introduced to the use of theatrical effects.

For further details about the content to be covered in this unit, please refer to the Content section of the National Cluster details.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

When this unit is taught as part of Drama (Access 2), reference should be made to the general advice which includes guidance on integration and methodology, given in Approaches to Learning and Teaching.

The main emphasis of this unit should be placed on the development of 'devising skills' (the specific skills required to make up own drama in terms of content, form and structure), the exploration of dramatic situations and the exploration of the use of theatrical effects.

Some of the dramatic situations explored should have a focus on everyday social situations, such as a party, which could bring in social issues such as noise level, behaviour at the party and relationships, and perhaps even the dangers of alcohol or drugs. Candidates should be invited to think of social contexts which it would be useful and interesting for them to explore through drama. Candidates should have the opportunity to explore situations using a variety of dramatic forms and structures (see Content section of the National Cluster details and Glossary for further information).

Most of the unit should comprise practical work and discussion. However, exposition and demonstration will make an important contribution when candidates are learning how to create simple theatrical effects.

It will be important to establish the safety guidelines for work in this unit to ensure that candidates can apply them at all times.

The range of approaches could be enhanced by a theatre visit(s) to appreciate theatrical performance and to see backstage in a theatre. It will be important to allow teaching time for preparation and follow-up activities.

National Unit Specification: support notes (cont)

UNIT   Using Drama Skills (Access 2)

Sequence of learning

The process of using drama skills to explore dramatic situations is not linear but involves a cycle of learning and certain stages of the process may be repeated several times. For example, candidates may return to further investigating a situation once they have acted out an initial devised scene and appropriately chosen warm-up activities may introduce each dramatic situation. A possible sequence of teaching could include:

- introductory activities - including a discussion of the nature and purpose of the unit and group-forming activities so as to foster trust, co-operation, mutual support within the peer group and the basic skills to evaluate the work of others
- warm-up activities - to help to focus concentration, warm up the voice and/or the body, promote relaxation and to prepare the candidates for the activity which is to follow
- responding to stimuli - including photographs, pictures, maps, objects, newspaper headlines or short clippings, music, sound effects, candidates' own experiences outside centre or from other areas of their curriculum and theatrical effects
- exploration of dramatic situation(s)/context(s) - both everyday, 'real life' and fantasy situations using creative drama skills and theatrical effects
- developing skills of devising - creating a storyline/action and exploring and selecting a suitable drama form and structure
- developing characterisation skills - acting out a character using appropriate voice and/or movement
- review and evaluation - including helping candidates to integrate their drama experiences within a wider personal, social or vocational context, and learning how to reflect on enjoyment, what has been learned and quality of own work.

Adapting Activities for Learner Needs

Socio drama, playmaking, dramatisation, improvisation, role play, simulation and characterisation may be carried out using language or movement or a combination which makes these activities flexible for adaptation to individual needs.

Creative movement, mime and dance drama are clearly movement-based activities. Dance drama may be undertaken by candidates with minimal movement capability. Candidates may respond to the music using only head and/or hand movements and this can be sufficient to communicate a dramatic meaning and/or to keep time to the music and/or to be able to feel part of and contribute to a whole-class dance drama. Similarly creative movement may be adapted for minimal physical capability. However, as candidates with maximum movement potential will have far more possibility of expression and range of movement they are likely to gain more satisfaction from any sustained movement work. Those with limited movement may be challenged and satisfied for a short time but the teacher/lecturer should ensure that there are appropriate extension activities for these candidates, such as interpreting the dance drama music through an alternative mode of expression.

Although most candidates will be able to engage in some degree of mime work, effective mime demands a high level of co-ordination, control and precision. For many candidates, it will not be the quality of the mime work that is of most value but simply the experience of using mime as an alternative form of communication and as a means to further develop general skills of physical expression.

