National 3 Drama Course Support Notes

Contents

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the National 3 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* and the Unit Specifications for the Units in the Course.

The National 3 Drama Course has been benchmarked against the Scottish Credit and Qualifications Framework (SCQF) at SCQF level 3. The Course has two mandatory Units.

General guidance on the Course

Aims

The National 3 Drama Course is designed to provide opportunities for learners to develop skills in creating and presenting drama. This Course focuses on the development of basic drama skills and using basic production skills to present drama.

The aims of the Course are to enable learners to:

♦ generate thoughts and ideas at a basic level when creating drama
♦ have an awareness of social and cultural influences on drama
♦ present drama at a basic level
♦ use basic production skills to present drama
♦ develop problem solving skills by creating and presenting drama
♦ reflect on their work and that of other learners

As learners develop practical skills in creating and presenting, they will also develop an awareness of cultural and social influences on 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 skills as they explore and develop a range of basic drama skills. They will also investigate the use of basic production skills to enhance drama.

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, knowledge and understanding required by one or more of the following or equivalent qualifications and/or experience:

♦ National 2 Performance Arts Course or relevant component Units
♦ National 2 Creative Arts Course or relevant component Units

Experiences and outcomes
National Courses have been designed to draw on and build on the curriculum experiences and outcomes as appropriate. Qualifications developed for the senior phase of secondary education are benchmarked against SCQF levels. SCQF level 3 and the curriculum level 3 are broadly equivalent in terms of level of demand although qualifications at SCQF level 3 will be more specific to allow for more specialist study of subjects.

Learners who have completed Curriculum for Excellence experiences and outcomes will find these an appropriate basis for doing the Course.

Centres wishing to establish the suitability of learners without prior qualifications and/or experiences and outcomes may benefit from carrying out a review of prior life and work experiences. This approach may be particularly useful for adult returners to education.

Skills, knowledge and understanding covered in this Course

This section provides further advice and guidance about skills, knowledge and understanding that could be included in the Course.

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 to create drama	✓	✓
Working with others, in order to share and use ideas for drama	✓	✓
Showing awareness of social and cultural influences when creating drama	✓	✓
Exploring drama form, structure	✓	✓
Gaining awareness of basic production skills		✓
Using basic drama and production skills when presenting	✓	✓
Using reflective skills	✓	✓

Some Units may offer more opportunities than others for the development of skills for learning, skills for life and skills for work, as suggested in the table below:

Responding to stimuli to create drama
In the Units *Drama Skills* and *Drama: Production Skills*, the chosen stimulus could allow learners to respond to and develop ideas through class discussions.
Working with others, in order to share and use ideas for drama
Learners could work in groups of differing sizes. For example, in *Drama: Production Skills*, while the whole group undertakes activities related to the chosen stimulus, individual learners could also contribute to different production areas, such as, lighting, sound, costume, props and make-up. In order to make connections between the different areas it is important for learners to develop an awareness of all production areas. Learners could respond to and develop ideas through class discussions and evidence could be recorded in a number of ways such as, written, oral, audio, video, mind-maps, diaries, log books and folios.
Showing awareness of social and cultural influences when creating drama
In discussing stimuli, learners could be encouraged to explore and develop awareness of the social and cultural influences when creating drama During this process learners could for example, explore time periods or locations, in order to bring credibility to their performance. For example, a group selecting stimuli relating to World War 2, would need to be aware of the fashions, gender roles, language use, appropriate objects and music of that time. This could be evidenced in a variety of ways, for example from drawings, internet research, notes taken from watching films set in that period and discussions with the teacher/lecturer.
Exploring drama form and structure
Developing knowledge of form and structure could be achieved through various introductory activities. This knowledge could be used by learners to experiment and consider what they want to communicate to an audience. It could allow them to decide on the best way to use drama conventions, (eg through mime, improvisation, tableaux and so forth). Teachers/lecturers could encourage learners at this level to consider non-linear and linear approaches to their drama through experimentation with drama skills. In addition, learners could experiment with a number of drama forms in order to select an appropriate form. During this process, teachers/lecturers could use open-ended questioning to prompt and guide learner discussion and to confirm the learners' understanding of form and structure. This approach could also be used to help learners reflect on their own ideas.

