

DRAMA
Access 3

Second edition – published April 2000

**NOTE OF CHANGES TO ACCESS 3 ARRANGEMENTS
SECOND EDITION TO BE PUBLISHED April 2000**

CLUSTER TITLE: Drama (Access 3)

CLUSTER NUMBER: C037 09

National Cluster Specification

Cluster Details: Core skills statements expanded

National Unit Specification

All units Core skills statements expanded

National Cluster

DRAMA (ACCESS 3)

CLUSTER NUMBER C037 09

STRUCTURE

The programme of study has three mandatory units, as follows:

| | | |
|----------------|--|----------------------------|
| <i>D193 09</i> | <i>Drama Skills (Acc 3)</i> | <i>1 credit (40 hours)</i> |
| <i>D194 09</i> | <i>Theatre Production Skills (Acc 3)</i> | <i>1 credit (40 hours)</i> |
| <i>D195 09</i> | <i>Production (Acc 3)</i> | <i>1 credit (40 hours)</i> |

The structure allows both progression and the possibility of integration, as the units may be taught either sequentially or concurrently.

In common with all clusters, this programme of study includes 40 hours over and above the 120 hours for the component units. This may be used 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.

Administrative Information

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National Cluster: general information (cont)

CLUSTER Drama (Access 3)

CORE SKILLS

This cluster gives automatic certification of the following:

| | | |
|---|---------------------|-------|
| Complete core skills for the cluster | Problem Solving | Acc 3 |
| | Working with Others | Acc 3 |

Additional core skills components for the cluster None

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.

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National Cluster: details

CLUSTER Drama (Access 3)

RATIONALE

This Access 3 cluster will provide a supported drama environment in which to develop the central concept of exploring relationships. The units offer opportunities for candidates to acquire creative drama skills, use theatrical effects and technology, and to develop presentation skills which may be transferred to other areas of the curriculum.

Access 3 Drama 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.

The exploration of relationships is undertaken mainly through the practical process of 'acting out' which incorporates self-expression through language and/or movement. The *Drama Skills* unit will involve candidates in using a variety of drama skills, forms and structures in the active exploration of a range of dramatic situations. Within this exploration, candidates will use a range of dramatic stimuli, contribute to the devising of a range of improvised dramatic pieces, some of which may be informally presented, and, with support, evaluate both the process and product of drama work. 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, Access 3 Drama will include the study of how theatre effects and technology can be used both as stimuli for creative drama work and to enhance the communication and presentation of pieces of drama. Accordingly, *Theatre Production Skills* (the second unit) focuses on the exploration of a range of theatrical effects and introductory theatre production skills.

An introduction to the study of the art of theatre is continued in *Production*, the third unit. This unit allows candidates to integrate and consolidate the skills, knowledge and understanding acquired in the first two units. Candidates will develop and apply basic skills of acting and production in order to rehearse and perform short drama presentations. These presentations are likely to be devised mainly from pieces of improvised drama, but the use of an appropriate script extract could provide additional variety and challenge. Candidates will evaluate both the process and products of presentation 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.

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 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:

National Cluster: details (cont)

CLUSTER Drama (Access 3)

- explore relationships, social attitudes and issues
- explore and use language and/or movement, and theatre as a means of expression and communication
- develop devising skills and contribute to presentations
- experience the use of theatrical effects and technology
- foster interest in and knowledge of theatrical performance

CONTENT

Candidates will investigate a wide range of dramatic stimuli using a variety of contexts in which to develop 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 cluster 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.

Drama Skills

In this unit candidates will, as a group, use creative drama skills to explore a range of dramatic situations in response to a range of dramatic stimuli. This response will involve discussion and participation in a variety of creative drama activities, including improvisation, playmaking, roleplay and characterisation.

Throughout the unit, candidates should experience and learn how to use a variety of drama forms. These may include playform, documentary, radio drama, creative movement, mime and dance drama. Candidates should be taught how to devise a piece of drama using one or more drama forms, and experimenting with structural devices such as flashback, soliloquy and tableaux.

There is no requirement for performance as an end product to this unit although candidates may benefit from the informal presenting or sharing of pieces of devised drama.

The structure and contexts for the dramatic exploration in this unit are at the discretion of the centre. It is likely that contexts will be chosen according to the needs, interests and abilities of the individual candidates within any teaching group. The unit is process driven rather than content driven, and focuses on the active exploration of relationships. However, it is recommended that candidates engage in the broad activities of both language and movement.

National Cluster: details (cont)

CLUSTER Drama (Access 3)

Language

In drama, language usually means spoken language, but it may refer 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 also be used to record certain information or aspects of the creative drama process, for example, in the form of a scenario or a character description. A variety of activities in Drama Skills will provide opportunities for candidates to generate their own language in improvisation and roleplay situations.

Candidates should begin to develop awareness of the importance of selecting language which is appropriate to purpose. The purpose may be a dramatic one, for example, when improvising language to suit a character or dramatic situation, or may be in the context of group discussion. Language should be used as effectively as possible to communicate the desired message or meaning within a range of dramatic and non-dramatic situations.

Movement

In drama, movement means all forms of physical expression which do not involve the voice. This includes 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.

Candidates should begin to develop awareness of the role of movement in the communication of message and meaning, and of the importance of trying to select movement appropriate to purpose.

