



**DRAMA**  
**Intermediate 2**

**Seventh edition – published January 2006**

## NOTE OF CHANGES TO ARRANGEMENTS SEVENTH EDITION PUBLISHED JANUARY 2006

**COURSE TITLE:** Drama (Intermediate 2)

**COURSE NUMBER:** C037 11

### **National Course Specification:**

Course details:

#### Practical Examination

Candidates who are to be assessed on acting should be involved in portraying a character who appears on stage for a minimum of 5 minutes.

#### Question Paper

The grade descriptors for C and A have been updated.

### **National Unit Specification:**

Drama Skills (D193 11)	No changes
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Theatre Production Skills (D194 11)	No changes
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Drama: Production (D195 11)	Evidence requirements for Outcomes 2 and 3 have been updated
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## National Course Specification

### DRAMA (INTERMEDIATE 2)

COURSE NUMBER C037 11

### COURSE STRUCTURE

#### Mandatory Units:

<i>D193 11</i>	<i>Drama Skills (Int 2)</i>	<i>1 credit (40 hours)</i>
<i>D194 11</i>	<i>Theatre Production Skills (Int 2)</i>	<i>1 credit (40 hours)</i>
<i>D195 11</i>	<i>Drama: Production (Int 2)</i>	<i>1 credit (40 hours)</i>

This structure allows both progression and the possibility of integration as the Units may be taught either sequentially or concurrently.

In common with all Courses, this Course includes 40 hours over and above the 120 hours for the component Units. This is for induction, extending the range of learning and teaching approaches, support, consolidation, integration of learning and preparation for external assessment. This time is an important element of the Course and advice on its use is included in the Course details.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following:

- Standard Grade Drama at General level
- Intermediate 1 Drama
- other appropriate prior experience of drama.

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### Administrative Information

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## **National Course Specification (cont)**

**COURSE**      Drama (Intermediate 2)

### **CORE SKILLS**

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

## National Course Specification: course details

### COURSE Drama (Intermediate 2)

#### RATIONALE

Intermediate 2 Drama develops the central concept of exploring relationships using both creative drama and the interpretation of text. The Course promotes theatre production skills with particular emphasis on directing, acting and design skills.

Intermediate 2 Drama is an excellent medium for personal and social development. The subject's links with personal growth have long been acknowledged: drama methodology is founded on the development of a fuller understanding and awareness of self and others, and on the promotion of personal and interpersonal skills in communication, co-operation and relationships. These relationships may be between people, between people and ideas or between people and the environment.

The exploration of relationships is undertaken mainly through the practical process of 'acting out', which incorporates self-expression through language and movement. The *Drama Skills* Unit will involve candidates in using a variety of drama skills, forms and structures in the dramatic investigation and exploration of a negotiated theme, issue or topic. Within this exploration, candidates will use textual stimuli, take individual responsibility for devising and directing a short scene using other members of the group, and evaluate both ongoing progress and the product.

In addition to the continuing practical emphasis on exploration and self-expression, the Intermediate 2 Course will introduce the study of how drama can be used as a means of expression and communication by others. It is important that candidates should begin to develop some knowledge and understanding of the art of theatre in terms of performance and design. Accordingly, *Theatre Production Skills*, the second Unit, focuses on the exploration and acquisition of play appreciation skills and other key skills of theatre and production. Appropriate textual extracts will provide the contexts for the development of these skills.

The study of the art of theatre is continued in *Drama: Production*, the third Unit. This Unit allows candidates to integrate and consolidate the knowledge, understanding and skills acquired in the first two Units. Candidates will work on the production of a scripted drama, exploring how the drama could be communicated through theatre. Candidates will apply skills of acting or production in order to rehearse and perform the drama to an audience. The presentation will be based on either a substantial textual extract or a one-act play and will be evaluated in terms of both process and product.

No study of drama as an art form can be considered complete without reference to direct experience of live theatrical performance. This enhances knowledge and understanding of acting, directing and design concepts within the practice of theatre.

#### Aim

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

- explore relationships, social attitudes and issues
- explore and use language, movement and theatre as a means of expression and communication
- acquire a range of theatre production skills
- develop devising skills and contribute to a presentation
- increase interest in and knowledge of theatrical performance.

## National Course Specification: course details (cont)

### COURSE Drama (Intermediate 2)

#### COURSE CONTENT

##### ***Drama Skills (Int 2)***

In this Unit candidates will, as a group, use creative skills to explore a negotiated issue, topic or theme. They will investigate a range of dramatic stimuli including textual stimuli, the response to which involves discussion and participation in a variety of creative drama activities such as role play and improvisation. Throughout the Unit as a whole, candidates should experience both language and movement activities. From this initial exploration, candidates will experiment with different drama forms and structures in order to devise an end product for the investigation. This need not involve performance to an audience. The structure of the exploration will be at the discretion of the centre. It may culminate in a live presentation or a video programme. It may be a combination that includes movement, mime, dance drama, tape/slide or radio. Each candidate will devise and direct others in a short piece of drama within the overall exploration. These pieces of drama must be related to the negotiated issue, topic or theme but do not need to relate directly to each other.

The Unit is essentially a group activity. 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.

The choice of issue, topic or theme for exploration is the decision of the centre. The Unit is process-driven rather than content-driven and focuses on the active exploration of relationships. However, it is recommended that candidates should engage in the broad areas of language and movement.

##### **Language**

In drama, language usually means spoken language or other usual mode of communication in use in a variety of interactive situations, real or imagined. It also involves some recorded language, for example, in the form of a scenario or a character description. A variety of activities in drama skills will give candidates opportunities to generate their own language in improvisation and role-play situations.

At the level of Intermediate 2, candidates should be developing awareness of the importance of selecting language which is appropriate to purpose. The purpose may be a dramatic one, for example, when improvising language to suit a character or dramatic situation or when devising a scenario or may be in the context of group discussion. Language should be used effectively to communicate the desired message or meaning within a range of dramatic and non-dramatic situations.

##### **Movement**

In drama, movement means all forms of physical expression which do not include the voice. Movement is used in a variety of ways in order to explore, express and communicate ideas, emotions and relationships. Like language, movement can be either improvised or rehearsed. Improvised movement provides opportunities for personal response to a given stimulus while rehearsed movement may develop candidates' own ideas or involve more stylised forms of dramatic movement such as mime or dance drama.

Candidates should be developing awareness of the role of movement in the communication of message and meaning and of the importance of selecting movement appropriate to purpose.

## National Course Specification: course details (cont)

### COURSE Drama (Intermediate 2)

#### Knowledge and understanding

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

- function of role play in the exploration of social attitudes and issues
- drama form and structure
- the communication of the dramatic message through language and movement
- drama terminology.

#### Skills

Candidates should use the following broad skills:

- co-operating and participating
- responding to a range of dramatic stimuli
- investigating
- improvising using a variety of dramatic forms
- devising in a group and as an individual for a group
- using language and movement
- using role play and characterisation skills
- elementary directing skills
- reviewing and evaluating.

#### *Theatre Production Skills (Int 2)*

The main focus of this Unit is on the study of the theatre production team and the experience of a range of theatre production skills. This range will include basic play appreciation skills and two others from the following list:

- set design
- lighting
- sound
- costume
- props
- make-up
- acting
- stage management
- directing.

The options available to candidates will be dependent on the technology and resources in the centre.

These skills will be studied and developed in the context of problem-solving tasks related to at least 2 different short textual extracts of about 2 to 3 pages in length. These extracts should be fairly challenging in terms of interpretation of characters and design implications. Candidates will develop skills of basic play appreciation by investigating the style, period, mood, atmosphere, characters and relationships in each extract.

