Course Support Notes

Higher Drama Course Support Notes

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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

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Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the Higher Drama Course. They are intended for teachers and lecturers who are delivering the Course and its Units. They should be read in conjunction with the *Course Specification*, the *Course Assessment Specification* and the *Unit Specifications* for the Units in the Course.

The Higher Drama Course has been benchmarked against the Scottish Credit and Qualifications Framework at SCQF level 6. The Course has two mandatory Units.

General guidance on the Course

Aims

Higher Drama provides opportunities for learners to develop skills creating and presenting drama. This Course focuses on the development and use of complex drama skills and production skills to present drama.

This Course is practical and experiential.

The aims of the Course are to enable learners to:

- generate and communicate thoughts and ideas when creating drama
- develop knowledge and understanding of the social and cultural influences on drama
- develop complex skills in presenting and analysing drama
- develop knowledge and understanding of complex production skills when presenting drama
- explore form, structure, genre and style

As learners develop practical skills creating and presenting drama, they will also develop knowledge and understanding of the cultural and social influences on drama. Learners will analyse and evaluate how the use of self-expression, language and movement can develop their ideas for drama. Learners will develop critical thinking skills as they investigate and develop complex drama skills.

Progression into this Course

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills and knowledge required by one or more of the following or equivalent qualifications and/or experience:

- National 5 Drama Course or relevant component Units

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about the skills, knowledge and understanding in the Course. It provides some practical advice on how centres could incorporate skill development approaches into their teaching and learning of the subject.

Teachers and lecturers should refer to the *Course Assessment Specification* for mandatory information about the skills, knowledge and understanding to be covered in this Course, as the Course assessment will be based on this.

The Course provides opportunities for learners to be inspired and challenged by exploring drama ideas in creating and presenting drama.

It is practical and focuses on the development of acting skills and using production techniques to perform drama.

As learners develop practical skills in performing, they will develop cultural awareness of drama. Learners will investigate and reflect on how the use of self-expression, language and movement can develop their drama ideas. Learners will develop problem-solving and critical thinking skills as they explore and develop drama skills, structural devices and conventions. They will also investigate production skills, using production skills to design, create and enhance their performance and the performances of others.

The skills, knowledge and understanding stated in the *Course Specification* will be developed throughout the Course. Some Units may offer more opportunities than others for the development of skills, knowledge and understanding as suggested in the table below:

Skills knowledge and understanding within the Course	**Drama Skills**	**Drama: Production Skills**
responding to stimuli including text when creating drama	✓	✓
working with others to share and use drama ideas	✓	✓
developing knowledge and understanding of social and cultural influences when creating drama	✓	✓
exploring drama form, structure, genre and style	✓	✓
gaining knowledge and understanding of complex production skills		✓
applying complex drama and production skills when presenting	✓	✓
applying evaluative skills within the creative process	✓	✓

Some Units may offer more opportunities than others for the development of skills, knowledge and understanding in the table below:

Responding to stimuli, including text

During both Units, the teacher/lecturer should build in opportunities for learners to discuss/research themes, issues, characters, social and historical contexts, religion, gender, politics, and so forth. Stimuli will provide learners with opportunities to respond as actors, directors, designers and members of a production team.

Stimuli, including texts, should be selected which allow scope for learners to develop their interpretative skills. From this learners will become proficient in their understanding of a text and ways in which it could be performed.

The teacher/lecturer could develop learners' understanding by studying a production of a text and how it was interpreted for performance in relation to acting, directing or design.

Learners could evidence their ability to interpret stimuli, including text through essays, notes, performance, and discussion.

Working with others to share and use drama ideas

Both Units will involve learners working in a variety of groups of differing sizes. As well as working in larger groups it will be necessary at some points for smaller groupings of learners to work more closely together, eg in *Drama: Production Skills*, while a group may be working on the same extract, individual learners will all be contributing to different production areas, and it would be necessary for certain groupings to share design ideas and work collaboratively: costume and make-up; lighting and sound; actors and costume; set and props and so forth. To this end it is important that all learners have an extensive knowledge of all production areas and are able to understand the connections between them. In *Drama Skills* learners will work together in groups to ensure a spread of ideas for presentations and will take responsibility for a devised section of a drama in which they direct others whilst also acting in another's section and taking directorial ideas from others.

Evidence could be recorded in learners' diaries/logbooks/folios/diagrams, recording decisions and areas collaborated on. Teacher/lecturer could also record group discussions.

Developing knowledge and understanding of social and cultural influences when creating drama

In discussing stimuli, including texts, learners should be encouraged to explore/research social and cultural influences to help create and develop their drama.

During this process learners will for example, consider time periods, locations and historical facts in order to enhance their performance.

For example, learners selecting 'The Crucible' as their text may choose to investigate the McCarthy trials. This may lead learners to setting a presentation in 1950s America. Learners would need to be aware of societal issues, historical facts, fashions of the time, gender roles, language usage, technology, appropriate objects, music of the period, and so forth.

Exploring drama form, structure, genre and style

During the planning and rehearsal process learners will explore how the drama should be presented, the form, structure, genre and style of the piece. They will make choices and decisions on linear/non-linear structure and naturalistic/non-naturalistic styles. They will consider conventions which will enhance their presentations.

During the planning and early stages of rehearsals learners will explore ideas and discuss these with their group(s) to ensure coherence and a spread of ideas for presentations.

Gaining knowledge and understanding of complex production skills

Learners will find it beneficial to experiment practically with production skills before coming to a final production concept. Skills explored will come from production roles: acting; directing; design; lighting; sound; costume; make-up and hair; props.

Research will be a valuable tool for learners when creating their production concept. This will inform them of specific information required for particular time periods or locations to help determine their final production concept.

In preparing learners, the teacher/lecturer should build in opportunities for learners to share their production concept in order to receive feedback. This will allow learners to develop and refine their concept.

Learners could evidence their ability to create a production concept by discussing relevant ideas with the teacher/lecturer, discourse in groups, recording ideas in mind-maps/diaries/logbooks/folios/plot sheets/cue sheets/annotated scripts/dramatic commentary. Evidence could be collected in a number of ways — audio, video, written — and learners

may need differentiated support.

Learners will present their production concept during the presentation.

Applying complex drama and production skills when presenting

The *Drama Skills* Unit will require learners to portray a complex character and demonstrate their ability to direct others.

In preparing learners, the teacher/lecturer should build in opportunities for learners to perform their drama/character in order to receive feedback. This will allow learners to develop their directing/characterisation skills and refine drama forms and structures.

Learners could evidence their ability to apply their skills through learning lines, annotated scripts, dramatic commentary and so forth.

The *Drama: Production Skills* Unit will require learners to demonstrate their ability to design and use production skills.

Opportunities to trial production skills should also be built in to allow learners to experiment and receive feedback on the success of their ideas.

Activities may include devising and/or selecting and/or adapting pieces of set, creating lighting effects, creating live sound effects and making a sound-effects recording, sourcing and/or devising and/or adapting props, selecting and/or adapting pieces of costume, and using and creating effects with stage make-up.

Creating and presenting drama will be required in both Units. Teacher/lecturer and learners could select an appropriate audience for this activity.

Using evaluative skills within the creative process

Learners should be encouraged to explore the creative process and potential of a variety of structures, techniques, forms, production skills, acting styles. During this process learners could for example consider how recent developments in theatre have led to the development of new performance/production concepts.

When developing their ideas for performance, there should be some evidence of progression of ideas from their earlier discussions, practical work and research. This could be evidenced in a variety of ways, for example video diary, logbooks, drawings, diagrams.

By discussing the work on an ongoing basis, learners can be guided to focus their choices and to consider the impact on an audience when developing their ideas. Individual discussion with the teacher/lecturer or group discussion could also help learners to plan their next steps for learning, by identifying how they could adapt and develop their work and ideas further, and to consider which of their concepts were most successful in conveying their theatrical statement. These discussions could be recorded in the form of diaries or logs.