Knowledge and understanding

Knowledge and understanding will both inform and be gained from practical work. Candidates will acquire knowledge and understanding of the following:

- the use of role play and improvisation to explore dramatic situations
- the use and selection of drama form and structure
- the communication of meaning through language and/or movement
- basic drama terminology

Skills

Candidates should develop and use the following broad skills:

- co-operating and participating
- investigating
- improvising, using a variety of drama forms
- devising as a group
- using language and/or movement
- using role play and characterisation skills
- reviewing and evaluating

National Cluster: details (cont)

CLUSTER Drama (Access 3)

There are opportunities to integrate the content and activities of the unit with those of Theatre Production Skills. For further advice on this, please refer to the section, Approaches to Learning and Teaching.

Theatre Production Skills

The main focus of this unit is on the exploration of a range of theatrical effects through a series of problem-solving tasks. The exploration will involve both responding to effects as stimuli for creative drama work and learning how to create effects using appropriate theatre resources and technology.

Candidates should be given the opportunity to respond to a range of theatrical effects in areas such as set or pieces of set, lighting, sound, props and costume. The response will be in the context of a problem-solving task. Candidates should become aware of the possible setting, period or time, mood, atmosphere, characters and dramatic situation(s) suggested by one or more theatrical effects. Candidates should use their creative drama skills to act out and explore the dramatic potential of theatrical effects.

Candidates should be taught how a range of theatrical effects can be created. It is not necessary for candidates to specialise in certain areas of theatre production. The teacher/lecturer may prefer to introduce all candidates to all the main areas of theatre production, dependent on the resources and technology available in the centre. Candidates should have the opportunity to create theatrical effects for themselves. Theatre production activities may include devising and/or selecting and/or adapting pieces of set, creating lighting effects, creating live sound effects and making a sound-effects tape, devising and/or adapting props, selecting and/or adapting pieces of costume, and using and creating effects with stage make-up.

The focus for *Theatre Production Skills* may be short, improvised pieces of drama, or any appropriate short script extracts of about one page in length. The candidates will, in groups, explore how the presentation of a piece of drama can be enhanced by theatrical effects. Acting is another area of theatre production in which candidates can be involved. The teacher/lecturer may wish to use this unit to teach basic acting and presentation skills.

It will be important for candidates to present, informally, pieces of drama to others in the class in order that the effectiveness of the theatrical effects can be evaluated by self and others.

The unit will involve both group work and individual tasks. Also, it will encourage candidates to begin to develop understanding of the communication of a simple dramatic message through presentation.

Knowledge and understanding

Candidates will acquire knowledge and understanding of the following:

- how theatrical effects can be used to suggest dramatic meaning
- how theatrical effects can be created
- the role of theatre production skills in enhancing the presentation of drama

National Cluster: details (cont)

CLUSTER Drama (Access 3)

Skills

Candidates will require to develop and use the following broad skills:

- co-operating and participating
- investigating
- creating effects
- acting and/or technical skills
- reviewing and evaluating

Production

Where this unit is taken as a component of the Access 3 Drama cluster, candidates will integrate and consolidate the knowledge, understanding and skills acquired in Units 1 and 2. The main focus of this unit will be on co-operating and participating in the devising and staging of one or more short presentations. These presentations may be the result of improvised drama or may involve appropriate short extracts of script. The length of any presentation will be dependent on the needs and abilities of the individual candidates. The content should provide a realistic challenge to all candidates in terms of language and interpretation, acting skills and technical skills. Another added challenge may be to work together as a whole class group, although this is at the discretion of the teacher/lecturer. It is acceptable for candidates to present pieces of drama in smaller groups if this is more manageable.

Candidates may, in negotiation with the teacher/lecturer, decide on one or more issues, themes or topics on which to devise short presentation(s). It is recommended that candidates should be involved in at least one presentation in this unit, to allow greater variety of activities and content, and to cater for those who benefit from a series of shorter tasks/activities which require less sustained concentration. A short presentation will require less rehearsal time.

For each presentation, candidates should opt to take on one or more theatre production roles. The options open to candidates will depend not only on the available resources and technology in the centre but also on the individual needs and abilities of the participants.

Candidates may opt to create effects and/or use theatre production skills in any of the following areas:

- acting
- set
- lighting
- sound
- props
- costume
- make-up

The unit should be process driven rather than content driven. Candidates will develop the appropriate knowledge, understanding and skills to participate fully in the process of, preparation for and rehearsal of small-scale presentations.

National Cluster: details (cont)

CLUSTER Drama (Access 3)

Candidates should evaluate both the presentation process and final presentation. It is recommended that at least one presentation should involve an invited audience which may comprise candidates and teachers/lecturers from another teaching group, a community group or friends and family. It is at the discretion of the teacher/lecturer to select an appropriate audience, who will help to provide a positive performance experience for the candidates.

Knowledge and understanding

Candidates will acquire knowledge and understanding of the following aspects of drama:

- the rehearsal process
- the functions and responsibilities of the chosen theatre production role(s) within the production process and performance

Skills

Candidates will be required to develop and use the following broad skills:

- co-operating and participating
- investigating
- devising
- creating effects
- using technical and/or acting skills
- reviewing and evaluating

ASSESSMENT

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. The units which comprise the cluster will be assessed internally (see unit specification for details). Candidates will prepare for the outcomes of each unit, which will evolve through learning and activities across the unit.