National Unit Specification: support notes (cont)

UNIT   Using Drama Skills (Access 2)

Candidates with limited movement will benefit from teacher/lecturer support to help them to discover their full potential for movement. The emphasis should be on discovering what the candidate **can** do rather than on making allowances for what they cannot do.

For example, candidates with limited movement can often change their body language, use of gesture and facial expression to create different characters, moods and attitudes. Initially using stereotype characters, such as those found in melodrama, can help candidates to relax and enjoy the fun side of movement work. Plenty of encouragement may be needed to help candidates who feel inhibited about physical expression.

Naturally, movement work will be very important to candidates who are gifted in this area and may have poor spoken language skills and/or problems with articulation.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of each of the four outcomes.

Teachers/lecturers may select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidate's work.

The recommended means of recording assessment for this unit is a folio in which all individual candidate's work should be retained.

Outcome 1   Participate with others in using drama skills to explore dramatic situations.
Outcome 2   Use drama skills to explore dramatic situations.
Outcome 3   Portray character in acting out dramatic situations.

The suggested assessment instruments for the unit *Using Drama Skills (Acc 2)* are practical exercises involving the direct observation of the candidate's practical work by the teacher/lecturer supported by a candidate profile. This profile should contain observational checklists completed by the teacher/lecturer which records achievement of all the performance criteria for Outcomes 1-3 within two different drama activities and a log or record of work undertaken. This record may be completed partly by the teacher/lecturer and partly by the candidate. The record may be on disk and may involve the candidate in indicating the particular activities in which he/she has taken part. This may range from ticking boxes to giving a brief description of a role adopted or a character description. Maintaining the profile should be an integral part of the work in the unit. It should not be necessary to devise specific activities for assessment purposes. An approach of continuous assessment should be used to reflect achievement in classwork.

National Unit Specification: support notes (cont)

UNIT   Using Drama Skills (Access 2)

Outcome 4   Review and evaluate the experience of using drama skills to explore dramatic situations.

The suggested instrument of assessment is a set of questions requiring short answers which provide a high level of support for the candidate. The candidates should comment relevantly on the experience of using drama skills to explore dramatic situations in terms of personal enjoyment and what has been learnt. They should also make an attempt to evaluate the quality of their work. Again these questions and answers may form part of the profile and may be pre-formatted on disk for the candidate.

Completed *Using Drama Skills* profile

The completed profile for *Using Drama Skills* will be subject to moderation.

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

SCOTTISH
QUALIFICATIONS
AUTHORITY

National Unit Specification: general information

UNIT   Presenting Drama (Access 2)

NUMBER   D539 08

CLUSTER   Drama (Access 2)

SUMMARY

The purpose of this unit is to develop the drama and theatre skills necessary to present short pieces of drama to others. Candidates should develop organisational, technical and acting skills at a very basic level of competence.

OUTCOMES

1   Participate with others in drama presentation.
2   Use acting and technical skills in drama presentation.
3   Review and evaluate the experience of participating in drama presentation.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 2.

UNIT   Presenting Drama (Access 2)

CORE SKILLS

This unit gives automatic certification of the following:

Complete core skills for the unit	Problem Solving	Acc 2
	Working with Others	Acc 2
Additional core skills components for the unit	Oral Communication	Acc 2

National Unit Specification: statement of standards

UNIT   Presenting Drama (Access 2)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

Note on range for the unit
Drama presentation: at least **one** drama presentation.
Presentation skills: acting skills (performing a character), technical skills (carrying out a technical task in any of the areas of staging and design).

OUTCOME 1

Participate with others in drama presentation.

Performance criteria
(a)   Responds positively in terms of co-operating with others participating in drama presentation.
(b)   Offers ideas which are helpful to the development of the presentation.
(c)   Carries out tasks which are useful to the organisation of the presentation.

OUTCOME 2

Use acting and technical skills in drama presentation.