Gaining awareness of basic production skills
Both Units will involve learners using production skills, although there may be more opportunities for this in the *Drama: Production Skills* Unit. In the *Drama: Production Skills* Unit, learners could have the opportunity to explore and use production skills, before selecting an area to develop for presentation. Learners may choose from different production areas, such as lighting, sound, costume, props and make-up. Teachers/lecturers could use a range of approaches, such as internet research, recorded tutorials, demonstrations and practical workshops. This could encourage learners to experiment with staging, time periods, locations and characterisation to allow generation of ideas for their chosen role. Learners could record their evidence in a variety of formats in diaries/log Books and folios. These may include planning sheets, cue sheets, drawings, photographs, charts and lists.
Using basic drama and production skills when presenting
Learners will be required to portray character and demonstrate their ability to use production skills across the Course. 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 characterisation skills and refine use of drama form and structure. Activities may include devising and/or creating lighting effects, using sound, and/or, selecting props and/or adapting pieces of costume, and using stage make-up. An informal small-scale performance will be required to an appropriate selected audience (this could be an invited audience) for the performance.
Using reflective skills
Learners could gain confidence by expressing their ideas either back to the class or in small group discussion. This could also help learners to structure and sequence their thinking. During this process, teachers/lecturers could use open ended questioning to prompt and guide discussion and to confirm the learners' understanding of drama. This approach could also be used to help learners self-reflect on their own creative work and ideas. Constructive feedback could be provided by the teacher/lecturer to help learners feel valued which could help develop learners' skills and enhance their work.

Progression from this Course

This Course or its components may provide progression to:

♦ National 4 Drama Course or relevant component Units
♦ further study, employment 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

Effective learning and teaching will draw on a variety of approaches to enrich the experience of learners. In particular, practical approaches to learning and teaching which provide opportunities for personalisation and choice will help to motivate and challenge learners.

The *Drama Skills* Unit will focus on the drama process and the development of learners' drama skills and characterisation.

Suggested approaches may include the following:

♦ discussing stimuli to help generate ideas
♦ discussing ideas for situation
♦ experimenting with and selecting ideas for the development of the drama
♦ considering drama form
♦ considering the target audience
♦ developing character
♦ planning overall structure for drama
♦ reflecting and discussing improvements
♦ organising, making decisions, solving problems
♦ adding theatre arts (lights, sound, costume, props and make-up)
♦ rehearsing
♦ presenting
♦ reflecting

The *Drama: Production Skills* Unit could help learners develop knowledge of all production roles: lighting, sound, costume, props, and make-up. Learners will then select a production role to contribute towards a piece of drama.

Suggested approaches may include the following:

♦ production workshops
♦ exploring production roles
♦ experimenting with production areas in response to stimuli
♦ selecting a production area and stimulus
♦ planning overall structure for drama
♦ experimenting with chosen production area
♦ organising, making decisions, and solving problems
♦ rehearsing
♦ presenting
♦ reflecting

The teacher/lecturer should consider the needs of all learners particularly where a textual extract is chosen rather than devising a performance. Textual extracts could be analysed and deconstructed .Learners' choice of stimulus could enable learners to develop a creative performance concept within their chosen production role.

Teachers/lecturers could also consider how they can build variety into their teaching and learning approaches to meet the needs of different learning styles and preferences in the class group.

Investigation of drama skills and practice could, for example, be carried out by groups of learners using technology by looking at specific websites. This resource could be added to at different stages of learning as required and used as a focus for group discussion. Innovative and creative ways of using technology could be a valuable resource in creating inclusive learning and teaching approaches which could develop the learner's creativity.

The following list could provide a number of opportunities to use technology to support learning, teaching and assessment.