Where the three units are taken as a cluster and an integrated learning and teaching approach is used, then teachers/lecturers may wish to operate an integrated approach to assessment. For example, the observational checklists from Units 1 and 2 may be maintained simultaneously and evidence for the folios for the two units may be generated within the same drama activity.

APPROACHES TO LEARNING AND TEACHING

General advice

The design of the cluster will enable candidates to work alongside others operating at Intermediate 1, affording them opportunities to progress beyond those outcomes which can be achieved at Drama Access 3.

National Cluster: details (cont)

CLUSTER Drama (Access 3)

Integration

It will be important to create and foster opportunities for integration within the overall curriculum of the candidates so that drama work can relate to or prepare candidates for work in other subjects.

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 encourage candidates to contribute to the selecting of contexts for drama activities.

The units of Access 3 Drama may be taught either sequentially or concurrently although it is likely that the Production unit will be taught last in the programme. The *Production* unit should allow candidates to integrate and consolidate knowledge, understanding and skills which they acquired in the other two units. Similarly, if the units are being taught sequentially, it is likely that the Drama Skills unit will be taught first.

There are opportunities for integration, such as the concurrent study of *Drama Skills* and *Theatre Production Skills*. The pieces of drama which are devised as a result of the creative drama activities in Drama Skills could be used to provide a focus for the exploration of theatrical effects and basic theatre production skills. Similarly, theatrical effects will provide another form of stimuli to which candidates can respond in creative drama terms.

Methodology

All the units should, in the main, comprise practical work and discussion. Expository teaching should be limited and whenever possible candidates should be learning through a problemsolving approach. Group work should be the main methodology, but using a variety of groupings such as pair work, small groups, large groups and whole class. The *Theatre Production Skills* and *Production* units will provide some individual tasks for candidates related to theatre arts activities. Although candidates at this level will require a lot of support, it will be important to introduce opportunities for supported self-study, and for candidates to take increasing responsibility for their own learning within a supported learning environment.

Candidates should have the opportunity for sustained discussion with other candidates and the teacher/lecturer in order to comment on, and acquire the skills to evaluate, work in progress and, where appropriate, the product.

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 by practical activities, in a folio. These materials may be produced in the manner most suited to the individual communication needs of candidates. They may be handwritten, word processed, scribed, written in Braille or taped. At the level of Access 3 this can be achieved most easily by use of pro-forma 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 appropriate folio as supporting evidence to assist in the assessment of the unit.

National Cluster: details (cont)

CLUSTER Drama (Access 3)

Time should be allocated for giving extra support to candidates who are very 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 handwritten, word processed or taped work.

Unit specific advice

For advice on recommended learning and teaching approaches and a possible sequence of learning for each unit, please refer to the unit specifications: support notes.

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.

National Unit Specification: general information

| | |
|----------------|-------------------------|
| UNIT | Drama Skills (Access 3) |
| NUMBER | D193 09 |
| CLUSTER | Drama (Access 3) |

SUMMARY

The purpose of this unit is to develop competence in using creative drama to explore a range of dramatic situations. The drama skills of improvisation, playmaking, roleplay and characterisation should be developed, as well as those of working with others, problemsolving, communication, and reviewing and evaluating.

OUTCOMES

- 1 Participate with others in creative drama activities.
- 2 Use drama skills to explore dramatic situations.
- 3 Portray character.
- 4 Review and evaluate participation in creative drama activities.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 3.

Administrative Information

| | |
|--------------------------|-----------------------------------|
| Superclass: | LC |
| Publication date: | April 2000 |
| Source: | Scottish Qualifications Authority |
| Version: | 02 |

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National Unit Specification: general information (cont)

UNIT Drama Skills (Access 3)

CORE SKILLS

This unit gives automatic certification of the following:

| | | |
|---|--------------------------|-------|
| Complete core skills for the unit | Working with Others | Acc 3 |
| Additional core skills components for the unit | Planning and Organising | Acc 3 |
| | Reviewing and Evaluating | Acc 3 |

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National Unit Specification: statement of standards

UNIT Drama Skills (Access 3)

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.

OUTCOME 1

Participate with others in creative drama activities.

Performance criteria

- (a) Responds positively in terms of co-operating and contributing to effective teamwork.
- (b) Offers appropriate ideas for development in response to a range of dramatic stimuli.
- (c) Uses space and other resources appropriately in terms of the dramatic activity.

Evidence requirements

The above performance criteria should each be demonstrated on at least **two** occasions in different drama activities. A summative observational checklist should be completed by the teacher/lecturer. This checklist should record the candidate's achievement of all the performance criteria. Also required is a plan or other record of how the candidate has made use of space and any other resources in an appropriate drama activity.

OUTCOME 2

Use drama skills to explore dramatic situations.

Performance criteria

- (a) Uses appropriate drama form and structure in terms of exploration and development of the drama.
- (b) Adopts obvious or stereotyped role(s) appropriate to the dramatic situation.
- (c) Expresses ideas, most of which are appropriate to the role adopted.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer to demonstrate that the candidate has met all the performance criteria in at least two drama activities. This should be supported by written or taped evidence in the form of a scenario to which the candidate has contributed, and a role card for a dramatic role which has been adopted by the candidate.