## National Course Specification: course details (cont)

### COURSE Drama (Intermediate 2)

Candidates will then explore how theatre arts could be used to enhance the presentation and communication of the message of the extract. Each candidate will study and develop skills in the two chosen areas of theatre production. This will include preparatory work such as basic designing, making a list or cue sheet, or identifying textual clues and developing voice and movement. Throughout the Unit, each candidate will be involved in the presentation of at least two short extracts. The purpose of these short presentations will be to allow the teacher/lecturer and the candidates to evaluate the effectiveness of their theatre production skills. The audience will comprise other members of the class.

#### **Knowledge and understanding**

Candidates will acquire knowledge and understanding of the following:

- function of theatre production skills in the communication of the dramatic message
- key functions and responsibilities of the members of a theatre production team
- theatre terminology.

#### **Skills**

Candidates should use the following broad skills:

- co-operating and participating
- investigating
- designing
- presenting using acting skills and/or technical skills
- reviewing and evaluating.

#### ***Drama: Production (Int 2)***

In this Unit, candidates will integrate and consolidate the knowledge, understanding and skills acquired in the first two Units by co-operating and participating in the staging of a small-scale production. The presentation should be based on a substantial extract from a full-length play or a one-act play. The play may be a published or an original play. The play should be challenging to candidates by providing complex characters to act and providing opportunities for imaginative and original design work and use of quite advanced technical skills. The vehicle for production should place realistic demands on the candidates.

Candidates may, in negotiation with the teacher/lecturer, select an appropriate script, which should form either the whole or the main part of the presentation. Additional improvised material emanating from the text may be added if required. Candidates will, as a group, investigate the text. This investigation will further develop the skills of play appreciation acquired in the *Theatre Production Skills* Unit and will lead to the exploration of how the text could be communicated through theatre. The candidates will, in negotiation with the teacher/lecturer, decide on an overall directorial interpretation. Except in exceptional circumstances (for example, where a more advanced drama student wishes to direct) the teacher/lecturer will assume the role of director for the production.

## National Course Specification: course details (cont)

### COURSE Drama (Intermediate 2)

Candidates will opt to take on one major role in the production. They may choose to develop further one of the theatre production skills which they acquired in the *Theatre Production Skills Unit*. The choices may include:

- acting
- set design
- props
- lighting
- sound
- costume
- make-up
- stage management.

It is likely that the majority of candidates will fulfil an acting role. Candidates who have chosen to specialise in a technical role may take on a minor acting role if desired.

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

It is recommended that the final presentation be performed to an invited audience but for assessment purposes, this may comprise the external examiner and the teacher/lecturer. Candidates will evaluate both the presentation process and the final presentation through discussion and review.

#### **Knowledge and understanding**

Candidates will acquire knowledge and understanding of the following:

- the rehearsal process, including production meetings
- the functions and responsibilities of the chosen role within the production process and performance.

#### **Skills**

Candidates should use the following broad skills:

- co-operating and participating
- investigating
- designing/devising or developing character
- implementing technical or acting skills
- reviewing and evaluating.

## National Course Specification: course details (cont)

### COURSE Drama (Intermediate 2)

#### Use of the additional 40 hours

Each of the component Units is of 40 hours' duration, making a total of 120 hours. The content of the additional 40 hours is at the discretion of the centre and may be dependent upon the specific needs and interests of each Intermediate 2 teaching group.

The additional 40 hours may be used for:

- extending the range of learning and teaching approaches - for example, a field trip to see backstage in a theatre to illuminate the study of *Theatre Production Skills* or differentiation strategies for candidates of differing drama experiences prior to Intermediate 2.
- additional support- for example, individual tutorials followed by redrafting of written or taped tasks or further practise of specific skills.
- consolidation of learning - for example, the consolidation of the knowledge and understanding gained from specific practical drama activities such as improvisation or individual theatre production tasks.
- integration and preparation for external assessment - for example, extra rehearsals of the production for the practical examination.

Further advice on the use of the additional 40 hours is contained in the section 'Approaches to Learning and Teaching'.

## ASSESSMENT

To gain the award of the Course, the candidate must achieve all the component Units of the Course as well as the external assessment. External assessment will provide the basis for grading attainment in the Course award.

When Units are taken as component parts of a Course, candidates will have the opportunity to demonstrate achievement beyond that required to attain each of the Unit outcomes. This attainment may, where appropriate, be recorded and used to contribute towards Course estimates and to provide evidence for appeals.

## DETAILS OF THE INSTRUMENTS FOR EXTERNAL ASSESSMENT

The external Course assessment will comprise a Question Paper and a Practical Examination.

The total marks available will be 100:

- the Question Paper will be marked out of 50
- the Practical Examination will be marked out of 25 (scaled to a maximum mark of 50)

Practical Examination	50% of the total course assessment
Question Paper	50% of the total course assessment

## National Course Specification: course details (cont)

### COURSE Drama (Intermediate 2)

#### Practical examination

The practical examination will be conducted by an external examiner. The examination will represent 50% of the total Course assessment. Candidates will be required to demonstrate their chosen theatre production skills in a performance to an audience. Although it is recommended that a suitable audience be invited, for assessment purposes the audience may comprise the external examiner and the teacher/lecturer. It is likely that this performance will be the end product of the *Drama: Production* Unit. The performance should be of about 20 minutes in length. Candidates who are to be assessed on acting should be involved in portraying a character who appears on stage for a minimum of 15 minutes (it is not necessary for this to be continuous) within the overall performance. Candidates will be assessed on their ability to:

- implement the appropriate production skills in terms of the interpretation of the script which was agreed with the director
- demonstrate effective production skills in terms of timing, clarity and communication with the audience.

#### Visiting examination procedure

The examiner will assess the candidates by a combination of observation of the pre-show checks/preparation and performance followed by individual viva voce. The purpose of this viva voce will be to discuss the pre-show checks and/or preparation which the candidate undertook for his/her production role and to provide a context in which the candidate may be asked to demonstrate relevant technical skills. For example, a candidate being assessed in the area of stage lighting may be asked to discuss the lighting plot and to demonstrate certain effects by using the lighting desk.

## National Course Specification: course details (cont)

### COURSE Drama (Intermediate 2)

#### Question Paper

The question paper will represent 50% of the total Course assessment. It will involve the dramatic and theatrical analysis of a short dramatic extract from a choice of three provided by the Scottish Qualifications Authority. Candidates will be required to show knowledge and understanding of textual analysis, dramatic analysis, role play, improvisation and other drama skills. They will also be required to show knowledge and understanding of an area of theatre production skills.

Candidates will be required to:

- identify and discuss the themes and issues and features of the extract in terms of plot, narrative, structure, setting, time and place
- identify and discuss the style and/or dramatic form of the extract
- identify and discuss the mood and atmosphere of the extract
- outline and justify the dramatic message which the candidate would wish to communicate in the presentation of the extract to an audience
- discuss the characters in the extracts in terms of motivation and relationships to other characters
- discuss the characterisation in practical terms, through use of role-play, improvisation and other drama skills
- discuss the extract in terms of **two or more** of the following theatre production skills:
  - (a) acting of one character
  - (b) set design
  - (c) sound design
  - (d) lighting design
  - (e) props design
  - (f) costume design
  - (g) make-up design
  - (h) directing

The question paper will be timetabled in the main examination diet. The selection of extracts will be issued to centres at a time which allows practical exploration to be undertaken in class, prior to the examination date. Some of the additional 40 hours may be used for this purpose.

## National Course Specification: course details (cont)

**COURSE** Drama (Intermediate 2)

### GRADE DESCRIPTIONS

A candidate's overall grade will be determined by his/her performance across both parts of the Course assessment. The criteria for the different parts of the external assessment are as follows:

#### Practical Examination

The criteria for quality will be the candidate's ability to realise, in practical terms, the agreed interpretation of the script and to demonstrate acting or technical skills to contribute to the final presentation to the audience.

