

DRAMA
Access 1

Third edition – published November 2002

NOTE OF CHANGES

THIRD EDITION PUBLISHED NOVEMBER 2002

SUBJECT TITLE: Drama (Access 1)

Introductory Information:

Details Text changes to information on units
 Information inserted on certification
 Minor text changes to Special Needs Statements

National Unit Specification:

New units included:

D93A 07 Using Drama Skills – Participating with Others
D93C 07 Using Drama Skills – Exploring Dramatic Situations
D93D 07 Using Drama Skills – Portraying Character
D93E 07 Using Drama Skills – Reviewing Own Performance
D93F 07 Presenting Drama – Participating with Others
D93G 07 Presenting Drama – Using Acting and Technical Skills
D93H 07 Presenting Drama – Reviewing Own Performance

DRAMA (ACCESS 1)

The Drama provision at Access 1 comprises eleven units:

<i>D2S9 07</i>	<i>Developing Drama Skills – Participating with Others (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D2SA 07</i>	<i>Developing Drama Skills – Expressing Ideas and Emotions (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D2SB 07</i>	<i>Developing Drama Skills – Using Resources (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D2SC 07</i>	<i>Developing Drama Skills – Reviewing Participation (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D93A 07</i>	<i>Using Drama Skills – Participating with Others (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D93C 07</i>	<i>Using Drama Skills – Exploring Dramatic Situations (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D93D 07</i>	<i>Using Drama Skills – Portraying Character (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D93E 07</i>	<i>Using Drama Skills – Reviewing Own Performance (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D93F 07</i>	<i>Presenting Drama – Participating with Others (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D93G 07</i>	<i>Presenting Drama – Using Acting and Technical Skills (Acc 1)</i>	<i>1 credit (40 hours)</i>
<i>D93H 07</i>	<i>Presenting Drama – Reviewing Own Performance</i>	<i>1 credit (40 hours)</i>

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

Administrative Information

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Introductory Information: Drama (Access 1)

RATIONALE

Access 1 Drama units 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 explore dramatic situations, to experience theatrical effects and to develop basic presentation skills.

Drama (Access 1) 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 exist between people, between people and ideas, or between people and the environment. At the level of Access 1, these relationships should 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 Access 1 units relating to the unit *Developing Drama Skills (Access 2)* involve candidates in developing a variety of basic drama skills to equip them with the drama tools necessary to explore dramatic situations. Candidates may learn how to express ideas in response to a range of dramatic stimuli as they develop these basic drama skills. Candidates may also 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. Slightly more challenging experiences which will develop creative drama skills are provided by the Access 1 units relating to the unit *Using Drama Skills (Access 2)*. Finally candidates are given the opportunity to participate with others during a drama presented in a very supported learning environment. This opportunity is provided by the Access 1 units relating to the unit *Presenting Drama (Access 2)*.

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 the Access 1 Drama units is to support the candidate's personal development through the provision 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
- use theatrical resources
- foster interest in theatrical performance
- review their work in terms of personal enjoyment and what has been learned

Introductory Information (cont): Drama (Access 1)

CONTENT

A glossary of terms is provided in the Appendix. Candidates will investigate a range of dramatic stimuli using different 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 Access 1 units as they may be grouped naturally for the candidate offers a number of benefits:

- together, units offer opportunities for delivery as a coherent, integrated, holistic experience.
- both specific and core skills may be explored and developed.
- 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 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 2 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.

Language

In the Drama (Access 1) units, 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. Some activities will provide opportunities for candidates to generate their own language in improvisation and role play situations.

At the level of Access 1, candidates should be encouraged to try to use language imaginatively and should begin to develop awareness of the need to select language that 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.

Introductory Information (cont): Drama (Access 1)

Movement

In the Drama (Access 1) units, the term ‘movement’ should be interpreted in its fullest sense. Movement means all forms of physical expression that 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 will be 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.

Access 1 candidates should be encouraged to begin 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 1) units ‘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 may become more aware of the acting skills necessary to communicate with an audience and the use of basic theatrical effects to enhance a presentation.

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 and 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.

Introductory Information (cont): Drama (Access 1)

There are eleven Access 1 units:

- D2S9 07 Developing Drama Skills – Participating with Others (Access 1)*
- D2SA 07 Developing Drama Skills – Expressing Ideas and Emotions (Access 1)*
- D2SB 07 Developing Drama Skills – Using Resources (Access 1)*
- D2SC 07 Developing Drama Skills – Reviewing Participation (Access 1)*
- D93A 07 Using Drama Skills – Participating with Others (Access 1)*
- D93C 07 Using Drama Skills – Exploring Dramatic Situations (Access 1)*
- D93D 07 Using Drama Skills – Portraying Character (Access 1)*
- D93E 07 Using Drama Skills – Reviewing Own Performance (Access 1)*
- D93F 07 Presenting Drama – Participating with Others (Access 1)*
- D93G 07 Presenting Drama – Using Acting and Technical Skills (Access 1)*
- D93H 07 Presenting Drama – Reviewing Own Performance (Access 1)*

The units should provide a 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-operating and team-building in the group and to encourage the development of a specific drama skill. 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 suggested that the integrated delivery of the units could be structured as a series of short-term drama tasks which provide candidates with a range of learning experiences, dramatic contexts (the issue, the 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.

Finally candidates should be given an opportunity to participate in one or more straightforward short drama presentations within a very supported teaching environment. The presentations should allow candidates to develop basic skills of acting and a few basic technical skills.

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
- characterisation
- sociodrama
- simulation as a framework for role play
- play making

Introductory Information (cont): Drama (Access 1)

Advice on how to adapt some of these activities for specific learner needs is given in the section on Learning and Teaching in the unit specifications. In order to achieve the following units:

D2SC 07 Developing Drama Skills – Reviewing Participation (Access 1)

D93E 07 Using Drama Skills – Reviewing Own Performance (Access 1)

D93H 07 Presenting Drama – Reviewing Own Performance (Access 1)

candidates should be introduced to the process of review and evaluation. They will need to become aware of the purpose of this process and begin to 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 appropriate contexts which may be selected according to the needs, interests and abilities of candidates and the requirements of the activity itself.

APPROACHES TO LEARNING AND TEACHING

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 candidates explore may be related to contexts in other programmes of study so that drama work can relate to, help to inform or prepare them 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 Expressive Arts to devise a multimedia presentation at a basic level.

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 they 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 may encourage the skills of co-operating, decision-making and teamwork just as effectively as a more realistic situation. It may be useful to include some fantasy-type situations both to extend candidates' imaginations and to reflect the kind of science fiction and futuristic storylines in popular fiction, television programmes and films/videos which may be of interest to some of the candidates.

