

## National Unit Specification: General Information

**UNIT**                      Appreciation of Drama (Intermediate 2)

**NUMBER**                D640 11

### **COURSE**

### **SUMMARY**

The purpose of this general unit is to develop knowledge, understanding and enjoyment of drama of various types.

### **OUTCOMES**

- 1        Identify the range of drama forms.
- 2        Demonstrate knowledge and understanding of selected texts.
- 3        Demonstrate knowledge and understanding of the work of a selected dramatist.

### **RECOMMENDED ENTRY**

There is no prescribed entry requirement for this unit.

### **CREDIT VALUE**

1 Credit at Intermediate 2.

### **CORE SKILLS**

Information on the automatic certification of any core skills in this unit is published in *Automatic Certification of Core Skills in National Qualifications* (SQA, 1999).

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## **Administrative Information**

**Superclass:**        LC

**Publication date:**    December 1998

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**Version:**            01

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## **National unit specification: statement of standards**

### **UNIT**            Appreciation of Drama (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**

Identify the range of drama forms.

##### **Performance Criteria**

- a) Different forms of drama are identified correctly.
- b) Key dramatists of a selected form are identified correctly.
- c) Major influences in the development of drama are identified.

##### **Evidence Requirements**

Written and/or oral evidence to meet the performance criteria. A minimum of 4 forms should be identified. A minimum of 4 key dramatists should be identified for PC (b). For PC (c) at least 2 influences should be identified.

#### **OUTCOME 2**

Demonstrate knowledge and understanding of selected texts.

##### **Performance Criteria**

- a) Selected texts are categorised correctly according to form and period.
- b) The key features of the texts are explained clearly and accurately.
- c) The historical contexts of the texts are explained clearly.
- d) Research should be presented in detailed and clear notes.

##### **Evidence Requirements**

Written and/or oral evidence of the candidate's ability to meet the performance criteria. At least 3 texts (which may belong to one or more forms) should be selected. Evidence of research should be detailed and presented clearly.

#### **OUTCOME 3**

Demonstrate knowledge and understanding of the work of a selected dramatist.

##### **Performance Criteria**

- a) The form of drama in which the dramatist works is identified correctly.
- b) The keywords of the selected dramatist are described clearly.
- c) Leading contemporaries of the selected dramatist are identified correctly.
- d) The major influences in the selected dramatist's work are described clearly.
- e) A short presentation on the work of the selected dramatist is clearly delivered.

**Evidence Requirements**

Written and/or oral evidence of the candidate's ability to meet the performance criteria. Performance evidence of a presentation on the selected dramatist of between 5 and 10 minutes duration.

## **National unit specification: support notes**

### **UNIT**            Appreciation of Drama (Intermediate 2)

This part of the unit specification is offered as guidance. None of the sections of the support notes is mandatory.

#### **GUIDANCE ON CONTENT AND CONTEXT**

Given the diversity of drama and its exponents, the content of this unit should not be prescriptive and candidates should be encouraged to study and experience as wide a range as possible. It should centre on the candidate's interests and/or experiences in drama. Candidates should select a particular form and dramatist on which to focus. They should be encouraged to read and listen to performances of individual plays – eg. on audio or video tape; film; television; radio; text-based. They should also be encouraged to read/research reviews/literary criticisms, articles, biographies etc. The use of drama as social commentary should also be explored.

For outcome 1, forms of drama could include classical (Greek and Roman); medieval passion plays; tragedy; comedy; restoration comedy; musical drama; musical comedy; television and radio dramas (including plays, soap-operas, docu-dramas); cinema; contemporary; satire; puppet theatre; cartoons.

For PC (b) identifying key playwrights will depend on the form chosen for study. For example, classical could include Sophocles, Aeschlyus, Juvenal, Aristophanes, Plautus, tragedy could include Shakespeare, Ibsen, Checkov, Miller, contemporary could include Harold Pinter, Willie Russell, Dennis Potter, Tennessee Williams. Satire might include Noel Coward, Moliere, Dario Fo. The list is extensive and candidates should not be restricted in choice.

For PC (c) major influences could include key figures such as Sophocles, Shakespeare, Brecht, Stanislavski. Other influences could include social and economic forces; influence of war; use of drama as propaganda and counter propaganda; establishment of 'national' theatres; 20th Century developments in radio; television; cinema; and satellite broadcasting all of which have resulted in a greater range of drama productions reaching a wider audience. In turn, this has increased the demand for more and original productions.

For Outcome 2, again, candidates should not be restricted in their choice of texts but may require some guidance and should be encouraged to look across a number of dramatists and styles rather than focussing on the work of one individual. The purpose of this outcome is to provide a broad perspective on drama, its forms, uses, period and contexts.

## **National unit specification: support notes (cont)**

### **UNIT**            Appreciation of Drama (Intermediate 2)

Outcome 3 allows the candidate to focus on the work of one dramatist, living or dead, of his/her choice. Given the very wide choice available, candidates will have to carry out individual research on their chosen subject and on his/her contemporary dramatists. Dramatists in this context can include figures as diverse as theatre dramatist such as Shakespeare, Ibsen, Noel Coward, Neil Simon to contemporary television dramatists such as Phil Redmond, Dennis Potter and Lynda La Plante. Candidates should research their chosen subject charting development, influences and body of work. Key works should be highlighted (eg. Sophocles, 'the Oedipus Trilogy'; Dennis Potter 'Pennies from Heaven'; Tennessee Williams, 'Cat on a Hot-Tin roof' etc). The presentation should also include brief background (historical and social context), importance of the selected dramatist (to his/her time and a contemporary drama) and key influential works.

Candidates may choose to study internationally known dramatists or may choose rather more obscure writers. They should not be discouraged from this as the choice is enormous.

### **GUIDANCE ON TEACHING AND LEARNING APPROACHES**

Use of written texts can be augmented with audio and/or video recordings. Candidates should be encouraged to experience as many forms of drama and the work of as many writers as is possible and practicable. Where possible, live performances should be experienced. Group discussions should be encouraged. There is a wide variety of source material available ranging from texts to commentaries/literary criticisms of individual texts and forms as a whole, biographies, articles and books on individual writers and candidates should be encouraged to make full use of these in their research.

### **GUIDANCE ON APPROACHES TO ASSESSMENT**

Candidates could be encouraged to keep a detailed record detailing the type and extent of their research, the forms and writer(s) studied and details of the works studied. For outcomes 1 and 2, candidates could be set questions to test their knowledge and understanding of the chosen subject, alternatively, assignments could be set on the selected subject. The short presentation in outcome 3 should be 5-10 minutes in length and be assessed by observation. An observation checklist highlighting accuracy of content, clarity of delivery and effective communication of the chosen subject may be helpful.

### **SPECIAL NEEDS**

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment and Certification Arrangements* (SQA, 1998).