Teacher/lecturer may wish to video presentations for learners to view their end product to enable them to analyse and reflect on their successes and next steps.

These skills will be developed across the mandatory Units of the Course.

Teachers/lecturers should ensure that learners are fully aware of the wide range of skills, knowledge and understanding that they are developing in the Units and Course as a whole. This should include all subject-related skills, knowledge and understanding. It should also highlight any associated transferable skills learning that is taking place which supports the development of skills for learning, skills for life and skills for work.

Progression from this Course

Learners who complete this Course may continue to study at Advanced Higher level, either Units or the Drama Course. Alternatively, learners may progress to National Progression Awards in Drama.

This Course or its components may provide progression to:

- HNC/D Acting and Performance
- HNC/D Technical Theatre
- HNC/HND Community Arts
- degree courses in Higher Education

For some learners it may also include progression into employment and/or training.

Hierarchies

Hierarchy is the term used to describe Courses and Units which form a structured sequence involving two or more SCQF levels.

It is important that any content in a Course and/or Unit at one particular SCQF level is not repeated if a learner progresses to the next level of the hierarchy. The skills and knowledge should be able to be applied to new content and contexts to enrich the learning experience. This is for centres to manage.

The Units in the Drama Courses from National 3 to Advanced Higher level are designed in a hierarchy.

Learners may be able to achieve and be certificated for an individual Unit at the level above the level of the Course they are completing. This could be achieved for example, by learners within the class group completing similar activities and their work being differentiated and benchmarked against the assessment standards and evidence requirements at different SCQF levels.

Centres should be aware that although the mandatory knowledge and skill set is similar across the hierarchical Units, there are differences in the:

- depth of underpinning knowledge and understanding
- complexity of applied skills

Additional information and guidance on possible approaches and strategies are included in the 'Approaches to learning and teaching' section. This section also provides useful suggestions for teachers/lecturers dealing with learners working at different levels in the one class.

Centres should take care to ensure that learners progressing from one level to the next are exposed to different contexts for learning and assessment to avoid repetition.

Approaches to learning and teaching

The Higher Drama Course lends itself to an integrated approach to learning and teaching, with a mix of practical learning and knowledge and understanding. Both of the mandatory Units, *Drama Skills* and *Drama: Production Skills* can be taught concurrently or sequentially. The end point of each of these Units would then lead naturally onto the preparation for Course assessment.

The need to encourage personalisation and choice is important. Teachers/lecturers could create and use inclusive approaches to teaching and learning. This can be achieved by encouraging the use of a variety of learning and teaching strategies which suit the needs of all learners.

Innovative and creative ways of using technology can be a valuable resource in creating inclusive learning and teaching approaches and can also assist with developing learners' creativity. Using technology to support the development of personal learning in drama can stimulate individual creativity and can further extend access and opportunity and personalisation and choice to all learners.

In the **Drama Skills** Unit, learners will undertake the process of the dramatic interpretation and analysis of stimuli including texts in a practical way through drama. They will look at the historic, social and cultural context of the texts and consider the ideas and meaning contained within it. Then using devising, acting and directing skills they will apply a range of drama skills to work together in order to communicate their theatrical statement.

This Unit will focus on learners developing their knowledge of texts and using that as a catalyst to progress their devising, directing and performing skills.

In selecting stimuli to investigate, the teacher/lecturer may consider the previous experiences of learners, learners' interests, and links with other subjects, etc. The exploration of these texts could then be carried forward into the Drama: Production Skills Unit or into the performance as an acting piece or for the question paper.

In the **Drama: Productions Skills** Unit, learners will research dramatic text in its theatrical and historical context by exploring the style, structure, genre and staging of the text. The emphasis of the exploration is from the perspective of a chosen production area as **either:**

an actor (acting)

or:

a director (directing)

or:

a designer (designing lighting/sound/set/costume/make-up and hair/props)

They will then, within their chosen production area, create and develop a performance concept in preparation for performance. They will apply their

knowledge of their production skill as they explore, design and create and present their production concept.

Learners will be working both collaboratively and independently on their selected text in order to come up with a performance concept within their production area.

The choice of texts must allow the learner to have scope for developing a creative performance concept within their chosen area of production. Some texts may be more suited to some areas of production than others.

Production analysis will be undertaken during this Unit in preparation for the Course assessment question paper, Section B. This will take the form of an analysis of a performance that the learner has studied. This may be a live or recorded theatrical performance.

The analysis will consider areas such as:

- the genre, theme, social and theatrical context of the performance piece
- the company performing the play
- the performance space
- the director's intentions and effectiveness
- the acting and development of characters
- the design concepts and their effectiveness — set, props costume, make-up lighting, sound/effects
- audience reaction

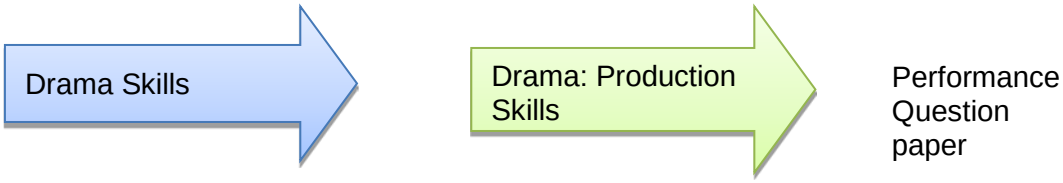
Sequencing and delivery — Units and the Course

Sequencing and integration of the learning and teaching and assessment of the Units is at the discretion of the centre. There is no set way to approach this and the sequence and/or integration of Units may be dependent on available resources, time and staff expertise. Particular sequences of or integration of Units may suit different learners and teachers/lecturers could take this into account when considering how to approach the learning and teaching and assessment of the Units in this Course.

The following approaches illustrate two possible approaches to integrating and sequencing the learning and teaching of the Units. Please note that other combinations are also possible.

Approach 1

This model shows the possibility of delivering the Units sequentially. This model may provide learning opportunities for those learners who have had some previous experience of drama. This sequential approach may provide opportunities for the progressive development, reinforcement and consolidation of creative skills, knowledge and understanding through the Course.



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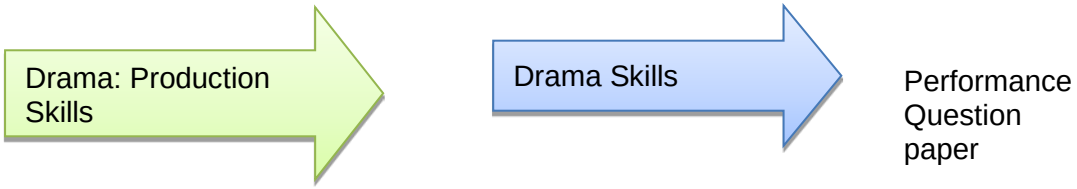
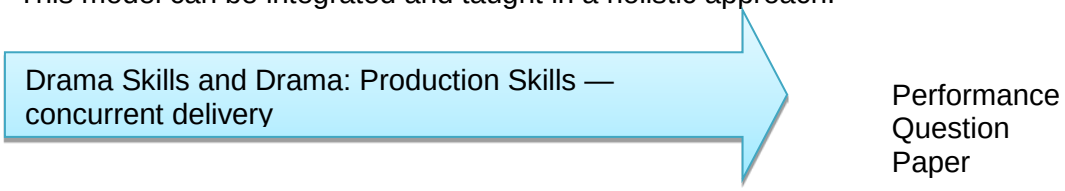


or:

Approach 2
This model shows the possibility of delivering the Units concurrently. This approach may benefit learners who already have some practical drama skills, knowledge and understanding from their broad general education. This approach may provide the opportunity for learners to integrate their learning, freeing up more time for a wider range of practical skills development

This model can be integrated and taught in a holistic approach.



It is recommended that the majority of time on the Course should reflect the practical nature of the Course and take into account the individual needs of the learners.

Learners could begin by working in a group to generate ideas for a presentation. This will encourage learners to respond creatively to stimuli. This will help learners to develop their own ideas and respond to the ideas of others.