GRADE C	GRADE A
Realises adequately the agreed interpretation of the script by implementing the appropriate production skills.	Realises fully the agreed interpretation of the script by implementing the appropriate production skills in a highly effective manner.
Demonstrates effective production skills to contribute to the final presentation to the audience.	Demonstrates highly effective production skills to contribute to the final presentation to the audience.

#### Question Paper

The criteria for quality will be the candidate's ability to analyse the extract both dramatically and theatrically.

The grade descriptions for C and A are as follows:

GRADE C	GRADE A
Discusses the identified themes, issues and dramatic features of the extract, and outlines, with some justification, the message to be communicated to the audience.	Discusses fully the themes, issues and dramatic features of the extract, and outlines, with detailed justification, the message to be communicated to the audience.
Discusses with some justification the characters in the extract in terms of motivation and relationships to other characters. Explains the process of characterisation in practical terms	Discusses, with detailed justification, the characters in the extract in terms of motivation and relationships to other characters. Explains fully the process of characterisation in practical terms

Shows knowledge and understanding of two or more theatre production skills and some use of appropriate theatre terminology in the interpretation of the extract in theatrical terms.	Shows detailed knowledge and understanding of two or more theatre production skills and use of appropriate theatre terminology in the interpretation of the extract in theatrical terms.
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## National Course Specification: course details (cont)

**COURSE** Drama (Intermediate 2)

### RELATIONSHIP BETWEEN EXTERNAL AND INTERNAL ASSESSMENT

The criteria for a C pass in this Course closely reflects the level of competence required for success in its component Units. However, the Course assessment makes specific additional demands on the candidates by requiring them to demonstrate the ability to integrate the competencies acquired in the component Units within challenging contexts.

The Course assessment instrument for the practical application of theatre production skills is the Practical Examination. This examination demands that candidates should integrate the skills acquired in Units 2 and 3 within a performance situation. There will be the added formality and heightened sense of theatrical occasion by the presence of an external examiner. The individual *viva voce* following the performance will allow each candidate to be further examined on practical preparation for performance and implementation of chosen production skills. The practical examination relates to Unit 1, Outcome 2, Unit 2, Outcome 2 and Unit 3, Outcomes 1, 2 and 3.

The Question Paper is the Course assessment instrument for knowledge and understanding of basic textual analysis, how drama can be used to explore an issue, topic or theme and how theatre production skills can be used to enhance the presentation of a textual extract. The Question Paper challenges the candidates to integrate the knowledge and understanding from each of the three Units into the dramatic and theatrical analysis of a textual extract which has to be completed within a specified time constraint. The written examination relates to Unit 1, Outcomes 1, 2 and 4, Unit 2, Outcome 2, and Unit 3, Outcomes 2 and 3.

### APPROACHES TO LEARNING AND TEACHING

#### General advice on learning and teaching

The component Units may be taught either sequentially or concurrently although it is likely that the *Drama: Production* Unit will be taught last in the Course. The *Drama: Production* Unit should allow candidates to integrate and consolidate knowledge, understanding and skills which they acquired in the other two Units. Similarly, if the Units are taught sequentially, it is likely that the *Drama Skills* Unit will be taught first.

There are many opportunities for integration. The use of a complete play text or a range of related extracts may be integrated across the three Units at the level of Intermediate 2. If a teaching group comprises some candidates who wish to progress to Higher level drama then it would be possible to use a prescribed text from the Higher syllabus or a contemporary Scottish theatre text. For example, the stimuli for the *Drama Skills* Unit could include 3 or 4 extracts from the chosen text plus a range of other forms of stimuli all relating to the main themes and issues of the text. Similarly, a range of extracts from different contemporary Scottish theatre texts could be used to allow candidates to begin their study of the trends and issues of Scottish theatre as specified in the Higher syllabus.

## National Course Specification: course details (cont)

### COURSE Drama (Intermediate 2)

The use of text is continued in *Theatre Production Skills*, where the basic skills of textual analysis are taught. This Unit should allow candidates to study the interpretation of extracts from the perspective of both actor and designer. Again the use of textual extracts may be related to the Higher syllabus. The teacher/lecturer may wish to provide a range of differentiated texts to cater both for candidates who wish to progress to Higher and also for those who do not.

The final Unit, *Drama: Production*, should be based on a substantial extract from a full-length play or a complete one-act play. Again, this provides an opportunity for links to Higher Drama and the integration of text and themes from the other two Units.

It will be important for teachers/lecturers to establish the possible progression route of each candidate in order that individual options within Units 2 and 3 can take account of this. For example, if a candidate wishes to progress to Higher Drama, then it would be important for him/her to study acting skills and set design skills, but if a candidate wishes to progress to technically based further study, then there are plenty of options to cater for this too.

Another opportunity for integration would be in the concurrent study of the *Drama Skills* and *Theatre Production Skills* Units. The range of extracts used for stimuli in the exploration of a negotiated issue, theme or topic could also be used as a focus for theatre production skills. The extracts could form the focus for developing play appreciation skills and basic design skills. The drama skills exploration could include the presentation of both improvised pieces of drama which have been devised by individual candidates and the presentation of appropriate textual extracts using a range of theatre production skills. The common use of text between the Units would allow the teacher/lecturer to explore in depth a wide range of extracts or several from the same play.

All the Units should, in the main, comprise practical work and discussion, with a wide range of learning and teaching approaches being employed. Expository teaching should be limited. Group work should be the main methodology, using a variety of groupings such as pair work, small groups, large groups and whole class. At the level of Intermediate 2, candidates should be developing the ability to take responsibility for their own learning. Candidates should have the opportunity for sustained discussion both with other candidates and with the teacher/lecturer, in order to comment on and acquire the skills to evaluate constructively work in progress and, where appropriate, the product.

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

Candidates should maintain an internal folio of work throughout each Unit which comprises materials generated in preparation for or as a result of practical activities. Individual work such as plans, lists, notes, drawings, character cards, cue sheets, photographs, audio or video tapes and annotated scripts should be retained in the appropriate folio. These materials will be used for the internal assessment of Units but may also be used for predicting the grade award, as preparation for external assessment and as evidence for appeals in the Course award.

Some of the additional 40 hours' teaching time should be allocated to giving extra support to candidates who are very challenged by one or more of the performance criteria. All candidates should have the opportunity to improve on any areas of weakness through strategies such as extra practice in individual skills and revising or redrafting of written/taped work.

## National Course Specification: course details (cont)

**COURSE** Drama (Intermediate 2)

### PREPARATION FOR EXTERNAL ASSESSMENT

#### Practical examination

Candidates will be preparing for this throughout the Course. This examination demands that candidates apply knowledge, understanding and skills acquired across the component Units of the Course. The candidates should be aware of the format for and purpose of the examination. Throughout the *Drama: Production* Unit, candidates will be generating materials such as annotated script, character descriptions and designs, which may form part of the viva voce. Candidates would benefit from undergoing mock viva voce to prepare them for the formal situation with the external examiner. Also beneficial would be a dress rehearsal which includes all the pre-show checks and preparation which will be necessary for the final performance.

#### Question Paper

The analysis of the script extracts used in the *Theatre Production Skills* Unit and the devising of scenes in the *Drama Skills* Unit should have prepared the candidate for the written examination. However, teachers/lecturers may wish to use some of the additional 40 hours to give their candidates a practice paper.

#### Specific advice on learning and teaching

For a possible learning and teaching sequence for each Unit, please refer to the advice given in the Unit support notes.