Performance criteria
(a)   Uses acting skills to portray effectively a straightforward or stereotype character in a drama presentation.
(b)   Carries out effectively a technical task to contribute to a drama presentation.

National Unit Specification: statement of standards (cont)

UNIT   Presenting Drama (Access 2)

OUTCOME 3

Review and evaluate the experience of participating in drama presentation.

Performance criteria
(a)   Reviews, with support, the experience of participating in at least one drama presentation in terms of personal enjoyment and tasks undertaken.
(b)   Evaluates, with support, strengths and any weaknesses in own contribution to at least one drama presentation.

Evidence requirements for the unit
Evidence should be gathered to demonstrate that the candidate has attained all the outcomes and performance criteria in at least **one** drama presentation. For Outcome 2 PC (a) the candidate should use acting skills in at least one acting role.

For Outcomes 1 and 2 a summative observational checklist should be completed by the teacher/lecturer. This checklist should record the candidate's achievement of all the performance criteria related to these outcomes. Any supporting written, word processed or taped or graphic evidence should be retained as part of or integrated into an individual candidate profile.

For Outcome 3, written, work processed or taped evidence of supported evaluation should be produced which may be integrated into a candidate profile on disk, on tape or on paper.

National Unit Specification: support notes

UNIT   Presenting Drama (Access 2)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 40 hours.

See Appendix for glossary of terms.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

This unit should provide opportunities for candidates to participate in one or more straightforward, short drama presentations within a very supported learning environment. These presentations are likely to be the result of improvised drama and should allow candidates to develop basic skills of acting and a few basic technical skills.

For further details about the content to be covered in this unit, please refer to the Content section of the National Cluster details.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

When this unit is taught as part of Drama (Access 2), reference should be made to the general advice which includes guidance on integration, methodology and differentiation given in Approaches to Learning and Teaching section in the National Cluster details.

The emphasis in this unit will be on working together as a team to present a short, simple piece of improvised drama. It is not necessary for the whole class to work as one group. It may be more manageable to have two or more smaller groups, depending on the needs of the individual candidates.

Adapting Activities for Learner Needs

Acting involves the portrayal of character and the communication of meaning to an audience. This may be done entirely through voice or movement or, more commonly, using a combination of both. However, it will be important to provide opportunities for candidates who are considerably limited in voice or movement to take on an acting role which allows them to express themselves using their usual mode of communication. This can be achieved in a variety of ways such as:

- adapting specific roles within a presentation which involves speech and movement
- creating a presentation which involves a short creative movement/mime/dance drama section and/or a voice-over/speech only section
- using a short radio play as a complete presentation
- using a creative movement programme, mime play or dance drama as a complete presentation.

All candidates should have the opportunity to perform at least one technical task for a presentation. These tasks can be in the areas of sound, lighting, set, props, costume or make-up. Some candidates may have limited co-ordination and motor skills therefore it will be important to cater for individual abilities.

National Unit Specification: support notes (cont)

UNIT   Presenting Drama (Access 2)

Tasks may include:

- sound – creating a live sound effect using voice, body or an object; recording and then playing at the appropriate time a specific sound effect(s)
- lighting – deciding on lighting effects which may be recreated either by the candidate under strict supervision or by the teacher/lecturer; operating a dimmer board
- set – devising pieces of set from basic classroom/studio resources such as chairs and tables; placing the set in the appropriate place within the acting area for the presentation; changing set for any scene changes required
- props – devising a prop using classroom/studio resources; collecting required props for presentation; taking responsibility for giving out props during the presentation
- costume – devising a costume using classroom/studio resources: selecting costume from wardrobe/costume cupboard for one or more characters: laying out costumes and helping to dress actors for the presentation
- make-up – applying a make-up for character/actor in the presentation; layout out make-up for others/teacher/lecturer to use for presentation.