At this level, learners may need some support from the teacher/lecturer to help them consider and identify the choices and creative options open to them. Discussions with learners could be used to identify a variety of ways that they could respond imaginatively to their stimuli and/or text in a personal and informed way. During their practical activities, learners will use a variety of form, structure, genre, style and production skills. This process will help them to become more confident in their abilities to make decisions, collaborate and refine their skills.

Integration within and across Units

A key principle of Curriculum for Excellence qualifications is that they allow learners to acquire skills, knowledge and understanding in a meaningful and integrated way. This not only assists with retention of skills so that they may be transferable and capable of being applied to new and different contexts but it also enables the time available for delivering a Course to be used more efficiently, creating more time for learning. This same principle can also be applied to assessment.

The Drama Courses have been designed to provide opportunities for learning and teaching activities which promote integration and to create opportunities for personalisation and choice for individual learning needs and interests within teaching and learning activities. Teaching approaches should support Curriculum

for Excellence's four capacities to enable each learner to develop as a successful learner, a confident individual, a responsible citizen and an effective contributor.

Drama readily lends itself to a variety of delivery methods, due to its emphasis on developing creating, performing and production skills. A variety of teaching and learning approaches could be used to support effective teaching and learning, including for example, learner-centred problem-solving practical activities, researching and investigation into current performance techniques and production skills.

Pair and group discussion could be used to widen learner's awareness of drama practice. The benefits of group learning, peer support and peer feedback can be substantial and could also be the cornerstone of planning for learning about drama.

At this level, teachers/lecturers could support learners to develop their thinking and literacy skills by using word banks linked to drama skills and production roles.

Stimuli for creating drama could come in many forms and imaginative responses to stimuli should be encouraged at this level. These creative ideas are stimulated by our experiences and our senses and imagination. Generating ideas can happen in a variety of ways such as, discussions, drawings, mind-maps, research tasks.

Stimuli could include, for example, text, photographs, poems, newspaper articles, headlines, music, props, pieces of costume etc. Creative ideas could also be developed in response to external themes or topics. This approach could be useful in providing contextualised learning experiences through drama that relate to other areas of the curriculum.

To help guide this process, learners should be supported to self-reflect on their learning and to discuss and/or record their thoughts as their work and ideas develop. Diaries/logbooks/folios are one way to document this process but other approaches could also be used.

By supporting learners to reflect on and record their thoughts in this way, they will become more able to identify their creative choices. This approach could also be used to help them to identify strengths and areas for improvement in their work and to understand and appreciate the work of others.

Learners should be supported to consider and develop their ideas in an individual way when responding to their stimulus. Open ended questioning techniques and structured activities to reflect on their work could be used to support this process. Research may also help to further stimulate learners' creativity as they develop their ideas. Where possible, teachers/lecturers should support the development of independent learning, helping learners to build confidence in their own creative abilities through structured activities and clearly defined tasks, providing learners with opportunities to discuss and share their ideas and experiences with others where appropriate.

Developing skills for learning, skills for life and skills for work

Learners are expected to develop broad generic skills as an integral part of their learning experience. The *Unit Specification* lists the skills for learning, skills for life and skills for work that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work* and must be built into the Unit where there are appropriate opportunities. The level of these skills will be appropriate to the level of the Unit.

The table below highlights some opportunities to develop these skills during this Course.

1 Literacy	
1.3 Listening and talking	The starting point of almost every response to stimuli in the drama classroom is to discuss, generate ideas, listen to others' ideas and develop these ideas.
3 Health and wellbeing	
3.1 Personal learning	This could be developed through a particular choice of stimulus. For example, a particular newspaper headline could be used for learners to discuss and create ideas, taking their own cultural and social experiences into account.
4 Employability, enterprise and citizenship	
4.3 Working with others	Throughout the Course learners will be working co-operatively in various sized groupings. The development of contributing ideas and negotiating those with others sensitively will allow learners to mature and take ideas forward. Drama lends itself to learners becoming adaptable, having a set goal, working within a set of expectations and a reliance on self and others to complete tasks to achieve. Working with others could be evidenced by keeping diaries/logbooks/folios and seeing evidence of personal and group decision making in the work produced by learners. This type of on-going reflection by learners could be used to help teachers/lecturers monitor learner progress and to help learners identify next steps for learning.
5 Thinking skills	
5.4 Analysing and evaluating 5.5 Applying and Creating	Questions or prompts designed by the teacher/lecturer could be used to focus learners on identifying features of texts which are important to consider before decisions about structure, techniques, conventions, productions skills to use within a performance concept are made. Learners

	can be guided to review their decisions and consider alternative solutions through discussing the text and practical exploration. Performance analysis also allows learners the opportunity to develop their evaluative skills in reviewing a performance they have taken part in. Learners will offer both analysis and evaluation of a performance. This could be evidenced through notes on their performance and/or evaluative essays. Learners will have opportunities to be creative in response to stimuli and/or text.

Teachers/lecturers should also think about the sort of assessment approaches that encourage different kinds of skills. Additional advice and guidance on useful assessment approaches for skills building is given in the section, Approaches to Assessment.

During the delivery of the Course there may also be opportunities for learners to develop their communication skills. Communication skills are particularly important for learners as these skills allow them to access, engage in, and understand their learning and to communicate their thoughts, ideas and opinions.

Approaches to assessment

The publication *Building the Curriculum 5* sets out a framework for assessment which offers guidance on approaches to recognising achievement, profiling and reporting. Research in assessment suggests that learners learn best, and attainment improves, when learners:

- understand clearly what they are trying to learn, and what is expected of them
- are given feedback about the quality of their work, and what they can do to make it better
- are given advice about how to go about making improvements
- are fully involved in deciding what needs to be done next, and who can give them help if they need it

(http://scotland.gov.uk/Publications/2005/09/20105413/54156)

Assessment is the process of evaluating an individual's learning. It involves generating and collecting evidence of learners' attainment of knowledge and skills and judging that evidence against defined standards. When Units are being completed as part of the Higher Drama Course, assessment should enable learners to develop skills, knowledge and understanding required for successful completion of the Course assessment.

The National Assessment Resource supports teachers in developing a shared understanding of standards and expectations.

Where possible, approaches to assessment should encourage personalisation and choice for learners in assessment methods and processes and support learning and teaching. *Building the Curriculum 5: a Framework for Assessment* also recommends that learners receive accurate and regular feedback regarding their learning and are actively involved in the assessment process.

It is important that different approaches to assessment are used by teachers/lecturers to suit the varying needs of learners Teachers/lecturers should also use inclusive approaches to assessment, taking account of any specific needs of their learners.

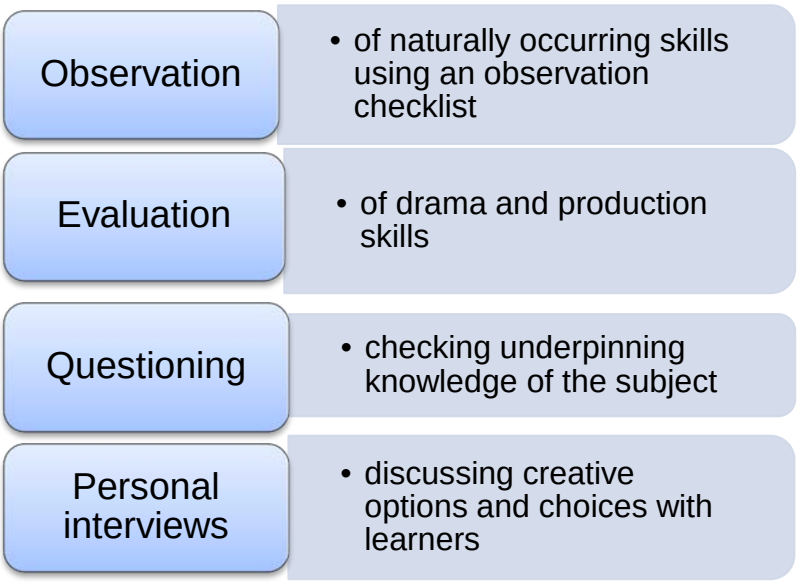
Assessment could:

- cover subject content at the appropriate level without bias or stereotyping
- use content, resources and assessment materials that recognise the achievements and contributions of different groups
- where appropriate, provide a balance of assessment methods and encourage alternative approaches

Assessment can take place in a variety of settings, such as classrooms, lecture rooms, workplaces (or in a simulation of workplace conditions), community and training establishments or examination halls. No matter where it takes place or what form it takes, assessment always involves observation, product evaluation, questioning or a combination of some or all of these things.