### SPECIAL NEEDS

This Course Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

## National Unit Specification: general information

<b>UNIT</b>	Drama Skills (Intermediate 2)
<b>NUMBER</b>	D193 11
<b>COURSE</b>	Drama (Intermediate 2)

### SUMMARY

The Unit provides opportunities to use skills of devising and directing, and to participate in a variety of creative drama activities in order to explore a negotiated theme, topic or issue.

### OUTCOMES

- 1 Devise a piece of drama on a negotiated theme, issue or topic.
- 2 Portray character.
- 3 Review and evaluate participation in creative drama activities.
- 4 Direct others in a short dramatic scene.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following:

- Standard Grade Drama at General level
- Intermediate 1 Drama
- other appropriate prior experience of drama.

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### Administrative Information

**Superclass:** LC

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## **National Unit Specification: general information (cont)**

### **UNIT Drama Skills (Intermediate 2)**

#### **CREDIT VALUE**

1 credit at Intermediate 2.

#### **CORE SKILLS**

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

## **National Unit Specification: statement of standards**

### **UNIT Drama Skills (Intermediate 2)**

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

#### **OUTCOME 1**

Devise a piece of drama on a negotiated theme, issue or topic.

##### **Performance Criteria**

- (a) Responds positively during exploration of themes, issues or topics in terms of motivating effective teamwork and group decision making.
- (b) Suggests ideas for content/storyline of pieces of drama in response to a range of fairly complex dramatic stimuli.
- (c) Selects appropriate ideas for content/storyline of a piece of drama to be devised for others.
- (d) Uses appropriate drama form, structure and dramatic roles to develop the devised drama for others.

##### **Evidence requirements**

The candidate should participate within the context of the whole group in the exploration of a negotiated theme, issue or topic but must take individual responsibility for devising a short piece of drama for a group. For Performance Criterion (b), the dramatic stimuli should contain a range of **at least three different media** and must include **at least two short textual extracts**. A summative observational checklist should be completed by the teacher/lecturer to demonstrate that the candidate has met all the above Performance Criteria.

#### **OUTCOME 2**

Portray character.

##### **Performance Criteria**

- (a) Portrays effectively a character of depth and in depth.

##### **Evidence requirements**

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met the above Performance Criteria.

## **National Unit Specification: statement of standards (cont)**

### **UNIT Drama Skills (Intermediate 2)**

#### **OUTCOME 3**

Review and evaluate participation in creative drama activities.

##### **Performance Criteria**

- (a) Evaluates the development of the drama in terms of planning, problems met and solutions found.
- (b) Evaluates effectiveness of portrayal of character.

##### **Evidence requirements**

Written or taped evidence which demonstrates that the candidate has met the above Performance Criteria through evaluation of the exploration of the negotiated issue, topic or theme.

#### **OUTCOME 4**

Direct others in a short dramatic scene.

##### **Performance Criteria**

- (a) Decides on basic staging and setting, period, mood, atmosphere, moves/stage positioning and interpretation of characters in preparation for directing actors.
- (b) Explains directions clearly to actors in terms of setting, period, mood, atmosphere, moves/stage positioning and interpretation of characters.
- (c) Responds positively, and with consideration, to suggestions from actors.

##### **Evidence requirements**

A summative observational checklist completed by the teacher/lecturer which demonstrates that the candidate has achieved all the above Performance Criteria. A dramatic commentary on the candidates scene which demonstrates that the candidate has achieved Performance Criteria (a) and (b).

## **National Unit Specification: support notes**

### **UNIT Drama Skills (Intermediate 2)**

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

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

#### **GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT**

In this Unit, candidates will, as a group, use creative skills to explore a negotiated theme, issue or topic. They will investigate a range of dramatic stimuli including textual stimuli. The response to the stimuli will involve both discussion and participation in a variety of creative drama activities. From this initial exploration, candidates will experiment with different drama forms and structures in order to devise an end product for the investigation. This need not involve performance to an audience. The structure of the exploration will be at the discretion of the centre. It may culminate in a live presentation or a video programme. It may be a combination that includes movement, mime, dance drama, tape/slide or radio. Each candidate will devise and direct others in a short piece of drama within the overall exploration. These pieces of drama must be related to the negotiated theme, issue or topic but do not need to relate directly to each other.

For further information on the content to be covered in this Unit, please refer to the section 'Course Content: *Drama Skills*'.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

Most of the Unit should comprise practical work and discussion. Expository teaching should be limited. Group work should be the main methodology, using a variety of groupings such as pair work, small groups, large groups and whole class.

The main emphasis of this Unit will be on the dramatic exploration of a negotiated theme, issue or topic using and developing both language and movement skills. Candidates should experience a variety of drama forms such as play form, movement and mime, dance drama, play with music and a variety of dramatic structural devices such as flashback, soliloquy, tableau and narration. The exploration should involve the use of improvisation, role play and sociodrama. Characterisation skills should also be developed. The Unit should be structured, in terms of content/context and learning/teaching, to respond to the needs and interests of the candidates and the requirements of the exploration itself. It is recommended that candidates are given substantial ownership of the direction of the exploration and they should be encouraged, as far as possible, to take responsibility for their own learning.

One possible sequence of learning and teaching would be:

- Introductory activities - discussion of the nature and the purpose of the Unit and group-forming activities, particularly if the candidates have not worked together before.

## National Unit Specification: support notes (cont)

### UNIT Drama Skills (Intermediate 2)

- Responding to stimuli - a range of stimuli which contains at least two script extracts of around two pages in length. Other forms of stimuli could include photographs, pictures, maps, objects, newspaper clippings, poetry, music, sound effects, clips from TV or radio programmes and real-life candidate experiences. Candidates themselves may wish to contribute some stimuli. The stimuli may relate to two or three themes which have been pre-selected by the teacher/lecturer or may present the candidate with a wide range of possible themes, issues or topics. The response to stimuli should provide opportunities for role play and improvisation to explore the dramatic potential, backed up by group discussion.
- Negotiation of theme, issue or topic - to ensure strong potential for dramatic exploration and development.
- Exploration of negotiated theme, issue or topic - as wide-ranging as possible, allowing candidates to experiment with a variety of drama activities, forms and structures. To ensure that this happens, the teacher/lecturer may need to recap on or demonstrate certain drama forms or structural devices, but as far as possible, candidates should be encouraged to use their own ideas. All candidates should develop devising skills. There may be opportunities for group and/or individual research and/or supported self-study. This part of the Unit may involve a wide range of different groupings. The teacher/lecturer may wish to focus on the development of role-play skills during this stage of the process.
- Devising a short dramatic scene for a group - each candidate should devise a short piece of drama for two or more members of the group and should be given the opportunity to lead a group in order to devise a scene using practical experimentation and discussion. There should be opportunity for the candidate to research, reflect, record decisions, write notes and compose a scenario and character notes and draw a ground plan.
- Directing others in a short dramatic scene - each candidate should direct others in the scene which he/she has devised on any aspect of the negotiated theme, issue or topic. The teacher/lecturer may wish to introduce specific exercises and/or demonstrations in order to teach basic skills of directing. It would be important for candidates to learn about directing both improvised and scripted dramas. It is not necessary for candidates to script their devised scenes although some may wish to if time permits. This part of the drama skills process should provide a balance between practical acting/directing work in groups and supported self-study to prepare for and evaluate directing activities and to prepare the dramatic commentary.
- Selecting and shaping the final product of the exploration - the end product of the exploration is at the discretion of the teacher/lecturer and candidates. The final product or thematic programme may include a variety of drama forms and structures and need not have any linear progression. During this stage of the process the teacher/lecturer may wish to focus on the development of characterisation skills.
- Presentation of the results of exploration - the exploration does not need to culminate in a performance to an audience and there is no mandatory requirement to use technical effects.
- Review and evaluation - candidates should be given time to discuss the effectiveness of their exploration.