Methodology

The Access 1 Drama units are best taught sequentially, first units on developing drama skills, followed by units on using drama skills and finally those on presenting drama skills. All the units should 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.

Introductory Information (cont): Drama (Access 1)

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.

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 supported relationships within the teaching group and the basic nature of the drama tasks.

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 that 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
- 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.

Introductory Information (cont): Drama (Access 1)

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 general 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.

Differentiation

There will be diverse individual needs among the candidates within the Drama (Access 1) programme. The teacher/lecturer will need to ensure that a number 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.

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 of 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 any materials generated as an integral part of practical activities in a folio. At the level of Access 1 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 work.

Introductory Information (cont): Drama (Access 1)

ASSESSMENT

Access differs from other levels in that there is no external assessment. Teaching the four Access 1 units in an integrated way provides opportunities for sustained and progressive learning and for more broadly-based integration of knowledge and skills than may be 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 requirements are provided in the unit specifications. Candidates will prepare for assessment of the outcome of each unit, which may evolve through learning and teaching activities across the units.

GUIDANCE ON CERTIFICATION AND MODERATION

Each Access 1 unit will normally be certificated as an individual unit. However Access 1 units derived from units at Access 2 allow the evidence of achievement of Access 1 units to be used to count towards achievement of the relevant Access 2 unit. To allow this to happen for Unit *D537 08 Developing Drama Skills (Access 2)*, candidates would require evidence of attainment of three out of the following four units:

- D2S9 07 Developing Drama Skills – Participating with Others (Access 1)*
- D2SA 07 Developing Drama Skills – Expressing Ideas and Emotions (Access 1)*
- D2SB 07 Developing Drama Skills – Using Resources (Access 1)*
- D2SC 07 Developing Drama Skills – Reviewing Participation (Access 1)*

Following achievement of three of these units, candidates should be entered for *D537 08, Developing Drama Skills (Access 2)* and **not** for the remaining Access 1 unit. They should then complete the remaining outcome of the Access 2 unit. Before submitting results for the Access 2 unit, centres should ensure that candidates' skills are still current.

To achieve unit *D538 08 Using Drama Skills (Access 2)* candidates would require evidence of attainment of three out of the following four units:

- D93A 07 Using Drama Skills – Participating with Others (Access 1)*
- D93C 07 Using Drama Skills – Exploring Dramatic Situations (Access 1)*
- D93D 07 Using Drama Skills – Portraying Character (Access 1)*
- D93E 07 Using Drama Skills – Reviewing Own Performance (Access 1)*

Following the achievement of three of these units, candidates should be entered for *D538 08 Using Drama Skills (Access 2)* and **not** for the remaining Access 1 units. They should then complete the remaining outcome of the Access 2 unit. Before submitting results for the Access 2 unit, centres should ensure that candidates' skills are still current.

To achieve unit *D539 08 Presenting Drama (Access 2)* candidates would require evidence of attainment of two out of the following three units:

- D93F 07 Presenting Drama – Participating with Others (Access 1)*
- D93G 07 Presenting Drama – Using Acting and Technical Skills (Access 1)*
- D93H 07 Presenting Drama – Reviewing Own Performance (Access 1)*

Introductory Information (cont): Drama (Access 1)

Following achievement of two of these units, candidates should be entered for *D539 08 Presenting Drama (Access 2)* and **not** for the remaining Access 1 unit. They should then complete the remaining outcome of the Access 2 unit. Before submitting results for the Access 2 unit, centres should ensure that candidates' skills are still current.

Evidence of achievement for all units should be available for moderation. Part of this evidence may be in the form of a candidate's Scottish Qualifications Certificate showing achievement of the Access 1 units, or actual evidence from doing the units if this is still within the timescale for centres to retain evidence. (See *External Assessment Moderation in National Qualifications and Higher National Qualifications: a guide to Centres* December 2001).

SPECIAL NEEDS

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 Arrangements* (SQA, 2001).

Term	Definition in this document
<i>Characterisation</i>	This takes role play a stage further. As well as adopting the function of a <i>dramatis personae</i> , 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 .
<i>Creative movement</i>	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.
<i>Dance drama</i>	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.
<i>Drama forms</i>	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.
<i>Dramatisation</i>	This means acting out or making into drama a story which has been written or taped. Sources of stimuli for dramatisation may come from simple newspaper stories, magazine articles, excerpts from books, poems.
<i>Improvisation</i>	Non-scripted drama activity in which candidates make up their own language/words/movement plus storyline and characters.
<i>Mime</i>	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.
<i>Playform</i>	This is the most common drama form which uses words/language and movement to convey meaning.
<i>Playmaking</i>	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.
<i>Presenting</i>	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.

Term	Definition in this document
<i>Radio play/ programme</i>	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 could contribute by making sound effects or in the operation of the recording equipment.
<i>Role play</i>	A drama activity in which the candidate adopts a <i>dramatis personae</i> 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.
<i>Scripted drama</i>	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 the teacher/lecturer could be used as a form of stimulus for creative drama.
<i>Simulation</i>	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'.
<i>Socio-drama</i>	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.
<i>Stimuli</i>	These are starting points for ideas for a piece of drama. Stimuli can be visual, aural or tactile.
<i>Storyline</i>	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.
<i>Structural devices</i>	These are drama devices which are used to provide structure within a drama form. At this 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 emphasise 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.

National Unit Specification: general information

UNIT	Developing Drama Skills – Participating with Others (Access 1)
NUMBER	D2S9 07

SUMMARY

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

OUTCOME

Participate with others in creative drama activities.

RECOMMENDED ENTRY

Entry is at the discretion of the centre. However it would be beneficial if a candidate has already been involved in a Drama programme, for example, a programme using Access 1 level curriculum descriptors.

CREDIT VALUE

1 credit at Access 1.

Administrative Information

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National Unit Specification: statement of standards

UNIT Developing Drama Skills – Participating with Others (Access 1)

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

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.

Evidence requirements

Evidence for the outcome 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.

A summative observational checklist should be completed by the teacher/lecturer. This checklist should record performance evidence of the candidate's achievement for both of the performance criteria. Any supporting written, word processed, taped or graphic evidence should be retained as part of, or integrated into, an individual candidate folio which may be on disk, on tape or on paper.