A variety of approaches can be used for assessment in Drama. Some examples are provided in the section below. These are general illustrative examples which cover the main forms of assessment applicable to Drama.

These examples complement information in the earlier sections on teaching and learning and developing subject skills, knowledge and understanding in the Course.



Assessment for the Unit could comprise written and/or oral and practical evidence and much of it will occur naturally as the Course progresses.

- Observation to record evidence of naturally occurring skills, for example interpreting text, working with others, exploring drama form and structure, using drama and production skills when presenting. In day-to-day teaching and learning there may be opportunities in the delivery of the Units in a Course to observe learners providing evidence which satisfies, completely or partially, a Unit or Units. This is naturally occurring evidence and can be recorded using an observation checklist.
- Questioning could be in oral or written form. It can be useful to help confirm that learners' understanding of the subject is secure. This could be used to help teachers/lecturers plan for future teaching and learning activities and to reinforce understanding of the text or production concept. Evidence of this understanding may also be visible in a log, or diary, or folio in which they evaluate their ongoing progress. This log can be differentiated in that more support can be given to those learners who may need it in terms of shorter answers and more structured questions rather than an open-ended response. The log could be written or videoed or audio recorded.
- Learners could keep records of diagrams, or production cue sheets, photographs, notes or dramatic commentary to support their performance concepts.
- Personal interviews with learners on a one-to-one basis can help teachers/lecturers ensure that learners are supported to recognise the development of their drama and production skills.
- Learners' presentation of research through PowerPoint or class presentations.

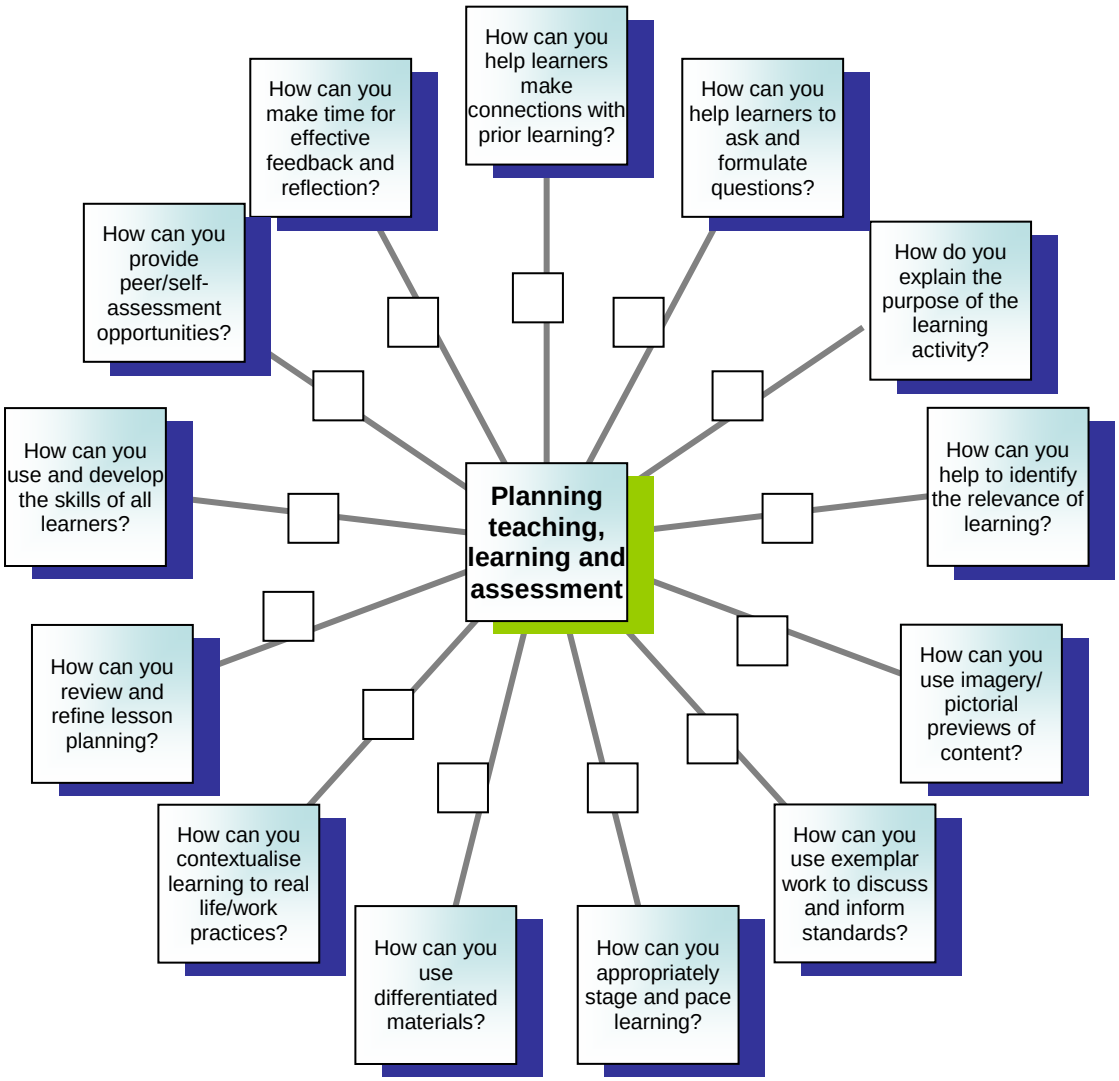
It is recommended that teacher/lecturers involve learners in the identification of assessment opportunities and build in opportunities for regular feedback on progress. This will ensure that learners are clear about what is expected of them. Assessment methods should offer all learners an equal opportunity to

demonstrate their achievement. This should be reflected in the language used, the use of different assessment presentation methods and the use of appropriate and unbiased illustrative materials which reflect an inclusive view.

In general, teaching strategies in the Course should allow learners to:

- learn progressively and independently where appropriate
- work co-operatively with others
- work creatively in a well-ordered manner and relaxed atmosphere
- plan tasks and produce work within deadlines
- develop and apply knowledge, understanding and skills in drama contexts
- personally respond to their chosen stimulus
- produce imaginative and creative drama
- be involved in self- assessment developing their thinking and personal awareness
- be inspired and motivated during creative tasks and activities
- adopt a positive attitude to, and take pride in, their work
- make links with their existing knowledge and experience of drama to other areas of the curriculum

This is illustrated in the diagram below:



Course assessment

Performance

In approaching the Course assessment (performance), learners should be given the opportunity to select text(s) (for actors it should be two texts, for directors and designers it will be one text) which allows them full scope to explore, create and design a creative performance concept within their given area.

This text may have come from their explorations in the *Drama Skills* or *Drama: Production Skills* Units.

Actors — performances must involve interaction with at least one other actor (this need not necessarily be someone from within the same class and could be someone who is not being assessed in this area). Learners should prepare two contrasting roles.

Directors — Directors will conduct a rehearsal with actors for their performance assessment. The rehearsal will last approximately 30 minutes and will cover approximately two pages of script.

Designers — will design a set for their chosen text and choose one other area of design to complement this. They will demonstrate their design concept for the play (this may be through the production of plans, drawings, designs, plot sheets, mood boards, etc) and practical realisation of the additional production area.