National Unit Specification: statement of standards (cont)

UNIT Drama Skills (Access 3)

OUTCOME 3

Portray character.

Performance criteria

- (a) Communicates ideas, through normal mode of communication, appropriate to character and dramatic situation.
- (b) Uses physical expression appropriate to character and dramatic situation.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met the above performance criteria. This should be supported by written or taped evidence in the form of a character description giving details of background, personality, voice and/or movement.

OUTCOME 4

Review and evaluate participation in creative drama activities.

Performance criteria

- (a) Comments relevantly on experience of the drama in terms of personal enjoyment and what has been learnt.
- (b) Evaluates effectiveness of own contribution to the drama in terms of giving ideas, taking on role(s), using of space and other resources and portraying character(s).

Evidence requirements

Written or taped evidence which demonstrates that the candidate has met the above performance criteria.

National Unit Specification: support notes

UNIT Drama Skills (Access 3)

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.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

In this unit candidates will, as a group, use creative drama skills to explore a range of dramatic situations in response to a range of dramatic stimuli. The response to stimuli will involve both exchange of ideas/discussion and participation in a variety of creative drama activities. These activities will include improvisation, playmaking, roleplay and characterisation.

For further details about the content to be covered in this unit, please refer to the content details in the programme of study.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

If teaching this unit as part of a cluster, Access 3 Drama, please refer 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. Expository teaching should be limited. Group work should be the main methodology, but by using a variety of groupings such as pair work, small groups, large groups and whole class. Candidates should have the opportunity for sustained discussion both with other candidates and the teacher/lecturer in order to comment on, and acquire the skills to evaluate, work in progress and the product.

The main emphasis of this unit will be on the dramatic exploration of a range of dramatic situations in response to a range of stimuli. Teachers/lecturers may wish to use a thematic approach which can involve one or more themes or issues or topics. Candidates should be encouraged to contribute to the selection of contexts for dramatic work.

Candidates should develop and use language and/or movement skills. Also, they should experience a variety of drama forms such as playform, movement and mime, dance drama, play with music and radio play, and a variety of structural devices such as flashback, soliloquy, tableaux and narration. Role play and characterisation skills should also be developed.

The unit should be structured, in terms of both guidance on the content and context for this unit and learning/teaching, to respond to the needs and interests of the candidates and the requirements of the dramatic explorations. It is appreciated that candidates at the level of Access 3 will need a supported learning environment but there should be opportunity for candidates to learn how to work on their own and take some responsibility for their own learning.

National Unit Specification: support notes (cont)

UNIT Drama Skills (Access 3)

This unit involves a sequence of learning and teaching which is progressive in terms of knowledge, understanding and skills but which is not a linear process. The same process may be repeated many times as each dramatic exploration is undertaken, and is as follows:

- 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 school/college, or from other areas of their curriculum
- Exploration of one or more dramatic situation/context – candidates will use creative drama skills for this exploration. Specific knowledge, understanding and skills may require to be taught to facilitate or provide the framework for the exploration, for example, the use of a specific drama form or structure. Not all candidates may be able to operate in the same drama medium and allowance should be made for this.
- Selecting an end product to the exploration – the end product of each exploration is at the discretion of the teacher/lecturer and candidates. Candidates may report back on what happened to the class and/or the teacher/lecturer, show a piece of drama to the teacher/lecturer only while the rest of the class continue working, or choose to present, informally, a piece of drama to the rest of the class. Presenting to an audience is not mandatory.
- Review and evaluation – including helping candidates to integrate their drama experiences within a wider personal, social or vocational context, and learning how to evaluate the effectiveness of their dramatic exploration.

The above is only an example of a learning and teaching sequence; teachers/lecturers may devise their own sequence for this unit.

Throughout the unit, candidates should be encouraged to discuss and evaluate their participation in creative drama activities. The term 'discussion' is taken to mean any communication mode in which ideas and opinions can be exchanged. Teachers/lecturers may wish to use a variety of strategies to support this, including whole group discussion, small group discussion, personal interview with individual candidates, or the recording of an evaluation in handwritten, scribed, word processed or taped format. It is important that this activity is built into the unit. Only one recorded evaluation is required for assessment purposes.

Throughout the unit, candidates should keep materials generated in preparation for, or as a result of, practical activities. For assessment purposes, candidates should gather together a folio comprising a scenario for a piece of devised drama to which the candidate has contributed, a role card for a role which has been adopted by the candidate, a character description for a character which has been played by the candidate, and a plan or other form of record to show how the candidate has helped to use space and other resources in an appropriate drama activity. These materials may be related or may be produced by four separate drama activities.

National Unit Specification: support notes (cont)

UNIT Drama Skills (Access 3)

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

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Each unit is assessed on a pass/fail basis. 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 candidates' work.

The suggested assessment instruments for *Drama Skills* are direct observation of a candidate's practical work by the teacher/lecturer supported by a checklist and the five folio items which have 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.

Outcomes 1, 2 and 3

- 1 Participate with others in creative drama activities.
- 2 Use drama skills to explore dramatic situations.
- 3 Portray character.