National Unit Specification: support notes

UNIT Developing Drama Skills – Participating with Others (Access 1)

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 THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of four units derived from the Drama unit *D537 08, Developing Drama Skills (Access 2)*. Candidates may find this an appropriate unit to undertake on its own or together with the other three units:

D2SA 07, Drama: Developing Drama Skills – Expressing Ideas and Emotions (Access 1)

D2SB 07, Drama: Developing Drama Skills – Using Resources (Access 1)

D2SC 07, Drama: Developing Drama Skills – Reviewing Participation (Access 1).

This unit should provide a range of opportunities for candidates to experience drama within a very supported learning environment. These drama experiences should allow candidates to develop a variety of basic drama skills to enable them to explore dramatic situations. Candidates will learn how to develop ideas in response to a range of dramatic stimuli.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

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 investigate 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 **all four units** mentioned above could include:

- introductory activities – including a discussion of the nature and purpose of the unit and group-forming activities, in order to foster trust, co-operation and mutual support within the peer group and the basic skills to evaluate the work of others
- warm-up activities – to help to focus concentration, to warm up the voice and/or the body, to promote relaxation and to prepare the candidates for the activity that 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, eg 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) – during which candidates will develop and use creative drama skills

National Unit Specification: support notes (cont)

UNIT Developing Drama Skills – Participating with Others (Access 1)

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

Adapting Activities for Learner Needs

The following suggestions may be useful during the delivery of **all four units** mentioned above.

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, candidates with maximum movement potential, who have far more possibility of expression and range of movement, 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 develop further 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 she/he cannot do.

For example, candidates with limited movement can often change their body language, their use of gesture and their facial expressions to create different characters, moods and attitudes. The initial use of 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 who may have poor spoken language skills and/or problems with articulation.

National Unit Specification: support notes (cont)

UNIT Developing Drama Skills – Participating with Others (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

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 this unit are practical exercises involving the direct observation of a candidate's practical work by the teacher/lecturer, supported by a checklist and any other 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.

The outcome for this unit 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, to assess the practical achievement of the outcome on at least two occasions. The checklist records attainment of the outcome and each of the performance criteria. All evidence should be retained in each candidate's folio.

Completed Drama Skills Folio

The completed folio for the unit *Drama: Developing Drama Skills – Participating with Others (Access 1)* will be subject to moderation.

Please refer to Guidance on Certification and Moderation given in the Introductory Information for further details about certification and moderation when Access 1 units are being used to contribute to an Access 2 unit.

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 further information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

Term	Definition in this document
<i>Characterisation</i>	This takes role play a stage further. As well as adopting the function of a <i>dramatis personae</i> , 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 .
<i>Creative movement</i>	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.
<i>Dance drama</i>	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.
<i>Drama forms</i>	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.
<i>Dramatisation</i>	This means acting out or making into drama a story which has been written or taped. Sources of stimuli for dramatisation may come from simple newspaper stories, magazine articles, excerpts from books, poems.
<i>Improvisation</i>	Non-scripted drama activity in which candidates make up their own language/words/movement plus storyline and characters.
<i>Mime</i>	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.
<i>Playform</i>	This is the most common drama form which uses words/language and movement to convey meaning.
<i>Playmaking</i>	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.
<i>Presenting</i>	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.

Term	Definition in this document
<i>Radio play/ programme</i>	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 could contribute by making sound effects or in the operation of the recording equipment.
<i>Role play</i>	A drama activity in which the candidate adopts a <i>dramatis personae</i> 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.
<i>Scripted drama</i>	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 the teacher/lecturer could be used as a form of stimulus for creative drama.
<i>Simulation</i>	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'.
<i>Socio-drama</i>	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.
<i>Stimuli</i>	These are starting points for ideas for a piece of drama. Stimuli can be visual, aural or tactile.
<i>Storyline</i>	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.
<i>Structural devices</i>	<p>These are drama devices which are used to provide structure within a drama form. At this level, candidates could be expected to be able to use devices such as:</p> <p>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</p> <p>flashback – changing from the present of the drama to show an event which happened in the past; may be used in any drama form</p> <p>tableau – frozen or still picture created by characters freezing in position to emphasise a particular moment in the drama; may be used in any form except radio</p> <p>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.</p>

National Unit Specification: general information

UNIT	Developing Drama Skills – Expressing Ideas and Emotions (Access 1)
NUMBER	D2SA 07

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.

OUTCOME

Express ideas and emotions in drama activities.

RECOMMENDED ENTRY

Entry is at the discretion of the centre. However, it would be beneficial if a candidate has already been involved in a Drama programme, for example, a programme using Access 1 level curriculum descriptors.

CREDIT VALUE

1 credit at Access 1.

Administrative Information

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

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National Unit Specification: statement of standards

UNIT Developing Drama Skills – Expressing Ideas and Emotions (Access 1)

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

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 the role and dramatic situation.

Evidence requirements

Evidence for the outcome 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.

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

National Unit Specification: support notes

UNIT Developing Drama Skills – Expressing Ideas and Emotions (Access 1)

See Appendix for glossary of terms.

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of four units derived from the Drama unit *D537 08, Developing Drama Skills (Access 2)*. Candidates may find this an appropriate unit to undertake on its own or together with the other three units:

D2S9 07, Drama: Developing Drama Skills – Participating with Others (Access 1)

D2SB 07, Drama: Developing Drama Skills – Using Resources (Access 1)

D2SC 07, Drama: Developing Drama Skills – Reviewing Participation (Access 1).

This unit should provide a range of opportunities for candidates to experience drama within a very supported learning environment. These drama experiences should allow candidates to develop a variety of basic drama skills to enable them to explore dramatic situations. Candidates will learn how to express ideas in response to a range of dramatic stimuli.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

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 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 investigate 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 **all four units** mentioned above could include:

- introductory activities – including a discussion of the nature and purpose of the unit and group-forming activities, in order to foster trust, co-operation and mutual support within the peer group and the basic skills to evaluate the work of others
- warm-up activities – to help to focus concentration, to warm up the voice and/or the body, to promote relaxation and to prepare the candidates for the activity that 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, eg 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) – during which candidates will develop and use creative drama skills
- review and evaluation – including helping candidates to integrate their drama experiences within a wider personal, social or vocational context, and to learn how to reflect on enjoyment, on what has been learned and on the quality of their own work.

National Unit Specification: support notes (cont)

UNIT Developing Drama Skills – Expressing Ideas and Emotions (Access 1)

Adapting Activities for Learner Needs

The following suggestions may be useful during the delivery of **all four units** mentioned above.

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, candidates with maximum movement potential, who have far more possibility of expression and range of movement, 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 develop further 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 she/he cannot do.

For example, candidates with limited movement can often change their body language, their use of gesture and their facial expressions to create different characters, moods and attitudes. The initial use of 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 who may have poor spoken language skills and/or problems with articulation.