## National Unit Specification: support notes (cont)

### UNIT Drama Skills (Intermediate 2)

The above is only one example of a learning and teaching sequence. Teachers/ lecturers are at liberty to devise their own. Indeed some teachers/lecturers may wish to spend time on discrete exercises and activities to foster skills of devising, role play, improvisation, characterisation or direction before embarking on the exploration of a negotiated theme, issue or topic.

Throughout the *Drama Skills* Unit, candidates should be encouraged to discuss their work and to record and evaluate their participation in creative drama activities. Teachers/lecturers may wish to use a variety of strategies to support this, including whole-group discussion, small-group discussion and a personal interview with individual candidates or the recording of an evaluation in written, scribed, word-processed or taped format. It is important that this activity is built into the Unit.

Throughout the Unit, candidates may maintain a folio of work, containing all materials generated in preparation for or as a result of practical activities.

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

### GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

Each Unit is assessed on a pass/fail basis. Candidates will be required to provide evidence of the achievement of each of the four Outcomes.

Teachers/lecturers may select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidate's work. All such assessments require to be prior moderated by SQA.

In this Unit, the candidate should be generating evidence for assessment as an integral part of the creative drama process. It should not be necessary to devise any additional exercises or activities for assessment purposes.

The suggested assessment instrument for *Drama Skills* is a folio. The folio should contain a summative observation checklist to record achievement of practical skills, a log of ongoing evaluative work and a dramatic commentary on the scene which the candidate directed.

#### ***Outcomes 1, 2 and 4***

1. Devise a piece of drama on a negotiated theme, issue or topic.
2. Portray character.
4. Direct others in a short dramatic scene.

The Outcomes should be assessed over a period of time. Teachers/lecturers will be required to apply the Performance Criteria on a number of occasions.

## National Unit Specification: support notes (cont)

### UNIT Drama Skills (Intermediate 2)

A summative observational checklist should be completed by the teacher/lecturer for each candidate to assess the practical achievement of Outcomes 1, 2, and 4. The checklist should assess the Outcomes and each of the Performance Criteria. In addition Outcome 4 will be assessed by the candidate's dramatic commentary.

#### *Outcome 3*

Review and evaluate participation in creative drama activities.

This Outcome should be assessed over a period of time. The evidence should be generated as a continuous process. Candidates should regularly evaluate progress in terms of planning, roles adopted, problems met and solutions found, portrayal of characters and communication of dramatic message. Teachers/lecturers may wish to use a variety of strategies to support this, including whole-group discussion, small-group discussion, personal interview with individual candidates or the recording of an evaluation in written, scribed, word-processed or taped format. Teachers/lecturers may wish to use a framework of restricted response questions to support candidates.

## SPECIAL NEEDS

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

## National Unit Specification: general information

<b>UNIT</b>	Theatre Production Skills (Intermediate 2)
<b>NUMBER</b>	D194 11
<b>COURSE</b>	Drama (Intermediate 2)

### SUMMARY

This Unit will develop competence in participating with others in the study and application of a range of theatre production skills. Candidates will develop the theatre production skills of textual analysis, designing, implementing technology and acting, as well as those of co-operating, communicating and evaluating.

### OUTCOMES

- 1 Participate with others in the exploration of theatre production skills.
- 2 Use theatre production skills.
- 3 Review and evaluate the exploration of theatre production skills.
- 4 Express ideas, feelings and opinions on dramatic textual extracts.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following:

- Standard Grade Drama at General level
- Intermediate 1 Drama
- other appropriate prior experience of drama.

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### Administrative Information

**Superclass:** LE

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## National Unit Specification: general information (cont)

## CREDIT VALUE

1 credit at Intermediate 2.

## CORE SKILLS

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

## National Unit Specification: statement of standards

## UNIT

## Theatre Production Skills (Intermediate 2)

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

## OUTCOME 1

Participate with others in the exploration of theatre production skills.

## Performance Criteria

- (a) Responds positively in group activity, in terms of motivating effective teamwork and group decision making.
- (b) Knows the main areas of theatre production, in terms of function, roles and responsibilities.

## Evidence requirements

A summative observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met all the Performance Criteria. This should be accompanied by any supporting materials which have been generated as an integral part of the practical work. The context for the demonstration of Performance Criterion (a) should be short textual extracts of about two to three pages in length which are fairly challenging in terms of interpretation of storyline, characters and design. Candidates will develop skills of basic play appreciation by investigating the style, period, mood, atmosphere, characters and relationships in each extract. Supporting materials should be retained in the folio.

## OUTCOME 2

Use theatre production skills.

## Performance Criteria

- (a) Suggests appropriate ideas for interpreting a short, fairly challenging textual extract in theatrical terms.
- (b) Plans and carries out a theatre production task in terms of identified resources and desired interpretation.
- (c) Uses theatre terminology relevant to each production area studied.

## **Evidence requirements**

Evidence should be collected from two of the theatre production areas. This will take the form of a checklist supported by any written, word-processed, taped or graphic evidence or photographs or artefacts as appropriate. The materials generated should be retained in the folio. The context for the demonstration of Performance Criterion (a) should be short textual extracts of about two to three pages in length which are fairly challenging in terms of interpretation of storyline, characters and design. Candidates will develop skills of basic play appreciation by investigating the style, period, mood, atmosphere, characters and relationships in each extract. Supporting materials should be retained in the folio.

## National Unit Specification: statement of standards (cont)

UNIT Theatre Production Skills (Intermediate 2)

### OUTCOME 3

Review and evaluate the exploration of theatre production skills.

## Performance Criteria

- (a) Reviews the experience of participation in one theatre production area, in terms of any problems encountered and solutions found.
- (b) Evaluates theatre production skills in one area, in terms of communicating the desired effect and contributing to the overall interpretation of the extract.

## **Evidence requirements**

Taped or written evidence which demonstrates that the candidate has met both the Performance Criteria within one theatre production context.

## OUTCOME 4

Express ideas, feelings and opinions on dramatic textual extracts.

## Performance Criteria

- (a) Describes accurately the plot, narrative and structure of the extract.
- (b) Identifies correctly the setting, time and place of the extract.
- (c) Analyses with some justification the characters in the extract, in terms of their dramatic situation, motivation and relationships to other characters.
- (d) Discusses in some detail the themes, issues and message of the extract.

## Evidence requirements

Written or taped evidence which demonstrates that the candidate has met all the Performance Criteria. The materials generated should be retained in the folio.

## National Unit Specification: support notes

UNIT Theatre Production Skills (Intermediate 2)

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

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

## GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT

The main focus of this Unit will be the exploration of a range of theatre production skills. This range will include basic play appreciation skills and two others from the following list:

- set design
- lighting
- sound
- costume
- props
- make-up
- acting
- stage management
- directing.

The options available to candidates will be dependent on the technology and resources in the centre.

For further information about the content to be covered, please refer to the section 'Course Content: *Theatre Production Skills*'.

## GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT

The main emphasis of this Unit should be placed on the development of skills of textual analysis and play appreciation, and on the development of practical theatre production skills. Candidates should acquire knowledge of the functions, roles and responsibilities of the key members of a production team.

Most of the Unit should comprise practical work and discussion. Exposition and demonstration will make an important contribution in the early stages of each theatre production skill and/or area covered, but should feature less as the candidates experiment with and experience the practical work involved in each of the theatre arts.

Work should be undertaken in a range of groupings, including whole class, small group, pair work and individual work. Candidates should have the opportunity for sustained discussion with other candidates and with the teacher/lecturer and should be encouraged to take increasing responsibility for their own learning.