These outcomes should be assessed over a period of time and the performance criteria should be applied on a number of occasions. Teachers/lecturers may wish to maintain a series of checklists.

At the end of the unit, a summative observational checklist should be completed by the teacher/lecturer for each candidate, to assess the practical achievement of Outcomes 1, 2 and 3. The checklists assess the outcomes and each of the performance criteria. To support the checklist there should be supporting evidence of a scenario and a plan or other form of record of how space and resources have been used in one appropriate drama activity (Outcome 1), a role card (Outcome 2) and a character description (Outcome 3).

The scenario should provide a record of a piece of devised drama to which the candidate has contributed. It should demonstrate that the candidate is aware of how to construct a basic storyline for a piece of drama using a recognised drama form and structure. The scenario may be short and quite basic. The role card should give details of the nature and function within the drama of a role which has been adopted by the candidate. The card should include a description of how the candidate played the role in terms of voice and/or movement, and what the candidate did. The character description should give details of background, personality, voice and/or movement of a character which has been acted by the candidate. The plan or other record of how space and other resources have been used should demonstrate that the candidate can use, symbolically.

National Unit Specification: support notes (cont)

UNIT Drama Skills (Access 3)

Outcome 4

Review and evaluate participation 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 structured assignment in the form of a set of restricted response questions which will support 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 candidate may respond in the manner most suited and therefore the evidence may be in handwritten, word processed, scribed, Braille or taped form. The response should be retained in the individual folio.

Completed Drama Skills folio

The completed folio for 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).

National Unit Specification: general information

| | |
|----------------|--------------------------------------|
| UNIT | Theatre Production Skills (Access 3) |
| NUMBER | D194 09 |
| CLUSTER | Drama (Access 3) |

SUMMARY

The purpose of this unit is to develop competence in using aspects of theatre production in terms of responding to theatrical effects as stimuli for creative drama work and in applying simple theatre production skills to create effects. Through the exploration of dramatic situations, candidates will develop their creative drama skills, and acquire basic technical skills, as well as developing skills of communication, co-operation, reviewing and evaluating.

OUTCOMES

- 1 Participate with others in the exploration of theatrical effects.
- 2 Use theatre production skills.
- 3 Review and evaluate participation in theatre production activities.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 3.

Administrative Information

| | |
|--------------------------|-----------------------------------|
| Superclass: | LE |
| Publication date: | April 2000 |
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| Version: | 02 |

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National Unit Specification: general information (cont)

UNIT Theatre Production Skills (Access 3)

CORE SKILLS

This unit gives automatic certification of the following:

| | | |
|---|---------------------|-------|
| Complete core skills for the unit | Problem Solving | Acc 3 |
| | Working with Others | Acc 3 |
| Additional core skills components for the unit | None | ? |

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National Unit Specification: statement of standards

UNIT Theatre Production Skills (Access 3)

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.

OUTCOME 1

Participate with others in the exploration of theatrical effects.

Performance criteria

- (a) Responds positively in terms of co-operating and contributing to effective teamwork.
- (b) Offers ideas in response to theatrical effects as stimuli in terms of possible situation, mood, atmosphere, storyline and character(s).

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer. This checklist should record the candidate's achievement of both the performance criteria. Any supporting handwritten, word processed or taped evidence should be retained by the candidate in a folio.

OUTCOME 2

Use theatre production skills.

Performance criteria

- (a) Creates theatrical effects appropriately in terms of using the resources/technology effectively and realising the desired interpretation.
- (b) Responds to theatrical effects appropriately in terms of acting.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met both performance criteria. This should be accompanied by any handwritten, word processed or graphic materials which have been generated as a result of the practical work. These materials should be retained by the candidate in a folio.

National Unit Specification: statement of standards (cont)

UNIT Theatre Production Skills (Access 3)

OUTCOME 3

Review and evaluate participation in theatre production activities.

Performance criteria

- (a) Reviews experience of responding to theatrical effects as stimuli for creative drama in terms of contribution and end product.
- (b) Evaluates the creation of one theatrical effect in terms of contribution and end product.

Evidence requirements

Handwritten, word processed or taped evidence which demonstrates that the candidate has met the two performance criteria. The evidence materials should be retained by the candidate in a folio. These may include scenarios/outlines of dramatic situations/short extracts, character descriptions, notes, plans, task sheets, drawings and artefacts.

National Unit Specification: support notes

UNIT Theatre Production Skills (Access 3)

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.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The main focus of this unit will be on the exploration of a range of theatrical effects. The exploration will involve both responding to effects as stimuli for creative drama work and learning how to create effects using appropriate theatre resources and technology.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

If teaching this unit as part of Access 3 Drama, please refer 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 empirical knowledge and understanding of the use of theatrical effects.

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 a range of theatrical effects and how to use theatre resources and technology.

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

Work should be undertaken in a range of groupings including whole class, small group, pair work and individual tasks. Candidates should have the opportunity for sustained discussion with other candidates and with the teacher/lecturer. Within a supported learning environment, candidates should be taught how to begin to take more responsibility for their own learning.

Candidates would benefit from theatre visit(s) to appreciate theatrical performance and to see backstage in a theatre. It will be important to allow class time for preparation and follow-up activities. The use of visiting theatre practitioners to give talks or conduct workshops is also desirable.