National Unit Specification: support notes (cont)

UNIT Developing Drama Skills – Expressing Ideas and Emotions (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

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 this unit are practical exercises involving the direct observation of a candidate's practical work by the teacher/lecturer, supported by a checklist and any other 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.

The outcome for this unit 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, to assess the practical achievement of the outcome on at least two occasions. The checklist records attainment of the outcome and each of the performance criteria. 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. All evidence should be retained in each candidate's folio.

Completed Drama Skills Folio

The completed folio for the unit *Drama: Developing Drama Skills – Expressing Ideas and Emotions (Access 1)* will be subject to moderation.

Please refer to Guidance on Certification and Moderation given in the Introductory Information for further details about certification and moderation when Access 1 units are being used to contribute to an Access 2 unit.

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 further information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

Term	Definition in this document
<i>Characterisation</i>	This takes role play a stage further. As well as adopting the function of a <i>dramatis personae</i> , 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 .
<i>Creative movement</i>	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.
<i>Dance drama</i>	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.
<i>Drama forms</i>	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.
<i>Dramatisation</i>	This means acting out or making into drama a story which has been written or taped. Sources of stimuli for dramatisation may come from simple newspaper stories, magazine articles, excerpts from books, poems.
<i>Improvisation</i>	Non-scripted drama activity in which candidates make up their own language/words/movement plus storyline and characters.
<i>Mime</i>	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.
<i>Playform</i>	This is the most common drama form which uses words/language and movement to convey meaning.
<i>Playmaking</i>	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.
<i>Presenting</i>	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.

Term	Definition in this document
<i>Radio play/ programme</i>	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 could contribute by making sound effects or in the operation of the recording equipment.
<i>Role play</i>	A drama activity in which the candidate adopts a <i>dramatis personae</i> 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.
<i>Scripted drama</i>	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 the teacher/lecturer could be used as a form of stimulus for creative drama.
<i>Simulation</i>	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'.
<i>Socio-drama</i>	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.
<i>Stimuli</i>	These are starting points for ideas for a piece of drama. Stimuli can be visual, aural or tactile.
<i>Storyline</i>	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.
<i>Structural devices</i>	<p>These are drama devices which are used to provide structure within a drama form. At this level, candidates could be expected to be able to use devices such as:</p> <p>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</p> <p>flashback – changing from the present of the drama to show an event which happened in the past; may be used in any drama form</p> <p>tableau – frozen or still picture created by characters freezing in position to emphasise a particular moment in the drama; may be used in any form except radio</p> <p>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.</p>

National Unit Specification: general information

UNIT	Developing Drama Skills – Using Resources (Access 1)
NUMBER	D2SB 07

SUMMARY

The purpose of this unit is to provide experiences in drama which will develop creative drama skills and encourage candidates to make appropriate use of resources in a range of drama activities.

OUTCOME

Use space and other drama resources in drama activities.

RECOMMENDED ENTRY

Entry is at the discretion of the centre. However, it would be beneficial if a candidate has already been involved in a Drama programme, for example, a programme using Access 1 level curriculum descriptors.

CREDIT VALUE

1 credit at Access 1.

Administrative Information

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

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National Unit Specification: statement of standards

UNIT Developing Drama Skills – Using Resources (Access 1)

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

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.

Evidence requirements

Evidence for the outcome 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.

A summative observational checklist should be completed by the teacher/lecturer. This checklist should record performance evidence of the candidate's achievement for both of the performance criteria. Any supporting written, word processed, taped or graphic evidence should be retained as part of, or integrated into, an individual candidate folio which may be on disk, on tape or on paper.

National Unit Specification: support notes

UNIT Developing Drama Skills – Using Resources (Access 1)

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 THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of four units derived from the Drama unit *D537 08, Developing Drama Skills (Access 2)*. Candidates may find this an appropriate unit to undertake on its own or together with the other three units:

D2S9 07, Drama: Developing Drama Skills – Participating with Others (Access 1)

D2SA 07, Drama: Developing Drama Skills – Expressing Ideas and Emotions (Access 1)

D2SC 07, Drama: Developing Drama Skills – Reviewing Participation (Access 1).

This unit should provide a range of opportunities for candidates to experience drama within a very supported learning environment. These drama experiences should allow candidates to develop a variety of basic drama skills to enable them to explore dramatic situations. Candidates will learn how to use resources appropriately in a range of dramatic activities.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

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 and the appropriate use of available resources.

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 investigate 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 **all four units** mentioned above could include:

- introductory activities – including a discussion of the nature and purpose of the unit and group-forming activities, in order to foster trust, co-operation and mutual support within the peer group and the basic skills to evaluate the work of others
- warm-up activities – to help to focus concentration, to warm up the voice and/or the body, to promote relaxation and to prepare the candidates for the activity that 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, eg 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) – during which candidates will develop and use creative drama skills.
- review and evaluation – including helping candidates to integrate their drama experiences within a wider personal, social or vocational context, and to learn how to reflect on enjoyment, on what has been learned and on the quality of their own work.

National Unit Specification: support notes (cont)

UNIT Developing Drama Skills – Using Resources (Access 1)

Adapting Activities for Learner Needs

The following suggestions may be useful during the delivery of **all four units** mentioned above.

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, candidates with maximum movement potential, who have far more possibility of expression and range of movement, 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 develop further 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 she/he cannot do.

For example, candidates with limited movement can often change their body language, their use of gesture and their facial expressions to create different characters, moods and attitudes. The initial use of 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 gifted in this area and who may have poor spoken language skills and/or problems with articulation.

National Unit Specification: support notes (cont)

UNIT Developing Drama Skills – Using Resources (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

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 this unit are practical exercises involving the direct observation of a candidate's practical work by the teacher/lecturer supported by a checklist and any other 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.

The outcome for this unit 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, to assess the practical achievement of the outcome on at least two occasions. The checklist records attainment of the outcome and each of the performance criteria. 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 should be a record of use of space and other drama resources. A pre-formatted plan may be used. All evidence should be retained in each candidate's folio.

Completed Drama Skills Folio

The completed folio for the unit *Drama: Developing Drama Skills – Using Resources (Access 1)* will be subject to moderation.

Please refer to Guidance on Certification and Moderation given in the Introductory Information for further details about certification and moderation when Access 1 units are being used to contribute to an Access 2 unit.