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

## National Unit Specification: support notes (cont)

### UNIT

### Theatre Production Skills (Intermediate 2)

Candidates do not need permanent access to a stage area but would benefit from having access to one at the beginning of the Unit in order to explore the working areas of a stage. Rostra will be a valuable resource to create different kinds of acting areas and forms of staging and to provide scope for the staging and set design for the presentation of extracts. The areas of theatre production offered will be dependent on the resources and facilities available to the centre. It is essential that candidates have practical experience of any production role which they explore.

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

One possible sequence of learning and teaching would be:

- Introductory activities - including discussion of the nature and purpose of the Unit and group-forming activities, if the candidates have not worked together before this Unit.
- Exploration of the nature of a theatrical performance - a combination of exposition, demonstration and discussion would allow candidates to make use of prior experience of drama performance and a theatre visit if this is feasible.
- Introduction to the stage as a working area - if the centre does not have a stage, then a visit to a theatre or other performance venue will be important at this point in the process. The rest of the Unit does not need to be taught on a stage. The candidates should be introduced to a range of general theatre terms including stage areas such as upstage and downstage, types of staging such as proscenium, thrust, traverse and arena and general stage terms such as wings, cyclorama, tabs, legs, bars, borders and prompt side. Different forms of staging can be experienced by the use of rostra and appropriate positioning of some of the candidates as audience.
- Introduction to individual roles and responsibilities of each member of the production team - including informing candidates of the approach, research, preparation and practical work involved in each of the theatre production roles.
- Analysis of a range of selected play extracts - candidates should be introduced to the process of analysing text. This should include the identification and discussion of themes and issues, plot, narrative, structure, setting, period and characters in terms of motivation, role in drama and relationship to other characters in the extract. As far as possible, teachers/lecturers should employ a workshop approach to textual analysis. The extracts chosen should be fairly challenging in terms of interpretation and of about 2 to 3 pages in length.
- Workshop/demonstration of the application of theatre production skills - the teacher/lecturer may wish to workshop one extract involving the whole class. This will allow for the demonstration of acting skills including identifying textual clues, improvising around the text, developing character and using performance skills. The teacher/lecturer should lead an investigation and discussion into the various areas of design in order to arrive at an interpretation of a script in terms of set, lighting, sound, costume, make-up and props. The teacher/lecturer may wish to demonstrate the creation of some of the theatrical effects.

## National Unit Specification: support notes (cont)

## UNIT

## Theatre Production Skills (Intermediate 2)

- Application of theatre production skills to script extracts and individual options - candidates should be encouraged to take responsibility for their own learning but should be supported by individual tutorials which may be practical and by study packs related to the relevant areas of theatre production.
- Informal presentation of extracts - it is likely that many candidates will opt for acting as one of their theatre production skills. Therefore, it should be possible for candidates to evaluate the application of theatrical effects and technology during a live presentation, which can be used also to foster the skills of play appreciation. If necessary, an extract can be staged, using candidates to create a series of tableaux, to give a focus for moments of theatrical effects and to allow candidates to evaluate their work.
- Review and evaluation - the candidates should be given the opportunity to review and evaluate their work both at the end of each production area studied and at the end of the Unit.

The above is only one example of a learning and teaching sequence. Teachers/ lecturers are at liberty to devise their own. If teaching this Unit as part of a Course, please see the section 'Approaches to Learning and Teaching' in the Course Specification for advice about possible integration.

Candidates should maintain a folio of work throughout the Unit. All individual work such as plans, lists, notes, designs, drawings, character descriptions, cue sheets, photographs, audio or video tapes and annotated scripts should be retained in the folio.

Time should be allocated for giving extra support to candidates who are very challenged by one or more of the Performance Criteria. All candidates should have the opportunity for remediation strategies such as extra practice in individual skills and revising or re-drafting of written or taped work.

## GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

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

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

In this Unit, the candidates should be generating evidence for the assessment of Outcome 1 during their ongoing classwork. For Outcome 2, teachers/lecturers may wish to devise restricted response questions. Outcomes 3 and 4 may similarly be assessed by restricted response questions.

The suggested instrument of assessment for *Theatre Production Skills* is a folio. The folio should contain materials which have been generated during the process of studying a range of theatre production skills and a summative observational checklist.

## National Unit Specification: support notes (cont)

UNIT Theatre Production Skills (Intermediate 2)

### *Outcome 1*

Participate with others in the exploration of theatre production skills.

This Outcome should be assessed continuously in the Unit. The suggested instrument of assessment is a summative observational checklist, completed for each candidate by the teacher/lecturer to assess the practical achievement in the Unit, and accompanying materials which have been generated in preparation for and as a result of the practical tasks. This may include notes and plans, lists of resources, diagrams and cue sheets, photographs and video or audio tapes as appropriate to each theatre production area studied. The completed summative checklist should be placed in the individual folios.

## *Outcome 2*

Use theatre production skills.

The suggested instrument of assessment is a set of practical tasks related to two chosen areas of theatre production. The teacher/lecturer should maintain a checklist to record the attainment of each Performance Criteria. In order to carry out the practical work, candidates will generate supporting evidence in the form of preparatory lists and notes plus any drawings, diagrams, photographs or artefacts appropriate to the chosen theatre production area.

### *Outcome 3*

Review and evaluate the exploration of theatre production skills.

The suggested instrument of assessment is a structured assignment using restricted response questions to support the candidates in the evaluation of the dramatic effectiveness of one of the completed theatre production tasks. The response may be produced in written, word-processed or taped form and should be placed in the individual folio.

## *Outcome 4*

Express ideas, feelings and opinions on dramatic textual extracts.

The suggested assessment instrument is a set of restricted response questions. The questions should require the candidate to describe accurately the plot, narrative and structure of an extract, identify correctly the setting, time and place of an extract, analyse (with some justification) the characters in an extract, in terms of their dramatic situation, motivation and relationships to other characters, and discuss, in some detail, the themes, issues and message of an extract. The questions should be undertaken as part of the preparatory work for using an extract as a focus for production skills activities. The completed questions should be placed in the individual folio.

## **Completed internal *Theatre Production Skills* folio**

The completed internal folio for Theatre Production Skills may form part of the evidence used by the teacher/lecturer to make Course estimates or to constitute an appeal.

## National Unit Specification: support notes (cont)

## UNIT Theatre Production Skills (Intermediate 2)

## **SPECIAL NEEDS**

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

## National Unit Specification: general information

<b>UNIT</b>	Drama: Production (Intermediate 2)
<b>NUMBER</b>	D195 11
<b>COURSE</b>	Drama (Intermediate 2)

### SUMMARY

This Unit develops competence in co-operating with others to stage a small-scale production in terms of fulfilling an acting or technical role. Candidates will develop drama skills of planning, designing, implementing technology and acting, as well as those of co-operating, communicating and evaluating.

### OUTCOMES

- 1 Co-operate with others to stage a small-scale production.
- 2 Undertake a theatre production role and its associated responsibilities.
- 3 Use theatre production skills to contribute to the final presentation.
- 4 Evaluate the presentation process and the final presentation.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained one of the following:

- Standard Grade Drama at General level
- Intermediate 1 Drama
- other appropriate prior experience of drama.

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### Administrative Information

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## **National Unit Specification: general information (cont)**

### **UNIT Drama: Production (Intermediate 2)**

#### **CREDIT VALUE**

1 credit at Intermediate 2.

#### **CORE SKILLS**

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

## **National Unit Specification: statement of standards**

### **UNIT Drama: Production (Intermediate 2)**

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

#### **OUTCOME 1**

Co-operate with others to stage a small-scale production.

##### **Performance Criteria**

- (a) Contributes effectively to production meetings, in terms of identifying responsibilities and resolving any existing problems, issues or concerns.
- (b) Interacts effectively in ongoing liaison with appropriate individual members of the production team to ensure the smooth running of the production.

##### **Evidence requirements**

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met both the Performance Criteria. In addition, a log should be kept of all production meetings.