The candidates do not need to have access to a stage area but rostra would be a valuable resource, both to create different kinds of acting areas and forms of staging, and to provide scope for the staging and set design in the presentation of pieces of drama. The nature of the theatrical effects used as stimuli and the areas of theatre production in which candidates learn to create effects will be dependent on the resources and facilities available to the centre.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Access 3)

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 which is to follow.
- Responding to theatrical effects as stimuli for short pieces of improvised drama – discussion on the potential dramatic significance of a range of theatrical effects including lighting effects, sound effects, pieces of set, props or costume, or a combination of theatrical effects. The effects may signify possible mood, atmosphere, period or time, dramatic situation or event or types of character. In groups, candidates should improvise a short piece of drama in response to one or more stimuli.
- Exposition and discussion on the use and purpose of theatrical effects and the theatre production team – the use of theatrical effects to enhance presentation and as a way of communicating meaning to an audience. It is at the discretion of the teacher/lecturer to present candidates with an overview of the function and personnel of a theatre production team, although this is not an assessable area at Access 3.
- Workshops/demonstrations of the application of theatre production skills – how to use theatre resources and technology to create a range of theatrical effects. Teachers/lecturers may also wish to do some workshops in basic acting and presentation skills at this stage in the process.
- Application of theatre production skills – all candidates should individually create at least two theatre effects. They may also be involved in some pair work. These effects may be related to a piece of improvised drama in which some candidates act while others create and implement theatrical effects, or may be to enhance the presentation of a short simple scripted extract.
- Series of short presentations – using theatre production skills in short presentations. This will provide a focus for evaluation.
- Review and evaluation – candidates should review and evaluate their work throughout the unit.

The above represents only one possible sequence for learning and teaching. Teachers/lecturers are at liberty to devise their own.

Candidates should maintain a folio of work throughout the unit, retaining all individual work such as task sheets, notes, drawings, tapes and photographs. Also, there should be a record and an evaluation of participation in two theatre production activities, one in which the candidate has responded to theatrical effects, and one in which the candidate has created a theatrical effect.

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

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Each unit is assessed on a pass/fail basis. Candidates will be required to provide evidence of the achievement of each of the three outcomes.

National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Access 3)

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

The suggested instruments of assessment for *Theatre Production Skills* are direct observation of a candidate's practical work by the teacher/lecturer, supported by a checklist, and a folio of work containing materials which have 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.

Outcomes 1 and 2

- 1 Participate with others in the exploration of theatrical effects.
- 2 Use theatre production skills.

These outcomes should be assessed over a period of time and the performance criteria should be applied on a number of occasions. A series of creative drama activities in which candidates respond to theatrical effects as stimuli will provide the context in which Outcome 1 can be assessed. A series of individual theatre production tasks in which candidates create theatrical effects will provide the context for the assessment of Outcome 2. Teachers/lecturers may wish to maintain a series of checklists.

At the end of the unit, a summative observational checklist should be completed by the teacher/lecturer for each candidate, to assess the practical achievement of Outcomes 1 and 2. The checklists assess the outcomes and each of the performance criteria. Any supporting evidence in the form of handwritten, word processed, graphic or taped materials, or any artefacts, should be retained in the individual folio.

Outcome 3

- 3 Review and evaluate participation in theatre production activities.

The evidence for this outcome should be generated as an integral part of the classwork. The suggested instrument of assessment is a structured assignment in which candidates are given restricted response questions in order to review and evaluate two drama activities and tasks. One should relate to responding to theatrical effects and the other should relate to the creating of a theatrical effect. The format for response is at the discretion of the teacher/lecturer and individual candidates should be given the necessary support to undertake this task. The evidence may be in handwritten, word processed, graphic or taped form and should be placed in the individual folio.

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 | Production (Access 3) |
| NUMBER | D195 09 |
| CLUSTER | Drama (Access 3) |

SUMMARY

The purpose of this unit is to develop competence in participating in simple drama presentation(s) in terms of actor and/or technician. Candidates will develop basic skills of acting and/or some areas of production, as well as those of communication, co-operation, reviewing and evaluating.

OUTCOMES

- 1 Co-operate with others in drama presentation(s).
- 2 Undertake production role(s).
- 3 Use acting and/or technical skills in final presentation.
- 4 Review and evaluate the presentation process and final presentation.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 3.

Administrative Information

| | |
|--------------------------|-----------------------------------|
| Superclass: | LE |
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National Unit Specification: general information (cont)

UNIT Production (Access 3)

CORE SKILLS

This unit gives automatic certification of the following:

| | | |
|---|--------------------------|-------|
| Complete core skills for the unit | Working with Others | Acc 3 |
| Additional core skills components for the unit | Planning and Organising | Acc 3 |
| | Reviewing and Evaluating | Acc 3 |

Additional information about core skills is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

National Unit Specification: statement of standards

UNIT Production (Access 3)

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.

OUTCOME 1

Co-operate with others in drama presentation(s).

Performance criteria

- (a) Responds positively in terms of co-operating and contributing to effective teamwork.
- (b) Contributes to devising of presentation(s) in terms of offering ideas for form and content.
- (c) Contributes effectively to 'production meetings' in terms of discussing progress, problems, issues and concerns.