For example, learners may design:

- a production concept for set and designs for the costumes for the chosen text
- a production concept for set and sound plot for the chosen text

Production areas for this section will be **set design** with **one** of the following:

- lighting
- sound
- props
- costume
- make-up and hair

Designers will design a set and present this to the Visiting Assessor. For their other design skill they will evidence research and creativity to include the following:

- plans for lighting the whole play and demonstrating lighting
- plans for sound including CD (or mini-disc or iPod) of music/effects for whole play and demonstrating sound
- designs for costume including one made costume
- designs for make-up and hair and demonstrating a make-up application
- lists and designs for props and one made prop

Question paper
Learners can use the same selected text for the question paper as they have used in *Drama Skills* or *Drama: Production Skills* or their performance.

In Component one, question paper, there are two Sections:

Section one
This section will deal with comment on the social, historical and theatrical contexts of the studied text. Learners will be required to demonstrate knowledge of a text they have studied, in terms of content and the social/historical/theatrical contexts, and to show an understanding of how the text could be communicated to an audience through performance. The paper will pose questions which allow learners to answer from the perspectives of a director or actor or designer in preparation for an intended production. Learners will be credited on their ability to make use of appropriate quotations.

Section two
Performance analysis can be taught in either *Drama Skills* or *Drama: Production Skills* Units. This will take the form of a written analysis of a performance that the learner has seen. This may be a live or if necessary recorded theatrical performance.

Performance analysis will consider areas such as:

- the genre, theme, social, historical and theatrical context of the performance piece
- the company performing the play
- the performance space
- the director's intentions and effectiveness
- the acting and development of characters
- the design concepts and their effectiveness — set, props, costume, make-up lighting, sound/effects
- audience reaction
- overall impact

It is understood that not every set of learners can easily access professional live theatrical performance. Section two allows for responses based on:

- live or recorded material
- appropriate amateur performances

Learners must answer each Section on a different text.

Combining assessment across Units

Where Units are delivered as part of a Course, it is important to ensure that Units prepare learners for Course assessment in terms of the skills, knowledge and understanding which they help develop.

Approaches to the delivery of Units as part of a Course may differ from approaches to delivering the same Unit when it is being delivered on a stand-alone basis. Where Units are delivered on a stand-alone basis, teachers/lecturers will have more flexibility to develop approaches to delivering and assessing the Units as these will not need to be related to Course assessment.

If Units are being delivered as part of a Course, teachers/lecturers should consider using an integrated approach to teaching and assessment. Integrating assessment minimises repetition, allows more time for learning across the Course as a whole and allows centres to manage the assessment process more efficiently. Using an integrated approach to assessment will also:

- enrich the assessment process for the learner and the assessor by bringing together elements of different Units
- make more sense to the learner and avoid over-assessment and/or duplication of assessment
- allow for evidence for particular Units to be drawn from a range of activities
- provide a rigorous approach to the assessment process

Approaches to the assessment of individual Units are given in the *Unit Support Notes.*

Equality and inclusion

The purpose of the Course is to provide a broad practical experience of Drama. The Course provides opportunities for learners to develop skills creating and presenting drama. This Course focuses on the development and use of complex drama skills and production skills to present drama.

Drama is a practical and visual subject. Although this may have implications for physically disabled and/or visually impaired learners, the Course design allows centres to take these issues into account and to consider the impact on learners when planning and agreeing the scope of contexts for their drama work. When negotiating suitable learning contexts and approaches for generating assessment evidence, teachers/lecturers should take account of any disabilities or other equality and inclusion issues which could create difficulties for their learners.

No particular activity is prescribed as mandatory in the Course; therefore assessors can consider the needs and characteristics of their learners when selecting physical activities during the Course. The choice of physical activity for learning and teaching and for assessment can help alleviate potential barriers to assessment that some disabled learners and/or learners with other protected characteristics may experience.

For disabled learners and or those with additional support needs a range of assessment arrangement may help in the external question paper, for example the use of readers, scribes, prompters and/or extra time may be used to support the learner in the assessment situation. Where centres are delivering this Course on a free-standing basis, there is likely to be greater scope for varying the assessment method and approach for gathering evidence of competence in this Course.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in this document is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres understand SQA's assessment arrangements for disabled learners and those with additional support needs when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the assessment arrangements section of SQA's website: www.sqa.org.uk/sqa//14977.html.

Higher Drama Lexicon

General terms	***Movement***	***Voice***	***Conventions***	***Form***
Acting style Actor-audience relationship Atmosphere Blocking Central character/complex character/important character/ Minor character/main character/pivotal character characterisation Character behaviour/character motivation/character development/character interaction/relationships between characters Climax Context/dramatic context/social context/political Context/cultural context Design concepts Dialogue Drama media (projections, video footage, sound-scapes) Drama process Dramatic features Dramatic tension/points of tension/moments of tension Dramatic irony Duologues Episodic structure Focus Given circumstances Ground plans Key scene Key moment Language Message Mood Original production/original staging/stage configurations Performance analysis Performance concepts Pre-show Plot	Balance Body language Eye contact Facial expression Gesture Mannerisms Mime Naturalistic Posture Positioning Proxemics Rhythm Speed Stance Stylised Timing Use of levels Use of space Use of direction	Accent Articulation Clarity Emphasis Fluency Intonation Pace Pause Projection Pitch Register Rhythm Tone Volume	Aside Dialogue Flash-back Flash-forward Freeze frame Frozen picture Mime Monologue Movement Narration Slow motion Soliloquy Split stage tableau Voice over	Dance drama Forum theatre Mime Monologue Movement Musical Pantomime A play, scripted or improvised Physical theatre

Plot twists Protagonist and antagonist Purpose Stage proxemics Rehearsal activities Set Setting Site specific theatre Special effects Textual evidence Traditional theatre Special effects Stage imagery Status Stimulus Subtext Symbols and imagery Target audience Tension Textual analysis Theatrical background Themes and issues Time period/passage of time/shifts in time Positioning Use of levels Venue				

Genre	***Structure***	***Style***	***Characterisation and rehearsal techniques***	***Production areas***
Agitprop Black comedy Comedy Comedy of manners Commedia dell 'arte Docudrama Epic theatre Farce Historical drama Melodrama Satire Tragedy Tragicomedy	Linear Non-linear	Naturalistic Non-naturalistic	Character cards Giving witness Hot seating Improvisation Key moments Mantle of the expert Role play Role on the wall Role-reversal Still image/speaking through the image Use of prop Thought tracking Thought tunnel Voices in the head Visualisation exercises Writing in role	Acting Costume Directing Lighting Make up Props Set Sound

The above list is simply a guide. It is designed to inform teaching and learning and to support learners as they move through the Coursework at Higher. It should be noted that it is neither prescriptive nor exhaustive but the terms used reflect what can be asked about during aspects of Unit assessment and Course assessment at this level.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications are available on SQA's website at: www.sqa.org.uk/sqa//14977.html.
- *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
- *Building the Curriculum 5: A framework for assessment*
- Course Specifications
- Design Principles for National Courses
- *Guide to Assessment (June 2008)*
- Principles and practice papers for curriculum areas
- *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*

Appendix 2: Recommended Texts List

The following list of recommended texts has been designed to provide breadth, depth and parity for learners.