#### **OUTCOME 2**

Undertake a theatre production role and its associated responsibilities.

##### **Performance Criteria**

- (a) Interprets the script requirements relevant to the chosen area of theatre production, in terms of content, style and period of the script.
- (b) Negotiates effectively with director in terms of agreeing interpretation of script.
- (c) Identifies correctly the necessary planning and tasks associated with the chosen theatre production role.
- (d) Carries out effectively the necessary planning and tasks associated with the chosen theatre production role, in terms of rehearsals and preparation for performance.

##### **Evidence requirements**

The candidate should be assessed on **one** theatre production role from the following: actor, set designer/deviser, sound designer/technician, lighting designer/technician, props designer/manager, make-up designer/artist, costume designer/wardrobe manager or stage manager.

##### ***Actor***

- notes on interpretation of character in terms of background, personality, attitudes, interests, motivation, role in drama, and relationships to other characters
- list of tasks and preparation necessary for the role and responsibilities of an actor
- annotated script with moves and directions given during blocking rehearsals.

## National Unit Specification: statement of standards (cont)

### UNIT Drama: Production (Intermediate 2)

#### *Set designer and deviser*

- notes and working drawings or designs to interpret the set requirements of the script, in terms of style, period, atmosphere and setting
- list of tasks and preparation necessary for the role and responsibilities of set designer and deviser
- detailed ground plan of the agreed set design(s).

#### *Sound designer technician*

- notes and list of suggested effects to interpret the sound requirements of the script, in terms of content, style, period, atmosphere and setting
- list of tasks and preparation necessary for the role and responsibilities of sound designer and technician
- sound cue sheet(s) accurate in terms of music and effects and detailing volume, duration and type.

#### *Lighting designer and technician*

- notes and list of suggested effects to interpret the lighting requirements of the script, in terms of content, style, period, atmosphere and setting
- list of tasks and preparation necessary for the role and responsibilities of lighting designer and technician
- lighting plot which is accurate in terms of acting areas to be lit, type of lanterns to be used, positions of lanterns and colours of gel to be used
- lighting cue sheet(s) accurate in terms of intensity of light, cues and duration and type of lighting changes.

#### *Props designer and manager*

- notes and list and/or drawings to interpret the props requirements of the script, in terms of quantity, period, size and style
- list of tasks and preparation necessary for the role and responsibilities of props designer and manager
- master props list including all personal, set and costume props.

#### *Make-up designer and artist*

- notes and list and/or drawings to interpret the make-up requirements of the script, in terms of character
- list of tasks and preparations necessary for the role and responsibilities of make-up designer and artist
- final agreed designs/charts for all character make-ups.

#### *Costumer designer and wardrobe manager*

- notes and list and/or drawings to interpret the costume requirements of the script, in terms of characters, period and style
- list of tasks and preparations necessary for the role and responsibilities of costume designer and wardrobe manager
- final costume designs for each character.

## National Unit Specification: statement of standards (cont)

### UNIT Drama: Production (Intermediate 2)

#### *Stage manager*

- rehearsal schedule to suit script requirements and drawn up in negotiation with the director
- list of tasks and preparations necessary for the role and responsibilities of stage manager
- prompt copy which is neat and accurate in terms of actors moves, technical cues, sets and props.

### OUTCOME 3

Use theatre production skills to contribute to the final presentation.

#### **Performance Criteria**

- (a) Implements the appropriate theatre production skills in terms of the agreed interpretation of the script.
- (b) Demonstrates effective theatre production skills to contribute to the final presentation to the audience.

#### **Evidence requirements**

The candidate should be assessed on the use of theatre production skills in **one** of the following roles: actor, set designer/deviser, sound designer/technician, lighting designer/technician, props designer/manager, make-up designer/artist, costume designer/wardrobe manager or stage manager.

#### *Actor*

Observational checklist completed by teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of communicating the agreed interpretation of character, learning effectively all lines and cues and sustaining the character throughout the performance. The checklist should be supported by any materials generated, such as the annotated script, which should be retained in the folio.

#### *Set designer and deviser*

Observational checklist completed by teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of working/planning designs and drawings, a detailed ground plan in terms of rough scale, position of audience, exits and entrances and a key and/or recognised symbols. All materials generated should be retained as part of the folio.

#### *Sound designer and technician*

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the performance criteria in terms of sourced clear and accurate music and effects; organised and/or edited the music and effects and operated sound equipment on cue all in accordance with the sound cue sheet(s). The checklist should be supported by any materials generated, such as the sound cue sheet, which should be retained in the folio.

## **National Unit Specification: statement of standards (cont)**

### **UNIT Drama: Production (Intermediate 2)**

#### ***Lighting designer and technician***

Observational checklist completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria in terms of selecting required lanterns, rigging or instructing rigging of required lanterns, focussing required lanterns with correct colours of gels, programming lighting board if applicable all in accordance with agreed lighting plot. Operating lighting equipment on cues and at levels specified in lighting cue sheet(s). The checklist should be supported by any materials produced, such as the lighting plot, which should be retained in the folio.

#### ***Props designer and manager***

Observational checklist which demonstrates that the candidate has met the Performance Criteria in terms of borrowing, making or collecting all required props, maintaining, labelling and storing the props effectively in preparation for the performance, and organising the props table efficiently for the performance. The checklist should be supported by any materials produced, such as the master props list.

#### ***Make-up designer and artist***

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

#### ***Costume designer and wardrobe manager***

Observational checklist which demonstrates that the candidate has met the Performance Criteria in terms of devising and adapting costumes in accordance with the agreed costume list, maintaining, labelling and storing the costumes effectively, and dressing and/or checking each actor's costume(s) before he/she goes on stage. The checklist should be supported by any materials, generated such as final designs or fabric swatches and photographs, which should be retained in the folio.

#### ***Stage Manager***

Observational checklist which demonstrates that the candidate has met the Performance Criteria in terms of effectively managing the pre-show setting (set, props, sound, lights personnel) in accordance with the agreed requirements of the production and managing the smooth running of the performance in accordance with the prompt copy. The checklist should be supported by any materials generated, such as the prompt copy, which should be retained in the folio.

## **National Unit Specification: statement of standards (cont)**

### **UNIT Drama: Production (Intermediate 2)**

#### **OUTCOME 4**

Evaluate the presentation process and the final presentation.

##### **Performance Criteria**

- (a) Discusses clearly and appropriately the constraints of the staging of the production.
- (b) Evaluates realistically and accurately the strengths and weaknesses of own contribution.
- (c) Evaluates the strengths and weaknesses of the group's performance in terms of acting, implementation of technical effects and communication of the dramatic message.

##### **Evidence requirements**

A summative observational checklist should be completed by the teacher/lecturer which demonstrates that the candidate has met the Performance Criteria.

## **National Unit Specification: support notes**

### **UNIT Drama: Production (Intermediate 2)**

This part of the Unit Specification is offered as guidance. The support notes are not mandatory.

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

### **GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT**

In this Unit, candidates will co-operate and participate in the staging of a small-scale production. The presentation should be based on a substantial extract from a full-length play or a one-act play. The play may be a published or an original play. The play should be challenging to candidates, by providing complex characters to act and providing opportunities for imaginative and original design work and use of quite advanced technical skills. The vehicle for production should place realistic demands on the candidates.

For further information about the content to be covered, please refer to the section ‘Course Content: *Drama: Production*’.

### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

The main emphasis in this Unit should be placed on candidates’ development and application of the practical skills associated with their chosen area of theatre production in order that they can prepare for, rehearse and perform a small-scale production of around 20-25 minutes. At the level of Intermediate 2, candidates should be encouraged to take increasing responsibility for their own learning.