Evidence requirements

A summative observational checklist should be completed by the teacher/lecturer. This checklist should record the candidate's achievement of all the performance criteria. Any supporting handwritten, word processed or taped evidence should be retained by the candidate in a folio.

OUTCOME 2

Undertake production role(s).

Performance criteria

- (a) Suggests interpretative ideas to fulfil the requirements of the scenario/devised script in chosen production role.
- (b) Identifies, in negotiation with teacher/lecturer/director, the necessary tasks to be carried out in chosen production role.

Evidence requirements

Evidence should be collected from one or more presentations for **one** of the areas below. Evidence may be in the form of handwritten and/or taped and/or graphic and/or artefacts.

Acting

- character description in terms of background, personality, interests and relationship to other characters
- negotiated list of tasks necessary to fulfil an acting role

Set

- notes and drawings or rough diagrams for agreed interpretation of set requirements for at least one scene in terms of style, period, atmosphere and setting
- negotiated list of tasks necessary to fulfil the role of set deviser and scene changer

National Unit Specification: statement of standards (cont)

UNIT Production (Access 3)

Sound

- notes and list of suggested effects for agreed interpretation of sound requirements for scenario/devised script in terms of content, style, period, atmosphere and setting
- negotiated list of tasks necessary to fulfil the role of sound technician

Lighting

- notes and list of suggested effects for agreed interpretation of lighting requirements for the scenario/devised script in terms of content, style, period, atmosphere and setting
- negotiated list of tasks and preparation necessary for the role and responsibilities of lighting technician

Props

- notes and list of props for agreed interpretation of prop requirements for the scenario/devised script in terms of quantity, period and style
- negotiated list of tasks and preparation necessary for the role and responsibilities of prop manager

Make-up

- notes and list and/or sketches for agreed interpretation of the make-up for one character
- negotiated list of tasks to fulfil the role of make-up artist

Wardrobe

- notes and list and/or sketches for agreed interpretation of the costume requirements of the presentation in terms of characters period and style
- negotiated list of tasks and preparations necessary for the role and responsibilities of the wardrobe manager

OUTCOME 3

Use acting and/or technical skills in a final presentation.

Performance criteria

- (a) Implements the appropriate basic theatre production skills in terms of the agreed interpretation of the scenario/devised script.
- (b) Demonstrates effective basic theatre production skills which contribute to the final presentation(s).

Evidence requirements

Evidence should be collected from one or more presentations for **one** of the areas below.

Acting

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the performance criteria in terms of communicating the agreed interpretation of a straightforward character, remembering lines/words and cues and sustaining the character throughout the performance. The checklist should be supported by any materials generated, such as the working scenario/devised script, which should be retained in the folio.

National Unit Specification: statement of standards (cont)

UNIT Production (Access 3)

Set

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the performance criteria in terms of producing, with guidance, a simple ground plan(s) in terms of scale, components and basic representative symbols, video or photographs of the simple set in performance and/or a simple model set which is mainly accurate in terms of scale, components, positions and colours. All materials generated should be retained as part of the folio. The candidate should place the set on the acting area for the final presentation(s).

Sound

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the performance criteria in terms of producing, with guidance, a sound effects tape which is correct and clear, and in accordance with the agreed sound plot, and has created live effects and/or operated sound equipment on cue and in accordance with the agreed sound plot. The checklist should be supported by any materials generated, such as the sound effects tape, which should be retained in the folio.

Lighting

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the performance criteria in terms of using required lanterns, and, with assistance from teacher/lecturer, focusing required lanterns and placing correct colours of gels in required lanterns, in accordance with the agreed simple lighting plot, and in accordance with safe working practices, operating lighting equipment on cue and at the levels specified in the agreed simple lighting plot. The checklist should be supported by any materials produced, such as the lighting plot, which should be retained in the folio.

Props

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the performance criteria in terms of borrowing, making or collecting all required props, maintaining, labelling and storing the props effectively in preparation for the performance, organising the props table efficiently for the performance, and devising or adapting a prop from existing materials and/or objects.

The checklist should be supported by any materials produced, such as the master props list and the devised prop, which should be retained as part of the folio.

Make-up

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the performance criteria in terms of selecting the materials and tools appropriate to the type, colour and quality specified in the agreed make-up charts, using materials and tools safely and hygienically, and applying a minimum of one make-up in accordance with the agreed make-up charts/designs. The checklist should be supported by any materials produced, such as charts, which should be retained in the folio.

National Unit Specification: statement of standards (cont)

UNIT Production (Access 3)

Wardrobe

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the performance criteria in terms of using appropriate material(s) and devising or adapting a costume in accordance with the size, style and character movement requirements specified in the agreed costume description, maintaining, labelling and storing the costumes effectively, and dressing and/or checking each actor's costume(s) before he/she goes on stage. The checklist should be supported by any materials generated, such as photographs, which should be retained in the folio.

OUTCOME 4

Review and evaluate the presentation process and final presentation.

Performance criteria

- (a) Evaluates realistically own contribution in terms of personal enjoyment and what has been learnt
- (b) Evaluates the strengths and weaknesses of group's performance in terms of acting, staging and use of technical effects.

Evidence requirements

Handwritten or taped evidence which demonstrates that the candidate has met all the performance criteria. The evidence may be generated through restricted response-style questions set by the teacher/lecturer.