Antigone	Sophocles
The Birthday Party	Harold Pinter
Bondagers	Sue Glover
The Caucasian Chalk Circle	Bertolt Brecht
The Crucible	Arthur Miller
Dunsinane	David Greig
Enemy of the People	Henrik Ibsen
Further than the Furthest Thing	Zinnie Harris
The House of Bernarda Alba	Federico Garcia Lorca
The Importance of Being Earnest	Oscar Wilde
Lovers	Brian Friel
Mary Queen of Scots Got Her Head Chopped Off	Liz Lochhead
Men Should Weep	Ena Lamont Stewart
The Prime of Miss Jean Brodie	Jay Presson Allen
The Servant of Two Masters	Carlo Goldoni
The Slab Boys Trilogy	John Byrne
Sunset Song	Lewis Grassic Gibbon
The Taming of the Shrew	William Shakespeare
A Taste of Honey	Shelagh Delaney
Tartuffe	Moliere

Administrative information

Published: June 2014 (version 2.0)

History of changes to Course Support Notes

Course details	Version	Description of change	Authorised by	Date
	2.0	Page 2: Aims updated to match Course Specification. Pages: 4-7: Skills, knowledge and understanding table clarified. Pages 9–10: Approaches to learning and teaching section clarified. Pages 17–19: description of Course assessment updated. Pages 22–24: Higher Drama Lexicon added. Page 26: Recommended Texts List added.	Qualifications Development Manager	June 2014

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Unit Support Notes

Unit Support Notes — Drama Skills (Higher)

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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Drama Skills* (Higher) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with the:

- Drama Skills (Higher) *Unit Specification*
- Higher Drama *Course Specification*
- Higher Drama *Course Assessment Specification*
- Higher Drama *Course Support Notes*
- appropriate assessment support materials

If the *Unit Support Notes* have been developed for a Unit which is not part of a Course, then it is only necessary to read them in conjunction with the *Unit Specification*.

General guidance on the Unit

Aims

The general aim of this Unit is to provide learners with the skills, knowledge and understanding to create and present drama through the use of complex drama skills. Learners will respond to stimuli, including text, generate ideas and use complex drama skills to portray character. Learners will explore the social and cultural influences on drama. They will learn how to analyse and evaluate their use of drama skills and the drama skills of others.

Learners who complete this Unit will be able to:

1 Apply complex drama skills
2 Contribute creatively to the drama process

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills, knowledge and understanding required by:

- National 5 Drama Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Additional information and suggestions for developing skills, knowledge and understanding are provided in the *Course Support Notes* for any centres delivering this Unit as part of the Higher Drama Course.

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

Examples of suitable contexts in which the skills, knowledge and understanding for this Unit could be developed are detailed in the 'Approaches to learning, teaching and assessment' section.

Progression from this Unit

This Unit may provide progression to:

- Advanced Higher Drama Course or relevant component Units
- further study, employment and/or training

Approaches to learning and teaching

This section provides advice and guidance and some examples of approaches to learning, teaching and assessment that could be used to deliver this Unit.

Sequencing and timing
This Unit has two Outcomes which can be delivered and assessed in a variety of ways. The Outcomes are, however, designed to be delivered sequentially. There is no specific amount of time set aside for the delivery and assessment of each Outcome. This will depend on the needs of the learners and their prior skills, knowledge and understanding.

Possible approaches to learning and teaching
The main focus of this Unit will be the development of knowledge and understanding of the process involved in creating drama (the drama process) through response to stimuli and/or texts.

It is important for the teacher/lecturer to review the starting point of each learner. To this end, introductory activities could take place as a base for development. This also allows the teacher/lecturer to put differentiated activities into place in order to support those learners with additional learning needs.

There are a variety of introduction activities available to help encourage trust, communication and working with others. For example, short role plays, improvisation scenarios, incorporating drama skills, structure and form will help learners work together. Learners should also be encouraged to reflect on their own work and that of others.

This will establish a starting point for each learner. At this stage, learners should be experimenting with voice and movement techniques. At this point teachers/lecturers could also introduce stimuli. This could be a selection of stimuli for the learners to read or look at and discuss. For example, the stimuli could reflect the interests of the learners, such as, the geographical location or prior experience.

This may allow the teacher/lecturer to identify a selection of stimuli and/or text in which learners have expressed an interest. It is also important to ensure that the stimuli chosen provide opportunities for learners to portray characters and contain sufficient challenge for the learners at this level.

Learners could respond to the social and cultural influences for their chosen stimuli by reading discussing/researching issues and characters, and so forth.

Learners could be given an area to research either individually or in groups. The results of this research could be presented back to class in a variety of ways, such as PowerPoint presentations, directly addressing the class, or in other visual ways. The information from the presentations could be held centrally as an information resource and also for teachers/lecturers to use for assessing learners' work.

Following the presentations, it would be expected that several ideas would emerge. These ideas would be deliberated and discussed. Practical activities could also be used to explore and develop the ideas. Through these activities, learners could develop an understanding of the characters involved and the thinking behind characters' actions and reactions. The information gained from these activities may inform their portrayal of the characters.

Learners could then decide on the relevant form, structure, genre, style and techniques they need to incorporate in order to communicate their chosen ideas. Learners may develop preliminary devised work to share with the class on their initial ideas. After informal presentations, the whole class or individual groups could decide on the most successful form, structure, genre, style and techniques to work with. Using self and peer-evaluation will help learners come to their final concepts.

At this point the teacher/lecturer may develop some activities to support the learners in creating and developing portrayal of character — for example, hot seating, character cards and role play.

Learners could then experiment with different stimuli and/or texts, form, genre, style, techniques and structure.

After learners have experienced at least two stimuli and/or texts, they will discuss and reflect on the skills used and appropriate improvements. A final concept can then be pursued. Learners will select the stimuli and/or texts, ideas, dramatic techniques and characters they wish to use.

Learners or the teacher/lecturer will then identify the section of the drama for which they will assume individual directorial responsibility. Some differentiation will occur here. Again, learners may need support from the teacher/lecturer to establish positive strategies for working together as director and actors.

This will be an ongoing reflective process, with improvements being made on a daily basis as learners rehearse, make informal presentations of work and discuss progress.

Once learners have created their drama, they could present it to their peers, a younger age group, invited audience or the teacher/lecturer.

If this Unit is being taught concurrently with Drama: Production Skills, it would be possible for other learners to undertake production roles during the rehearsal process. They would then combine with the actors to create a presentation with added production elements.

After presenting, the learners will reflect on the work they have undertaken and presented. This could take the form of a written response to questions or a discussion with the teacher/lecturer and members of their group (this could be videoed or audio recorded or notes taken by the teacher/lecturer).

In this Unit, learners could be generating evidence for the assessment of Outcomes 1 and 2 during their ongoing class work. At appropriate opportunities, teachers/lecturers will gather evidence to ascertain whether learners have fulfilled the Assessment Standards for each Outcome.

It would be expected that teachers/lecturers would develop learners' understanding of the process of creating a drama, which could be identified as:

- responding to stimuli by offering ideas
- using dramatic conventions like hot-seating and thought tracking
- identifying appropriate ideas associated with the chosen stimuli and/or text
- decisions on key questions to be explored during the improvisation (what do they want the audience to gain from viewing their performance?)
- decision on performance style and genre
- decision on appropriate form and structure
- researching chosen stimuli and/or text
- ideas for characters and roles
- ideas for situations and setting
- selecting and rejecting ideas
- rehearsal strategies including opportunities for evaluation
- using characterisation techniques such as character cards, writing in role, hot-seating to add depth to characters
- using voice and movement skills to play the character
- ideas for design and technical aspects (this will enhance learners' knowledge for the *Drama: Production Skills* Unit or be suitable if both Units are being taught concurrently)
- presentation
- evaluation

Approaches to assessment

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

Learners could keep a log, or diary, in which they evaluate their ongoing progress. This log can be differentiated in that more support can be given to those learners who may need it in terms of shorter answers and more structured questions rather than an open-ended response.

Checklists, folios, research, PowerPoint presentations, essays, annotated scripts, dramatic commentary, viewing recorded performance, notes of discussions, notes of teacher/lecturer feedback, written evaluations and audience evaluations are other methods of collecting evidence.

This would overtake the requirement to provide evidence of:

- responding to stimuli, including text, when creating drama
- developing awareness of social and cultural influences when creating drama
- gaining knowledge and understanding a range of production skills
- using evaluative skills within the creative process

Teacher observational checklists would overtake the requirement to provide evidence of:

- responding to stimuli, including text, when creating drama
- working with others to share and use drama ideas
- exploring drama form, structure, genre and style
- using a range of drama and production skills when presenting
- using evaluation skills within the creative process

The teacher/lecturer may also keep recorded evidence of discussions, rehearsals, feedback sessions, performances.