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 further information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

Term	Definition in this document
<i>Characterisation</i>	This takes role play a stage further. As well as adopting the function of a <i>dramatis personae</i> , 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 .
<i>Creative movement</i>	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.
<i>Dance drama</i>	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.
<i>Drama forms</i>	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.
<i>Dramatisation</i>	This means acting out or making into drama a story which has been written or taped. Sources of stimuli for dramatisation may come from simple newspaper stories, magazine articles, excerpts from books, poems.
<i>Improvisation</i>	Non-scripted drama activity in which candidates make up their own language/words/movement plus storyline and characters.
<i>Mime</i>	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.
<i>Playform</i>	This is the most common drama form which uses words/language and movement to convey meaning.
<i>Playmaking</i>	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.
<i>Presenting</i>	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.

Term	Definition in this document
<i>Radio play/ programme</i>	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 could contribute by making sound effects or in the operation of the recording equipment.
<i>Role play</i>	A drama activity in which the candidate adopts a <i>dramatis personae</i> 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.
<i>Scripted drama</i>	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 the teacher/lecturer could be used as a form of stimulus for creative drama.
<i>Simulation</i>	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'.
<i>Socio-drama</i>	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.
<i>Stimuli</i>	These are starting points for ideas for a piece of drama. Stimuli can be visual, aural or tactile.
<i>Storyline</i>	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.
<i>Structural devices</i>	These are drama devices which are used to provide structure within a drama form. At this 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 emphasise 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.

National Unit Specification: general information

UNIT	Developing Drama Skills – Reviewing Participation (Access 1)
NUMBER	D2SC 07

SUMMARY

The purpose of this unit is to provide experiences in drama which will develop creative drama skills and encourage candidates to review and evaluate their contribution to these activities.

OUTCOME

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

RECOMMENDED ENTRY

Entry is at the discretion of the centre. However, it would be beneficial if a candidate has already been involved in a Drama programme, for example, a programme using Access 1 level curriculum descriptors.

CREDIT VALUE

1 credit at Access 1.

Administrative Information

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

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National Unit Specification: statement of standards

UNIT Developing Drama Skills – Reviewing Participation (Access 1)

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

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, the strengths and any weaknesses, if any, of own contribution to creative drama activities.

Evidence requirements

Evidence for the outcome 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.

Oral and/or written evidence of the evaluation should be recorded and should demonstrate the candidate's achievement of both the performance criteria.

National Unit Specification: support notes

UNIT Developing Drama Skills – Reviewing Participation (Access 1)

See Appendix for glossary of terms.

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of four units derived from the Drama unit *D537 08, Developing Drama Skills (Access 2)*. Candidates will find this an appropriate unit to undertake in conjunction with the other units:

D2S9 07, Drama: Developing Drama Skills – Participating with Others (Access 1)

D2SA 07, Drama: Developing Drama Skills – Expressing Ideas and Emotions (Access 1)

D2SB 07, Drama: Developing Drama Skills – Using Resources (Access 1).

The drama experiences should allow candidates to develop a variety of basic drama skills to enable them to explore dramatic situations. Candidates should have opportunities to learn how to review the experience of being involved in these situations and to evaluate their contribution to the activities.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

Most of this unit should comprise discussion of practical work already undertaken. The focus of the unit is on the evaluation of a range of basic drama skills developed through investigating dramatic stimuli and acting 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 investigate 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 **all four units** mentioned above could include:

- introductory activities – including a discussion of the nature and purpose of the unit and group-forming activities, in order to foster trust, co-operation and mutual support within the peer group and the basic skills to evaluate the work of others
- warm-up activities – to help to focus concentration, to warm up the voice and/or the body, to promote relaxation and to prepare the candidates for the activity that 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, eg 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) – during which candidates will develop and use creative drama skills
- review and evaluation – including helping candidates to integrate their drama experiences within a wider personal, social or vocational context, and to learn how to reflect on enjoyment, on what has been learned and on the quality of their own work.

National Unit Specification: support notes (cont)

UNIT Developing Drama Skills – Reviewing Participation (Access 1)

Adapting Activities for Learner Needs

The following suggestions may be useful during the delivery of **all four units** mentioned above.

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, candidates with maximum movement potential, who have far more possibility of expression and range of movement, 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 develop further 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 she/he cannot do.

For example, candidates with limited movement can often change their body language, their use of gesture and their facial expressions to create different characters, moods and attitudes. The initial use of 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 who may have poor spoken language skills and/or problems with articulation.

National Unit Specification: support notes (cont)

UNIT Developing Drama Skills –
 Reviewing Participation (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

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

The evidence for this unit – to review and evaluate the experience of participating in creative drama activities – 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 *Drama: Developing Drama Skills – Reviewing Participation (Access 1)* will be subject to moderation.

Please refer to Guidance on Certification and Moderation given in the Introductory Information for further details about certification and moderation when Access 1 units are being used to contribute to an Access 2 unit.

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 further information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

Term	Definition in this document
<i>Characterisation</i>	This takes role play a stage further. As well as adopting the function of a <i>dramatis personae</i> , 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 .
<i>Creative movement</i>	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.
<i>Dance drama</i>	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.
<i>Drama forms</i>	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.
<i>Dramatisation</i>	This means acting out or making into drama a story which has been written or taped. Sources of stimuli for dramatisation may come from simple newspaper stories, magazine articles, excerpts from books, poems.
<i>Improvisation</i>	Non-scripted drama activity in which candidates make up their own language/words/movement plus storyline and characters.
<i>Mime</i>	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.
<i>Playform</i>	This is the most common drama form which uses words/language and movement to convey meaning.
<i>Playmaking</i>	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.
<i>Presenting</i>	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.

Term	Definition in this document
<i>Radio play/ programme</i>	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 could contribute by making sound effects or in the operation of the recording equipment.
<i>Role play</i>	A drama activity in which the candidate adopts a <i>dramatis personae</i> 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.
<i>Scripted drama</i>	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 the teacher/lecturer could be used as a form of stimulus for creative drama.
<i>Simulation</i>	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'.
<i>Socio-drama</i>	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.
<i>Stimuli</i>	These are starting points for ideas for a piece of drama. Stimuli can be visual, aural or tactile.
<i>Storyline</i>	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.
<i>Structural devices</i>	<p>These are drama devices which are used to provide structure within a drama form. At this level, candidates could be expected to be able to use devices such as:</p> <p>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</p> <p>flashback – changing from the present of the drama to show an event which happened in the past; may be used in any drama form</p> <p>tableau – frozen or still picture created by characters freezing in position to emphasise a particular moment in the drama; may be used in any form except radio</p> <p>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.</p>

National Unit Specification: general information

UNIT Using Drama Skills: Participating with Others (Access 1)

NUMBER D93A 07

SUMMARY

The purpose of this unit is to enable the candidate to explore, practise and use creative drama skills while working with others in a very supported learning environment.

