

## National Unit Specification: general information

<b>UNIT</b>	Developing Drama Skills – Using Resources (Access 1)
<b>NUMBER</b>	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.

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### Administrative Information

<b>Superclass:</b>	LC
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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).

<b>Term</b>	<b>Definition in this document</b>
<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 <b>what a person does</b> but characterisation also deals with <b>what a person is like</b> .
<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 <b>role play</b> . 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>