The assessment can take place on one occasion or over the whole Unit. It could be gathered in a folio as the Course progresses or be created on one occasion when the teacher believes the learner is ready.

The teacher/lecturer may also keep recorded evidence of discussions, rehearsals, feedback sessions, performances.

Developing skills for learning, skills for life and skills for work

Information about developing skills for learning, skills for life and skills for work in this Unit is given in the relevant *Course Support Notes.*

Combining assessment within Units

All Units are internally assessed against the requirements shown in the *Unit Specification*. Each Unit can be assessed on an individual Unit-by-Unit basis or via the use of a combined assessment. At Higher level, the Unit will be assessed on a pass/fail basis.

Potential links between Outcomes of Units may be established, which will provide opportunities for learners to demonstrate skills and use knowledge within one assessment activity. A holistic approach to assessment will enrich the assessment process for the learner, avoid duplication of tasks and thus allow more emphasis on learning and teaching. Care must be taken to ensure that combined assessments provide appropriate evidence for all Outcomes which they claim to assess.

Centres may opt to assess naturally occurring activities, but they must still provide evidence, eg video footage or observational checklist.

Equality and inclusion

The purpose of the Course is to provide a broad practical experience of Drama. The Course provides opportunities for learners to develop skills creating and presenting drama. This Course focuses on the development and use of complex drama skills and production skills to present drama.

Drama is a practical and visual subject. Although this may have implications for physically disabled and/or visually impaired learners, the Course design allows centres to take these issues into account and to consider the impact on learners when planning and agreeing the scope of contexts for their drama work. When negotiating suitable learning contexts and approaches for generating assessment evidence, teachers/lecturers should take account of any disabilities or other equality and inclusion issues which could create difficulties for their learners.

No particular activity is prescribed as mandatory in the Course; therefore assessors can consider the needs and characteristics of their learners when selecting physical activities during the Course. The choice of physical activity for learning and teaching and for assessment can help alleviate potential barriers to assessment that some disabled learners and/or learners with other protected characteristics may experience.

For disabled learners and or those with additional support needs a range of assessment arrangement may help in the external question paper, for example the use of readers, scribes, prompters and/or extra time may be used to support the learner in the assessment situation. Where centres are delivering this Unit on a free-standing basis, there is likely to be greater scope for varying the assessment method and approach for gathering evidence of competence in this Unit.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in these *Course Support Notes* is designed to sit alongside these duties but is specific to the delivery and assessment of the Course.

It is important that centres understand SQA's assessment arrangements for disabled learners and those with additional support needs when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the assessment arrangements section of SQA's website: www.sqa.org.uk/sqa//14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications on SQA's website: www.sqa.org.uk/sqa//14977.html
- *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
- *Building the Curriculum 5: A framework for assessment*
- Course Specifications
- Design Principles for National Courses
- *Guide to Assessment* (June 2008)
- *Principles and practice papers for curriculum areas*
- *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
- *Coursework Authenticity — a Guide for Teachers and Lecturers*
- *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*
- SQA Guidelines on e-assessment for Schools
- SQA Guidelines on Online Assessment for Further Education
- SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: June 2014 (version 1.1)

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	1.1	Page 30: Aims updated to match Unit Specification. Page 32: Possible approaches to learning and teaching section clarified.	Qualifications Development Manager	June 2014

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Unit Support Notes

Unit Support Notes — Drama: Production Skills (Higher)

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Please refer to the note of changes at the end of this document for details of changes from previous version (where applicable).

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Drama: Production Skills* (Higher) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with the:

- Drama: Production Skills (Higher) *Unit Specification*
- Higher Drama *Course Specification*
- Higher Drama *Course Assessment Specification*
- Higher Drama *Course Support Notes*
- appropriate assessment support materials

If the *Unit Support Notes* have been developed for a Unit which is not part of a Course, then it is only necessary to read them in conjunction with the *Unit Specification*.

General guidance on the Unit

Aims

The general aim of this Unit is to provide learners with a knowledge and understanding of complex production skills. They will use these skills to enhance drama when presenting. Learners will work with others in the following production areas: acting and/or design and/or directing. They will learn how to evaluate their progress and that of other learners.

Learners who complete this Unit will be able to:

1 Explore complex production skills in drama
2 Apply complex production skills in drama

Progression into this Unit

Entry to this Unit is at the discretion of the centre. However, learners would normally be expected to have attained the skills and knowledge required by one or more of the following or equivalent qualifications and/or experience:

- National 5 Drama or relevant component Units

Skills, knowledge and understanding covered in this Unit

Some additional information and suggestions for developing skills, knowledge and understanding are provided in the *Course Support Notes* for any centres delivering this Unit as part of the Higher Drama Course.

If this Unit is being delivered on a free-standing basis, teachers and lecturers are free to select the skills, knowledge, understanding and contexts which are most appropriate for delivery in their centres.

Progression from this Unit

Learners who complete this unit may go on to complete the *Drama Skills* Unit and the Course award at Higher, and then further study at SCQF level 7 and above.

Approaches to learning and teaching

This section provides advice and guidance and some examples of approaches to learning, teaching and assessment that could be used to deliver this Unit.

Sequencing and timing
This Unit consists of two Outcomes for which the learning and teaching and assessment could be approached in a variety of ways. The Outcomes are, however, designed to be assessed sequentially. There is no specific amount of time set aside for the learning and teaching and assessment of each Outcome. This will depend on the needs of the learners and their prior skills, knowledge and understanding.

Possible approaches to learning and teaching
The main focus of this Unit will be the development of detailed design knowledge and understanding through a variety of practical exercises exploring the following production areas: designing lighting, sound, set, costume, make-up, or props; directing and acting.

Learners will develop knowledge of design rudiments associated with each role from initial ideas and research through to selection with justification for proposals.

It is important to establish a base for further development and, to this end, introductory activities could take place. This gives the teacher/lecturer a chance to review the starting point of each learner and to undertake further teaching where necessary.

This also allows the teacher/lecturer to put differentiated activities into place in order to support those pupils with additional learning needs.

Demonstration of available resources and activities to encourage learners to experiment with resources could be advantageous to reinforce skills. Health and safety requirements could also be reinforced at this point as well as discussion of tasks and duties associated with each team member.

At this point teachers/lecturers could introduce texts. This could be an overview of a number of texts or a selection of extracts from texts for the learners to read and discuss. These could reflect the design interests of the learners or prior experience.

Exploration of designing for short textual extracts will help the group co-operate and allow them to reflect on their own work and that of others. This will establish a starting point for each learner and allow them to experiment with resources and allow the teacher/lecturer to develop skills in using more complex design ideas and theatrical terminology.

This may allow the teacher/lecturer to identify a selection of texts in which learners have expressed an interest. It is also important to ensure that the texts chosen provide opportunities for learners to explore, design, create and present their production concept and contain sufficient challenge for the learners.

The initial activity will be for learners to read and respond to the social and cultural influences in their chosen text. This may include discussion/research/analysis of themes/issues/characters/social and historical contexts/previous design concepts/watching DVD evidence, etc. Learners could also research information from theatre companies who have performed the plays, to gain insight from previous productions (many companies now publish designs on their websites).

At this time, viewing a professional performance would be advantageous to learners. Discussion of the acting, directing and design concepts would support learners in the creation and realisation of their own concepts. Industry professionals could also be invited to give talks. Backstage visits or online interviews would also support learners in their initial design stage.

Individually or in groups, learners could be given a production area to research in their chosen text which they would then present to the rest of the class. The results of this research could then be presented in a variety of ways, which could include PowerPoint presentations, directly addressing the class, or in a visual manner. The information from the presentations could then be held centrally as a resource and for Evidence Requirements.