OUTCOMES

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

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 1 (6 SCOTCAT points*) at SCQF level 1.

*SCOTCAT points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCOTCAT points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

Administrative Information

Superclass: LC

Publication date: November 2002

Source: Scottish Qualifications Authority

Version: 01

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National Unit Specification: statement of standards

UNIT Using Drama Skills: Participating With Others (Access 1)

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

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.

Evidence requirements

Candidates are required to demonstrate the outcome and both of 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 provides a situation for candidates to explore using drama skills.

Performance evidence should be recorded using an observational checklist completed by the teacher/lecturer. This checklist should record performance evidence of the candidate's achievement for both performance criteria.

Any supporting evidence which may include 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. The candidate should be allowed to provide supporting evidence using his or her normal mode of communication which may be verbal or non-verbal and may include one or more of the following: speech, writing, word-processing, signing, lip-reading, Braille or computer-assisted communication.

National Unit Specification: support notes

UNIT Using Drama Skills: Participating With Others (Access 1)

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

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

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of four units derived from the Drama Unit D538 08 Using Drama Skills (Access 2). Candidates may find this an appropriate unit to undertake on its own or in conjunction with the other Access 1 units D93C 07 Using Drama Skills: Exploring Dramatic Situations, D93D 07 Using Drama Skills: Portraying Character and D93E 07 Using Drama Skills: Reviewing Own Performance.

In this unit candidates will use creative drama skills to explore a range of both everyday and fantasy situations within a very supported learning environment. They will learn how to co-operate with others while exploring these dramatic situations and responding to theatrical stimuli.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The main emphasis of this unit should be placed on the exploration of dramatic situations and the exploration of the use of theatrical effects, in co-operation with others.

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.

Most of the unit should comprise practical work and discussion. However, exposition and demonstration will provide important prompts, enabling candidates to offer ideas on how to create simple dramatic and theatrical effects.

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.

The range of approaches could be enhanced by 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.

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 it out, 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 and mutual support within the peer group

National Unit Specification: support notes (cont)

UNIT Using Drama Skills: Participating With Others (Access 1)

- 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
- explanation of dramatic situation(s)/context(s) – both everyday 'real life' and fantasy situations using creative drama skills and theatrical effects

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.

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 Using Drama Skills: Participating With Others (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of both performance criteria for the outcome in two different dramatic situations.

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.

The suggested assessment instruments for this unit 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 both performance criteria for the outcome within two different drama activities and a log or record of work undertaken. 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.

The record should be authenticated by the teacher/lecturer signing and dating a brief statement that this is an accurate record of the work of named candidate.

Records of the candidate's evidence should be retained for moderation purposes.

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 special alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, publication code AA0645).

National Unit Specification: general information

UNIT Using Drama Skills: Exploring Dramatic Situations
(Access 1)

NUMBER D93C 07

SUMMARY

The purpose of this unit is to enable the candidate to develop a structured approach to drama through exploring different dramatic situations within a very supported learning environment.

OUTCOME

Use drama skills to explore dramatic situations.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 Credit at Access 1 (6 SCOTCAT points*) at SCQF level 1.

*SCOTCAT points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCOTCAT points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

Administrative Information

Superclass: LC

Publication date: November 2002

Source: Scottish Qualifications Authority

Version: 01

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National Unit Specification: statement of standards

UNIT Using Drama Skills: Exploring Dramatic Situations (Access 1)

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

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.

Evidence requirements

Candidates are required to demonstrate the outcome and both of 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 provides a situation for candidates to explore using drama skills.

Performance evidence should be recorded using an observational checklist completed by the teacher/lecturer. This checklist should record performance evidence of the candidate's achievement for both performance criteria. Any supporting evidence which may include graphic evidence should be retained as part of, or integrated into, an individual candidate profile which may be on disk, tape or paper. The candidate should be allowed to provide supporting evidence using his or her normal mode of communication which may be verbal or non-verbal and may include one or more of the following: speech, writing, word-processing, signing, lip-reading, Braille or computer-assisted communication.

National Unit Specification: support notes

UNIT Using Drama Skills: Exploring Dramatic Situations (Access 1)

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

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

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of four units derived from the Drama Unit D538 08 Using Drama Skills (Access 2). Candidates may find this an appropriate unit to undertake on its own or in conjunction with the other Access 1 Units D93A 07 Using Drama Skills: Participating With Others, D93D 07 Using Drama Skills: Portraying Character and D93E 07 Using Drama Skills: Reviewing Own Performance.

In this unit candidates will use creative drama skills to explore a range of both everyday and fantasy situations within a very supported learning environment. They will learn how to develop a structured approach while exploring and developing drama within the context of two different dramatic situations.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

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) and the exploration of dramatic situations.

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.

Most of the unit should comprise practical work and discussion. It will be important to establish safety guidelines for work in this unit and to ensure that candidates can apply them at all times.

The range of approaches could be enhanced by 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.

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 prepare the candidates for the activity which is to follow

National Unit Specification: support notes (cont)

UNIT Using Drama Skills: Exploring Dramatic Situations (Access 1)

- 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
- exploration of dramatic situation(s)/context(s) – both everyday 'real life' and fantasy situations using creative drama skills
- developing skills of devising – creating a storyline/action and exploring and selecting a suitable drama form and structure

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.

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 Using Drama Skills: Exploring Dramatic Situations (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of both performance criteria for the outcome in two different dramatic situations.

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.

The suggested assessment instruments for this unit 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 both the performance criteria for the outcome within two different drama activities and a log or record of work undertaken. 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.

The record should be authenticated by the teacher/lecturer signing and dating a brief statement that this is an accurate record of the work of the named candidate.

Records of the candidate's evidence should be retained for moderation purposes.

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 special alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, publication code AA0645).

National Unit Specification: general information

UNIT Using Drama Skills: Portraying Character (Access 1)

NUMBER D93D 07

SUMMARY

The purpose of this unit is to provide opportunities to portray characters while acting out dramatic situations in a very supported learning environment.

OUTCOME

Portray character in acting out dramatic situations.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 1 (6 SCOTCAT POINTS*) at SCQF level 1.

*SCOTCAT points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCOTCAT points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

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National Unit Specification: statement of standards

UNIT Using Drama Skills: Portraying Character (Access 1)

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

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.

Evidence requirements

Candidates are required to demonstrate the outcome and both of 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.

Performance evidence should be recorded using an observational checklist completed by the teacher/lecturer. This checklist should record performance evidence of the candidate's achievement for both the performance criteria. Any supporting evidence which may include 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. The candidate should be allowed to provide supporting evidence using his or her normal mode of communication which may be verbal or non-verbal and may include one or more of the following: speech, writing, word-processing, signing, lip-reading, Braille or computer-assisted communication.