National Unit Specification: support notes

UNIT Production (Access 3)

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.

GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The main focus of this unit will be on co-operating and participating in the devising and staging of one or more presentations. These presentations are likely to be the results of improvised drama but could involve appropriate short extracts of script. The length of any presentation will be dependent on the needs and abilities of the individual candidates within any teaching group. The content should provide a realistic challenge to all candidates in terms of language and interpretation, acting skills and technical skills.

For further details about the content to be covered in this unit, please refer to the content details in the programme of study.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

If teaching this unit as part of Access 3 Drama, please refer to the general advice which includes guidance on integration, methodology and differentiation given in Approaches to Learning and Teaching.

The main emphasis in this unit will be on the development of the skills necessary to co-operate and participate in the devising and staging of one or more short presentations. A presentation should last between five and ten minutes depending on the abilities and needs of the participating candidates. Candidates should opt to take on an acting role or a simple theatre production role.

Most of the unit should comprise practical work and discussion related to the process of presentation and the theatre production roles in which candidates have chosen to specialise. Work should be undertaken in a range of groupings, which may include whole class if this is deemed feasible by the teacher/lecturer. This could provide a challenge to the candidates if they are used to working in smaller groupings. There should also be opportunities for individual tasks, and some well supported self-study. Candidates should be taught how to take increasing responsibility for their own learning.

Candidates would benefit from theatre visit(s), to appreciate theatrical performance and to see backstage in a theatre. It will be important to allow class time for both preparation and follow-up activities. The use of visiting theatre practitioners to give talks or conduct workshops is also desirable.

The candidates do not need to have access to a stage area but rostra would be a valuable resource to create different kinds of acting areas and forms of staging, and to provide scope for the staging and set design in the presentation of pieces of drama. The nature of the theatrical effects used as stimuli and the areas of theatre production in which candidates learn to create effects will be dependent on the resources and facilities available to the centre.

National Unit Specification: support notes (cont)

UNIT Production (Access 3)

It will be important for candidates to be made aware of the safety guidelines for work in this unit so that they can apply them at all times.

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 presentation(s), or the class could be split into two groups, each of which devises a presentation. This would allow each candidate to act in the presentation which he/she helped to devise, and to take on a production role 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 may be the result of purely improvised drama or could involve a short extract from an appropriate play. Candidates should have either a detailed scenario or a devised script to work with. The content of a scenario should be the work of the candidates but may be produced by the teacher/lecturer in handwritten, word processed or taped form.
- Selection of individual areas of theatre production – depending on resources but also on the needs and abilities of the candidate.
- Interpretation of the scenario or devised script – candidates should explore and liaise with the teacher/lecturer on the possibilities for interpretation through acting, set, lighting, sound, props, costume or make-up. At this level, candidates are not being assessed on design skills. The emphasis is on creating suitable theatrical effects or developing suitable characterisation.
- Rehearsal period – creating and practising the implementation of theatrical effects and developing the portrayal of character. Candidates should participate in ‘production meetings’, although these will be largely shaped and supported by the teacher/lecturer. They will serve the purpose of evaluating progress and talking about individual responsibilities and targets. A date should be set for a dress rehearsal.
- Presentation – candidates should have an 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. Time should be allowed for pre-show checks and preparation.
- 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.

The above represents only one possible sequence for learning and teaching. Teachers/lecturers are at liberty to devise their own.

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 an evaluation of the process and end product of a presentation.

National Unit Specification: support notes (cont)

UNIT Production (Access 3)

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

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Each unit is assessed on a pass/fail basis. 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 candidates' work.

The suggested instruments of assessment for the *Production* unit are direct observation of candidates' practical work by the teacher/lecturer, supported by a checklist, and a folio of work containing materials which have been generated as an integral part of the process of devising, preparing for, rehearsing and presenting one or more pieces of drama. The folio may contain evidence generated from more than one presentation

Outcomes 1 and 3

- 1 Co-operate with others in drama presentation(s).
- 3 Use acting and/or technical skills in final presentation.

These outcomes should be assessed by direct observation supported by a checklist. Outcome 1 should be assessed on a number of occasions throughout the presentation process. Outcome 3 should be assessed during the final presentation of a piece of drama.

At the end of the unit, a summative observational checklist should be completed by the teacher/lecturer. The checklists should detail and assess (on a pass/fail basis) the demonstration of competence in each of the performance criteria.

Outcome 2

- 2 Undertake production role(s).

The evidence for this outcome should be generated as an integral part of the process of preparation and rehearsal for a presentation. The suggested instrument of assessment is the folio in which candidates should gather the specific materials which are listed under each production area as evidence requirements for this outcome.

Outcome 4

- 4 Review and evaluate the presentation process and final presentation.

The evidence for this outcome may be generated through restricted response questions. Before responding individually, candidates may benefit from participating in a group discussion about the effectiveness of the presentation and the process leading up to it. This discussion may be video or audio-taped as supporting evidence.

National Unit Specification: support notes (cont)

UNIT Production (Access 3)

It is at the discretion of the teacher/lecturer to allow individual candidates to produce the evaluative response in the manner most suitable. This may be done interactively, through a taped interview with the teacher/lecturer, or as an individual handwritten, word processed or taped response. The evidence for the completed evaluation should be retained by the candidate in the folio.

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).