Clearly the technical tasks chosen will reflect not only the individual needs within any candidate group but also the available technical resources and facilities in the centre. None of the technical areas are mandatory and teachers/lecturers may select as appropriate. If radio or video work is being done, a candidate could be assessed on their ability to operate either the recording equipment or a video camera. The unit is designed to be as flexible as possible and the technical tasks are simple but varied.

One possible sequence of learning and teaching would be:

- introductory activities - including discussion on the nature and the purpose of the unit and group-forming activities if the candidates have not worked together before this unit
- warm-up activities - to help to focus concentration, warm up the voice and/or the body, promote relaxation and to prepare the candidates for the activity to follow
- devising of presentation - either all candidates can be involved in the devising of one or more presentations or the class could be split into two groups, each of which devises a presentation. This would allow each candidate to act in a simple, short presentation which he/she helped to devise and to carry out a technical task in the other presentation. The content of any presentation is at the discretion of the centre. Candidates should be involved in the choice of issue, theme or topic. The presentation is likely to be the result of improvised drama
- allocation of individual tasks - candidates should opt to take on at least one acting role and to carry out at least one technical task in at least one presentation
- rehearsal period - creating and practising the implementation of simple theatrical effects and developing the portrayal of character
- presentation - candidates may have the experience of presenting to a suitable audience. This will add a sense of theatrical occasion and will give the candidates a meaningful end product and target for this unit
- review session - it may be beneficial to have a group discussion in order that candidates can informally comment on and evaluate their presentation. This discussion may be video or audio-taped as supporting evidence for assessment. Candidates should complete individual evaluation assignments.

National Unit Specification: support notes (cont)

UNIT   Presenting Drama (Access 2)

Candidates should maintain a folio of work throughout the unit, retaining all individual work such as task sheets, notes, drawings, tapes, photographs, character descriptions and lists. The folio should contain a piece of review and evaluation.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of each of the three outcomes.

Teachers/lecturers may select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidate's work.

Outcome 1   Participate with others in drama presentation.
Outcome 2   Use acting and technical skills in drama presentation.

The suggested assessment instruments for the unit *Presenting Drama (Acc 2)* are practical exercises involving the direct observation of candidate's practical work by the teacher/lecturer supported by a candidate profile. This profile should contain observational checklists completed by the teacher/lecturer which record achievement of the performance criteria for Outcomes 1 and 2, and a log or record of work undertaken. This record may be completely partly by the teacher/lecturer and partly by the candidate. The record may be on disk and may involve the candidate in indicating the particular activities in which he/she has taken part. This may range from ticking boxes to giving a brief description of a character played or the technical task undertaken. Maintaining the profile should be an integral part of the work in the unit. It should not be necessary to devise specific activities for assessment purposes. An approach of continuous assessment should be used to reflect achievement in classwork.

Outcome 3   Review and evaluate the experience of participating in drama presentation.

The suggested instrument of assessment is a set of questions requiring short answers which provide a high level of support for the candidate. The candidates should comment relevantly on the experience of acting a character for a drama presentation and of carrying out a technical task for a drama presentation in terms of tasks undertaken and personal enjoyment. They should also make an attempt to evaluate the quality of their work. The questions and answers may form part of the profile which may be pre-formatted on disk for the candidate. The evidence may be gathered from one or more drama presentations.

Completed *Presenting Drama* profile

The completed profile for *Presenting Drama* will be subject to moderation.

National Unit Specification: support notes (cont)

UNIT   Presenting Drama (Access 2)

SPECIAL NEEDS

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements for Candidates with Special Needs/Candidates whose First Language is not English* (SQA, 1998).

GLOSSARY OF TERMS   Appendix

Stimuli
These are starting points for ideas for a piece of drama. Stimuli can be visual, aural or tactile.

Scripted drama
Drama which is written in scripted form. The candidates are given words, stage directions and characters to interpret. Scripted drama need not involve complex language. Extracts from scripts which are given out, taped or read by teacher/lecturer could be used as a form of stimulus for creative drama.