National Unit Specification: support notes

UNIT Using Drama Skills: Portraying Character (Access 1)

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

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

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of four units derived from the Drama Unit D538 08 Using Drama Skills (Access 2). Candidates may find this an appropriate unit to undertake on its own or in conjunction with the other Access 1 Units D93A 07 Using Drama Skills: Participating With Others, D93C 07 Using Drama Skills: Exploring Dramatic Situations or D93E 07 Using Drama Skills: Reviewing Own Performance.

In this unit candidates will use creative drama skills to explore a range of both everyday and fantasy situations in a very supported learning environment. They will learn how to portray character in two dramatic situations and how to use some basic theatrical effects.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The main emphasis of this unit is the candidates' application of some basic drama skills and understanding of theatrical effects to portraying character.

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.

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 express character and to create simple theatrical effects.

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.

The range of approaches could be enhanced by 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.

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

National Unit Specification: support notes (cont)

UNIT Using Drama Skills: Portraying Character (Access 1)

- warm-up activities – to help to focus concentration, warm up the voice and/or the body, promote relaxation and 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

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.

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 Using Drama Skills: Portraying Character (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of both performance criteria for the outcome in two different dramatic situations.

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.

The suggested assessment instruments for this unit 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 both the performance criteria for the outcome within two different drama activities and a log or record of work undertaken. 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.

The record should be authenticated by the teacher/lecturer signing and dating a brief statement that this is an accurate record of the work of the named candidate.

Records of the candidate's evidence should be retained for moderation purposes.

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 special alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, publication code AA0645).

National Unit Specification: general information

UNIT Using Drama Skills: Reviewing Own Performance
(Access 1)

NUMBER D93E 07

SUMMARY

The purpose of this unit is to enable the candidate to review and evaluate the experience of using drama skills to explore dramatic situations. The unit is designed for delivery in a very supported learning environment.

OUTCOME

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 1 (6 SCOTCAT points*) at SCQF level 1.

*SCOTCAT points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCOTCAT points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

Administrative Information

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National Unit Specification: statement of standards

UNIT Using Drama Skills: Reviewing Own Performance (Access 1)

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

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

Candidates are required to demonstrate the outcome and both of 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.

Any supporting evidence which may include 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.

While reviewing and evaluating and providing any supporting evidence the candidate should be allowed to use his or her normal mode of communication which may be verbal or non-verbal and which may include one or more of the following: speech, writing, word processing, signing, lip reading, Braille or computer-assisted communication.

National Unit Specification: support notes

UNIT Using Drama Skills: Reviewing Own Performance (Access 1)

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

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

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This one of four units derived from the Drama Unit D538 08 Using Drama Skills (Access 2). Candidates may find this an appropriate unit to undertake on its own or in conjunction with the other Access 1 Units D93A 07 Using Drama Skills: Participating With Others, D93C 07 Using Drama Skills: Exploring Dramatic Situations and D93D 07 Using Drama Skills: Portraying Character.

In this unit candidates will review how effectively they used basic creative drama skills to explore a range of both everyday and fantasy situations. They will also evaluate their own contributions to the drama activities.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

Most of this unit should consist of discussing practical work already undertaken. The focus of the unit is the evaluation of a range of drama skills developed through exploring dramatic situations and portraying character, in co-operation with other participants.

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.

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 follows:

Prior to undertaking this unit

- introductory activities – including a discussion of the nature and purpose of the drama activities 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

National Unit Specification: support notes (cont)

UNIT Using Drama Skills: Reviewing Own Performance (Access 1)

While undertaking this unit

- 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 – prior to undertaking this unit

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 it is of most value but simply the experience of using mime as an alternative form of communication and as a means of 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.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of both performance criteria for the outcome.

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

National Unit Specification: support notes (cont)

UNIT Using Drama Skills: Reviewing Own Performance (Access 1)

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. Candidates may respond using their normal mode of communication.

The recommended means of recording assessment for this unit is a folio in which all individual candidate's work should be retained. It is not necessary for the candidate to record the assessment. This may be done by teacher/lecturer, in which case the teacher/lecturer should authenticate the record by attaching a signed and dated statement that this is an accurate record of the work of the named candidate.

Records of the candidate's evidence should be retained for moderation purposes.

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 special alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, publication code AA0645).

National Unit Specification: general information

UNIT Presenting Drama: Participating With Others (Access 1)

NUMBER D93F 07

SUMMARY

The purpose of this unit is to participate with others during a drama presentation in a very supported learning environment. Candidates should develop skills in co-operating and organising at a very basic level of competence.

OUTCOME

Participate with others in drama presentation.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 1 (6 SCOTCAT points*) at SCQF level 7.

*SCOTCAT points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCOTCAT points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

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National Unit Specification: statement of standards

UNIT Presenting Drama: Participating With Others (Access 1)

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

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.

Evidence requirements

Performance evidence should be gathered to demonstrate that the candidate has attained all performance criteria for the outcome in at least **one** drama presentation.

The candidate should carry out two tasks which are useful to the organisation of the presentation.

For this outcome an observational checklist should be completed by the teacher/lecturer. This checklist should record the candidate's achievement of all the performance criteria related to the outcome. Any supporting evidence which may include graphic evidence should be retained as part of, or integrated into, an individual candidate profile.

The candidate should be allowed to provide evidence using his or her normal mode of communication which may be verbal or non-verbal and may include one or more of the following: speech, writing, word-processing, signing, lip-reading, Braille or computer-assisted communication.

National Unit Specification: support notes

UNIT Presenting Drama: Participating With Others (Access 1)

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

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

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of three units derived from the Drama Unit D539 08 Presenting Drama (Access 2). Candidates may find this an appropriate unit to undertake on its own or in conjunction with the other Access 1 Units D93G 07 Presenting Drama: Using Acting and Technical Skills and D93H 07 Presenting Drama: Reviewing Own Performance.

This unit should provide opportunities for candidates to experience co-operating with others while participating in one or more short, straightforward drama presentations within a very supported learning environment. These presentations are likely to be the result of improvised drama.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

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

All candidates should have the opportunity to perform two tasks which are useful to the organisation of the presentation. One could be an acting task.

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

The second task could be a technical task for a presentation. The task 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.

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

National Unit Specification: support notes (cont)

UNIT Presenting Drama: Participating With Others (Access 1)

- 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 this presentation
- make-up – applying make-up for character/actor in the presentation; layout make-up for others/teacher/lecturer to use for presentation.