Following the presentations, it would be expected that several concepts would emerge. These concepts would be deliberated and discussed, and an examination of how the concepts could be realised would help the learners understand their next task. Also performance analysis essays would be beneficial in developing learners' ability to analyse and individually conceive production concepts.

Following this, practical activities could be used to explore and develop ideas in response to their chosen ones. Through these activities learners would develop an understanding of the possibilities and restraints involved in realising their design concept. Further research activities into theatre companies, playwrights, themes, issues, staging, health and safety and so forth would be beneficial in developing learners' ability to conceive production concepts.

The information gained from these activities may inform their final concept.

Learners may develop preliminary work to share with the class on their initial ideas. After informal presentations the whole class or individual groups could decide on the most successful concepts to work with. Using self- and peer-evaluation will help learners come to their final concepts.

The teacher/lecturer could develop some activities to support the learners in developing their concepts. This could be further demonstrations, exploration of characters, directing workshops.

At this point a final concept could be pursued. Learners will select the text, ideas, techniques and production areas they wish to use. Learners or teacher/lecturer will then identify the area they feel most suited to. Again, learners may need support from the teacher/lecturer to establish positive strategies for working together as director, actors and designers. This could take the form of production meetings.

This will be an ongoing reflective process, with improvements being made on a daily basis as learners experiment, rehearse, make informal presentations of work and discuss progress.

When the teacher/lecturer has allowed learners time to develop their production concept, they will present it. The presentation could be to their peers, a younger age group, invited audience or the teacher/lecturer.

After presenting, learners will reflect on the work they have undertaken and the presentation. This could take the form of a written response to questions or a discussion with the teacher/lecturer and members of their group (this could be videoed or audio recorded or notes taken by the teacher/lecturer).

Assessment strategies and methods
Assessment should be carried out under supervision and it is recommended that the learner generates evidence for the Unit as a whole to minimise repetition and allow more time for learning.

Learners should have access to appropriate resources, during learning, teaching and assessment.

Assessors may provide advice and guidance to learners to help them solve technical problems.

Learners who fail to achieve all of the Assessment Standards within the Outcomes only need to be reassessed on those Assessment Standards they have not achieved.

Exemplification of assessment is provided in the *National Assessment Resource*.

Developing skills for learning, skills for life and skills for work

Information about developing skills for learning, skills for life and skills for work in this Unit is given in the relevant *Course Support Notes.*

Combining assessment within Units

There are many ways in which the requirements of the Unit can be generated.

Evidence may be gathered using different assessments for each Outcome or it may be gathered for the Unit as a whole through one assessment. If the latter approach is used, it must be clear how the evidence covers each Outcome.

Approaches to assessment and gathering evidence

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

Learners could keep a log, or diary, in which they evaluate their ongoing progress. This log can be differentiated in that more support can be given to those learners who may need it in terms of shorter answers and more structured questions rather than an open-ended response.

Checklists, folios, research, PowerPoint presentations, essays, annotated scripts, dramatic commentary, photographs, design boards, sketches, drawings, cue sheets, notes from viewing recorded performance, notes of discussions, notes of teacher/lecturer feedback, written evaluations and audience evaluations are other methods of collecting evidence.

This would overtake the requirement to provide evidence of:

- developing knowledge and understanding of a range of production skills in the context of a dramatic text
- researching the theatrical context of a dramatic text
- generating initial ideas for a chosen production area
- choosing appropriate ideas to develop a performance concept within a chosen production role
- applying appropriate production skills within a chosen production role to communicate a production concept in performance
- evaluating the effectiveness of their concept within the performance

Teacher observational checklists would overtake the requirement to provide evidence of:

- developing knowledge and understanding of a range of production skills in the context of a dramatic text
- generating initial ideas for a chosen production area
- choosing appropriate ideas to develop a performance concept within a chosen production role
- applying appropriate production skills within a chosen production role to communicate a production concept in performance

Teacher/lecturer may also keep recorded evidence of discussions, rehearsals, feedback sessions, performances.

The assessment can take place on one occasion or over the whole Unit. It could be gathered in a folio as the Course progresses or be created on one occasion when the teacher believes the learner is ready.

This flexibility allows the teacher to create an assessment calendar appropriate to their learners and to the school year.

The following are suggested areas of production skills to be discussed with learners:

Acting — research, creating a character, taking direction, exploring voice and movement, learning and remembering lines, sustaining a character

Director — interpreting script, research, casting, running rehearsals, blocking, technical decisions, completing a prompt copy

Lighting designer — health and safety checks, research, rigging and focusing lanterns, creating lighting plot, cue sheets, operating during rehearsals, checks before performance, operating during performance

Sound designer — research, sourcing sound (music and effects), creating CD or mini-disc or iPod playlist, recording voiceovers, editing, cue sheets, setting levels, operating during rehearsals, checks before performance, operating during performance

Set designer — decision on audience location, research, design or source set, stage measurements, sketches, scale ground plan(s), elevation drawings, safety checks, set dressing, proving rehearsal set, providing finalised set

Costume designer — research, source or adapt or make costumes, measure actors, create costume design/charts, drawing, sketches, pre-show checks, assist with costume changes during performance

Make-up designer — follow health and safety guidelines, research, maintain and store resources, designs/charts, practise on actors/models, apply make-up for performance

Props master — research, source or adapt or make props, props list, supply rehearsal props, organise props table, set props for actors before or/and during performance

Equality and inclusion

The purpose of the Course is to provide a broad practical experience of Drama. The Course provides opportunities for learners to develop skills creating and presenting drama. This Course focuses on the development and use of complex drama skills and production skills to present drama.

Drama is a practical and visual subject. Although this may have implications for physically disabled and/or visually impaired learners, the Course design allows centres to take these issues into account and to consider the impact on learners when planning and agreeing the scope of contexts for their drama work. When negotiating suitable learning contexts and approaches for generating assessment evidence, teachers/lecturers should take account of any disabilities or other equality and inclusion issues which could create difficulties for their learners.

No particular activity is prescribed as mandatory in the Course; therefore assessors can consider the needs and characteristics of their learners when selecting physical activities during the Course. The choice of physical activity for learning and teaching and for assessment can help alleviate potential barriers to assessment that some disabled learners and/or learners with other protected characteristics may experience.

For disabled learners and or those with additional support needs a range of assessment arrangement may help in the external question paper, for example the use of readers, scribes, prompters and/or extra time may be used to support the learner in the assessment situation. Where centres are delivering this Unit on a free-standing basis, there is likely to be greater scope for varying the assessment method and approach for gathering evidence of competence in this Unit.

It is recognised that centres have their own duties under equality and other legislation and policy initiatives. The guidance given in this document is designed to sit alongside these duties but is specific to the delivery and assessment of the Unit.

It is important that centres understand SQA's assessment arrangements for disabled learners and those with additional support needs when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the assessment arrangements section of SQA's website: www.sqa.org.uk/sqa//14977.html.

Appendix 1: Reference documents

The following reference documents will provide useful information and background.

- Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications on SQA's website: www.sqa.org.uk/sqa//14977.html.
- *Building the Curriculum 4: Skills for learning, skills for life and skills for work*
- *Building the Curriculum 5: A framework for assessment*
- Course Specifications
- Design Principles for National Courses
- *Guide to Assessment (June 2008)*
- *Principles and practice papers for curriculum areas*
- *Research Report 4 — Less is More: Good Practice in Reducing Assessment Time*
- *Coursework Authenticity — a Guide for Teachers and Lecturers*
- *SCQF Handbook: User Guide* (published 2009) and SCQF level descriptors (reviewed during 2011 to 2012): www.sqa.org.uk/sqa/4595.html
- *SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work*
- SQA Guidelines on e-assessment for Schools
- SQA Guidelines on Online Assessment for Further Education
- SQA e-assessment web page: www.sqa.org.uk/sqa/5606.html

Administrative information

Published: June 2014 (version 1.1)

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	1.1	Page 41: Outcome updated to match Unit Specification. Page 46: Stage manager removed from suggested areas of production skills.	Qualifications Development Manager	June 2014

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