Improvisation
Non-scripted drama activity in which candidates make up their own language/words/movement plus storyline and characters.

Role play
A drama activity in which the candidate adopts a *dramatis personae* in terms of function. The candidate is expected to use the register, style of language/communication, attitude to other dramatic roles and general behaviour which are appropriate to the dramatic role adopted.

Simulation
This is a framework for **role play**. In a simulation the candidates would enact a real life situation using a structure and dramatic environment which is aimed at creating (simulating) reality. 'Simulation' is quite similar to 'reconstruction'.

Characterisation
This takes role play a stage further. As well as adopting the function of a *dramatis personae*, the candidate will develop the background and personality too. Role play deals with **what a person does** but characterisation also deals with **what a person is like.**

Playmaking
This means making up an improvised play. Playmaking implies a complete storyline and is a progression from improvising short scenes which may enact incidents and events rather than complete storylines.

Storyline
This is the outline of the action of a scene or a play. Making up a storyline is the first basic step in structuring a piece of drama. At its simplest level a storyline has a beginning, a middle and an end.

Dramatisation
This means acting out or making into drama a story which has been written or taped. Sources or stimuli for dramatisation may come from simple newspaper stories, magazine articles, excerpts from books, poems.

Socio-drama
This is usually taken to mean drama which deals with 'real life' situations. Socio-drama is usually a context for exploring issues and topics which have a relevance to the real lives, present and future, of the candidates.

Drama forms
These are the recognised dramatic frameworks in which creative drama ideas are expressed and structured. Drama forms include playform, creative movement, mime, dance drama, radio play or programme.

Playform

This is the most common drama form which uses words/language and movement to convey meaning.

Creative movement

Drama form which uses only physical expression to convey meaning. Creative movement may involve characters and a storyline or may be more abstract in nature. Candidates with limited movement ability can still participate in creative movement if they have some flexibility to adopt different facial expressions, and/or change their body language, and/or use gesture.

Mime

This is a stylised form of movement which involves the accurate creation of imaginary objects within an imaginary environment. Mime is slightly slower and slightly more exaggerated than real life physical actions. Effective mime demands a high order of movement skills in terms of physical co-ordination and control.

Dance drama

This involves the use of music as a stimulus for creating a storyline for a piece of movement-based drama. The music should stimulate ideas for actions, moods, emotions while providing a sense of timing/rhythm for specific actions. The degree to which dance drama is choreographed and includes elements of dance is both dependent on the needs and abilities of the group and the expertise of the teacher/lecturer.

Radio play/programme

This involves taping a piece of improvised or scripted drama. The drama could be a dramatic scene or play or could be a magazine-type programme. This is an activity which uses sound and spoken language only. Candidates with limited speech can contribute to areas such as the making of sound effects or the operation of the recording equipment.

Structural Devices

These are drama devices which are used to provide structure within a drama form. At Access 2 level, candidates could be expected to be able to use devices such as:

- scenes - division of the drama into episodes in terms of time and place and development of the action: may be used in any drama form
- flashback - changing from the present of the drama to show an event which happened in the past: may be used in any drama form
- tableau - frozen or still picture created by characters freezing in position to emphasis a particular moment in the drama: may be used in any form except radio
- soliloquy - a character speaking his/her thoughts aloud so that the audience can hear them: this is a form of monologue (solo speech) and may be used in any drama form which involves the use of sound.

Presenting

This involves one group presenting a piece of drama while the other candidates watch. Although this implies an element of audience, presenting may be taken at the level of simple, informal sharing of the drama with others. If handled sensitively, many candidates can gain enormous satisfaction and confidence from sharing with others. Watching the drama of others can be both enjoyable and a means of further developing skills of evaluation, appreciation and concentration. The degree of formality of the presenting is at the discretion of the teacher/lecturer but candidates should not be coerced into presenting before they are ready in terms of both confidence and competence.