Most of the Unit should comprise practical work and discussion in terms of production meetings and individual liaison with director and appropriate members of the production team.

Work should be undertaken in a range of groups according to the needs of each production role. This should include whole class, for example, initial read-through of script, rehearsals and production meetings, small group, pair situations and individual work related to the chosen production role. The individual work should involve some supported self-study.

Candidates’ work will be enriched and informed by theatre visits. It will be important to allow class time for preparation and follow-up activities to explore the performance and design aspects of any production seen. The use of visiting practitioners to give talks or to conduct workshops will also extend the range of learning and teaching approaches.

The areas of theatre production offered by any centre will be dependent on the resources and facilities available. Rostra will provide a valuable resource in allowing candidates to explore a range of staging forms for their production. Acting is clearly going to be an option in all centres. If absenteeism of candidates is likely to be a problem, then double casting could be used as a contingency measure although this approach is not recommended unless it is deemed necessary by the teacher/lecturer to ensure the viability of the production.

## National Unit Specification: support notes (cont)

### UNIT Drama: Production (Intermediate 2)

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

One possible sequence of learning and teaching would be:

- Introductory activities - it may be desirable to do some group-forming activities if the candidates have not all worked together before. The nature and purpose of the Unit should be discussed and candidates should be made aware of the opportunities for choice and specialisation in theatre production roles.
- Selection of individual areas of theatre production specialisation - it may be advisable for the teacher/lecturer to establish what areas of specialisation the candidates will opt for at this point of the process. The number of candidates wishing to take on the role of actor will be crucial to the selection of the script. Apart from the role of actor(s), it is not necessary for every production role to be chosen as an area of specialisation and assessment. If necessary, an area of production can be undertaken collaboratively with advice from the teacher/lecturer. Candidates may assist in a production area that is not being formally assessed.
- Discussion and selection of performance script - as far as possible, candidates should be actively involved in the selection of the script, but the teacher/lecturer should ensure that the chosen script will provide challenging but realistic learning targets for each assessed production role to be undertaken by candidates.
- Interpretation of script - it may be advisable to start with a workshop session on the script which includes an initial acting out and group discussion on the main themes and issues. Candidates should then explore individually how the script could be interpreted as relevant to their chosen area of specialisation. This exploration could include some supported self-study with resources such as technical reference books and some individual practical work to experiment with initial ideas for interpretation.
- Negotiation with director - it is likely that the director of the production will be the teacher/lecturer. The candidate should liaise with the director to reach an agreed interpretation of script requirements relevant to the chosen area of specialisation. At the level of Intermediate 2, candidates should be encouraged to take the lead in this negotiation process by outlining and justifying their initial interpretative ideas. As far as possible, candidates should be encouraged to use their own ideas unless they are inappropriate to the script.
- Planning and preparation - candidates should prepare a list of the tasks and responsibilities which are relevant to their area of specialisation. If candidates have not previously studied the Unit *Theatre Production Skills*, then they may need support to undertake this exercise. Once the list is completed and agreed with the director, the candidates should undertake the necessary tasks. At this point in the process, candidates may benefit from being given a list of the evidence requirements for Outcome 2 for their individual areas of specialisation.

## National Unit Specification: support notes (cont)

### UNIT Drama: Production (Intermediate 2)

- Rehearsal period - the teacher/lecturer should ensure that there are regular production meetings at which all candidates should be given an opportunity to contribute, as this is a common assessment area. It is at the discretion of the teacher/lecturer to impose the nature of the rehearsal process. It may be that a rehearsal schedule is devised before rehearsals start or the teacher/lecturer may prefer to operate a more flexible system. Whichever method is used, it will be vital to give all candidates targets for the technical and dress rehearsals and the final presentation. Therefore, these dates should be decided early on.
- Final presentation - candidates should be aware of the evidence requirements for Outcome 3 which are relevant to their chosen area of specialisation. The pre-show checks and preparations will be vital to the final presentation in terms of both assessment and the smooth running of the production. There should be ample time allowed for this. There should be an audience for the performance which may comprise only the teacher/lecturer as assessor but it is recommended that a suitable audience be invited to provide more satisfaction for the production candidates.
- Review and evaluate through small group discussion in order that candidates can informally analyse their performance. This discussion may be directly after the performance or may be delayed to the next drama session and will enable the teacher/lecturer to complete the summative observational checklist.

The above is only one example of a learning and teaching sequence. Teachers/ lecturers are at liberty to devise their own. Candidates should maintain a folio of work throughout the Unit. Within the folio there should be a record of production meetings either in the form of a log or a series of short reports. All individual work such as plans, lists, notes, designs, drawings, character descriptions, cue sheets, photographs, audio or video tapes and annotated scripts should be retained in the folio.

All candidates should have the opportunity for remediation strategies such as extra practice in individual skills and revising or redrafting of written or taped work.

If teaching the *Drama: Production* Unit as a component Unit of the Intermediate 2 Course, please refer to the section 'Course details - Approaches to Learning and Teaching' for advice on strategies for integration.

## National Unit Specification: support notes (cont)

**UNIT** Drama: Production (Intermediate 2)

### GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT

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

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

In this Unit, candidates will be working towards a production which will provide the focus for the assessment. Candidates should be assessed continuously on their ability to co-operate with others. Credit will be given for the process which each candidate uses to fulfil a chosen theatre production role. Candidates will be assessed on their ability to contribute to the final presentation and to evaluate both the process of presentation and its product.

The suggested instrument of assessment for *Drama: Production* is a folio. The folio should contain materials and artefacts which have been generated during the process of production and a summative observational checklist to record practical achievement in the Unit.

#### ***Outcome 1***

Co-operate with others to stage a small scale production.

This Outcome should be assessed continuously in the Unit. Teachers/lecturers will be required to apply the Performance Criteria on a number of occasions. The suggested assessment instrument is direct observation. A summative observational checklist should be completed for each candidate by the teacher/lecturer. The completed summative checklist should be placed in the individual folio. Also required is a record of production meetings. It may be sufficient to have around three meetings. This may be best achieved through a log which is pre-formatted by the teacher/lecturer and allows the candidate to record the issues/problems discussed and the decisions taken.

#### ***Outcome 2***

Undertake a theatre production role and its associated responsibilities.

This Outcome should be assessed through a practical assignment which consists of a series of tasks designed to undertake the chosen theatre production role. In order to fulfil the role, candidates will be required to generate the materials which are listed under the specified evidence requirements for each theatre production role. These materials should be retained in the folio. Teachers/lecturers may find it helpful to compile an evidence checklist for each theatre production role to aid both themselves and the candidates.

## National Unit Specification: support notes (cont)

### UNIT Drama: Production (Intermediate 2)

#### ***Outcome 3***

Use theatre production skills to contribute to the final presentation.

This Outcome should be assessed on the day of the final presentation to an audience. The instrument of assessment is direct observation of the candidates during the pre-show checks/preparation and the performance itself. The teacher/lecturer should complete a summative observational checklist for each candidate. The checklist should detail and assess the two Performance Criteria. Candidates should also generate the materials specified under the evidence requirements for each production area. The generation of materials should be a natural preparation for production.

Teachers/lecturers may also find it helpful to compile an evidence checklist for each theatre production area as an aid both to themselves and to candidates.

The completed summative checklists and other evidence materials should be retained in the folio.

#### ***Outcome 4***

Evaluate the presentation process and final presentation.

This Outcome should be assessed by observing small group discussion of the production and completing the summative observational checklist.

The completed checklist should be placed in the candidate's folio.

#### **Completed internal *Drama: Production* folio**

The completed internal folio for *Drama: Production* may form part of the evidence used by the teacher/lecturer to make Course estimates or to constitute an appeal.

## **SPECIAL NEEDS**

This Unit Specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative Outcomes for Units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).