Clearly any technical task 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 tasks is 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 assist with operating either the recording equipment or a video camera. The unit is designed to be as flexible as possible and technical tasks are simple but varied, remembering that the main focus of this unit is co-operating with others during a drama presentation.

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 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 be encouraged 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

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.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of all three performance criteria for the outcome.

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

National Unit Specification: support notes (cont)

UNIT Presenting Drama: Participating With Others (Access 1)

The suggested assessment instruments for the unit 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 the outcome and a log or record of work undertaken. 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 a 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.

The record should be authenticated by the teacher/lecturer signing and dating a brief statement that this is an accurate record of the work of the named candidate.

Records of the candidate's evidence should be retained for moderation purposes.

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 special alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, publication code AA0645).

National Unit Specification: general information

UNIT	Presenting Drama: Using Acting and Technical Skills (Access 1)
NUMBER	D93G 07

SUMMARY

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

OUTCOMES

Use acting and technical skills in drama presentation.

RECOMMENDED ENTRY

Entry is at the discretion of the centre.

CREDIT VALUE

1 credit at Access 1 (6 SCOTCAT points*) at SCQF level 1.

*SCOTCAT points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCOTCAT points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

Administrative Information

Superclass:	LC
Publication date:	November 2002
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National Unit Specification: statement of standards

UNIT Presenting Drama: Using Acting and Technical Skills (Access 1)

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

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.

Evidence requirements

Performance evidence should be gathered to demonstrate that the candidate has attained both performance criteria for the outcome in at least **one** drama presentation. For PC (a) the candidate should use acting skills in at least one acting role. For PC (b) the candidate should carry out a technical task in any of the areas of staging and design.

For this outcome an observational checklist should be completed by the teacher/lecturer. This checklist should record the candidate's achievement of both the performance criteria related to the outcome. Any supporting evidence which may include graphic evidence should be retained as part of or integrated into an individual candidate profile.

The candidate should be allowed to provide supporting evidence using his or her normal mode of communication which may be verbal or non-verbal and may include one or more of the following: speech, writing, word-processing, signing, lip-reading, Braille or computer-assisted communication.

National Unit Specification: support notes

UNIT Presenting Drama: Using Acting and Technical Skills (Access 1)

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

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

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of three units derived from the Drama Unit D539 08 Presenting Drama (Access 2). Candidates may find this an appropriate unit to undertake on its own or in conjunction with the other Access 1 Units D93F 07 Presenting Drama: Participating With Others and D93H 07 Presenting Drama: Reviewing Own Performance.

This unit should provide opportunities for candidates to participate in one or more short, straightforward 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.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

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 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.

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

National Unit Specification: support notes (cont)

UNIT Presenting Drama: Using Acting and Technical Skills (Access 1)

- 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 make-up for character/actor in the presentation; layout make-up for others/teacher/lecturer to use for presentation.

Clearly the technical task 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 tasks 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 assist with operating 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

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.

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of both the performance criteria for the outcome.

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

National Unit Specification: support notes (cont)

UNIT Presenting Drama: Using Acting and Technical Skills (Access 1)

The suggested assessment instruments for the unit 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 both the performance criteria for the outcome, and a log or record of work undertaken. 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.

The record should be authenticated by the teacher/lecturer signing and dating a brief statement that this is an accurate record of the work of the named candidate.

Records of the candidate's evidence should be retained for moderation purposes.

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 special alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, publication code AA0645).

National Unit Specification: general information

UNIT Presenting Drama: Reviewing Own Performance (Access 1)

NUMBER D93H 07

SUMMARY

The purpose of this unit is to provide opportunities to review and evaluate the experience of drama presentation. The unit is designed for delivery in a very supported learning environment.

OUTCOMES

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 1 (6 SCOTCAT points*) at SCQF level 1.

*SCOTCAT points are used to allocate credit to qualifications in the Scottish Credit and Qualifications Framework (SCQF). Each qualification in the Framework is allocated a number of SCOTCAT points at an SCQF level. There are 12 SCQF levels, ranging from Access 1 to Doctorates.

Administrative Information

Superclass: LC

Publication date: November 2002

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National Unit Specification: statement of standards

UNIT Presenting Drama: Reviewing Own Performance (Access 1)

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

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

Performance evidence should be gathered to demonstrate that the candidate has attained both the performance criteria for the outcome in at least **one** drama presentation. The candidate should undertake two tasks. During one task the candidate should use acting skills (performing a character) while participating in at least one acting role. During the other task the candidate should carry out effectively a technical task in any of the areas of staging and design.

While reviewing and evaluating and providing any supporting evidence, the candidate should be allowed to use his or her normal mode of communication which may be verbal or non-verbal and which may include one or more of the following: speech, writing, word processing, signing, lip reading, Braille or computer-assisted communication.

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

National Unit Specification: support notes

UNIT Presenting Drama: Reviewing Own Performance (Access 1)

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

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

GUIDANCE ON THE CONTENT AND CONTEXT FOR THIS UNIT

This is one of three units derived from the Drama Unit D539 08 Presenting Drama (Access 2). Candidates may find this an appropriate unit to undertake on its own or in conjunction with the other Access 1 Units D93F 07 Presenting Drama: Participating With Others and D93G 07 Presenting Drama: Using Acting and Technical Skills.

This unit should provide opportunities for candidates to review how effectively they participated 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.

GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

Most of this unit should consist of discussing practical work already undertaken. The focus of the unit is on the evaluation of the candidate's ability to participate with others in short, single, drama presentations.

Possible sequence of learning:

Prior to undertaking the unit

- introductory activities – including discussion on the nature and the purpose of the drama presentation, also 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 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

While undertaking the 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: Reviewing Own Performance (Access 1)

Adapting Activities for Learner Needs: prior to undertaking the unit

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.

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 make-up for character/actor in the presentation; layout make-up for others/teacher/lecturer to use for presentation.

Clearly the technical task 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 tasks is 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 assist with the operation 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.

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.

National Unit Specification: support notes (cont)

UNIT Presenting Drama: Reviewing Own Performance (Access 1)

GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Candidates will be required to provide evidence of the achievement of both the performance criteria for the outcome.

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 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. Candidates may respond to questions using their normal mode of communication. The evidence may be gathered from one or more drama presentations.

It is not necessary for the candidate to record the assessment. This may be done by the teacher/lecturer, in which case the teacher/lecturer should authenticate the record by attaching a signed and dated statement that this is an accurate record of the work of the named candidate.

Records of the candidate's evidence should be retained for moderation purposes.

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 special alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, publication code AA0645).