♦   online research
♦   interactive activities to reinforce learning
♦   digital logs
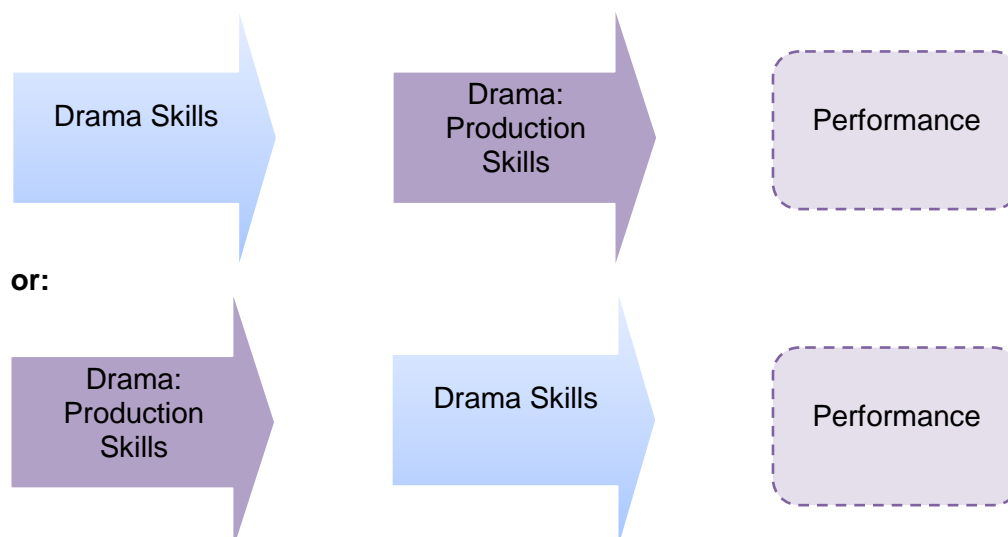♦   blogs capturing learners reflections on their learning

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, beginning with *Drama Skills*. This model may provide learning opportunities for those learners who have had little or no 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.

Drama Skills → Drama: Production Skills → Performance

or:

Drama: Production Skills → Drama Skills → Performance

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.

Drama Skills and *Drama: Production Skills* – concurrent delivery → Performance
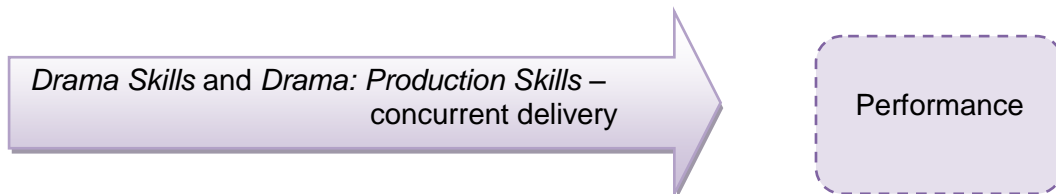
It is recommended that the majority of time on the Course should reflect the practical nature of the Course and take into account the individual needs of the learners.

Learners could begin by working in a group to generate ideas for a performance. This approach is designed to 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 could 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 in a personal and informed way. During their practical activities, learners will use structure, form, 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 and research tasks.

Stimuli could include, for example, text, photographs, poetry, 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 could 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 could 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

Teachers/lecturers should make learners aware of the skills, knowledge and understanding that they are developing throughout the Course. By considering and using tailored teaching and learning approaches, teachers/lecturers can help learners to address and develop their skills more effectively and identify ways they might improve on them.

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 ongoing 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	
5.2 5.5	Understanding Creating	Questions or prompts designed by the teacher/lecturer, could be used to help guide learners to reflect on their own work and skills and when discussing the stimuli. Word banks of drama terms could be used to help learners describe the techniques, form, structure, production skills in meaningful ways. Learning about production skills through practical workshops, watching live/recorded performance can be used to help learners to consider their own creative decisions and choices. This could include developing a basic awareness of production skills.

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 Drama Course, assessment should enable learners to develop skills, knowledge and understanding required for successful future learning.

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 should:

♦ 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 three 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:

Observation	of naturally occurring skills using an observation checklist
Reflection	of drama and production skills
Questioning	checking underpinning knowledge of the subject
Personal interviews	discussing creative options and choices with learners

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

♦ Observation to record evidence of naturally occurring skills, for example responding to stimuli, 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 this evidence can be recorded as evidence using an observation checklist.

♦ Questioning could be in written and/or oral 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 subject area. Evidence of this understanding may also be visible in, for example, 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 and/or recorded.

♦ Learners could keep records of diagrams, production cue sheets, photographs, notes to support their ideas.

♦ 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.

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:
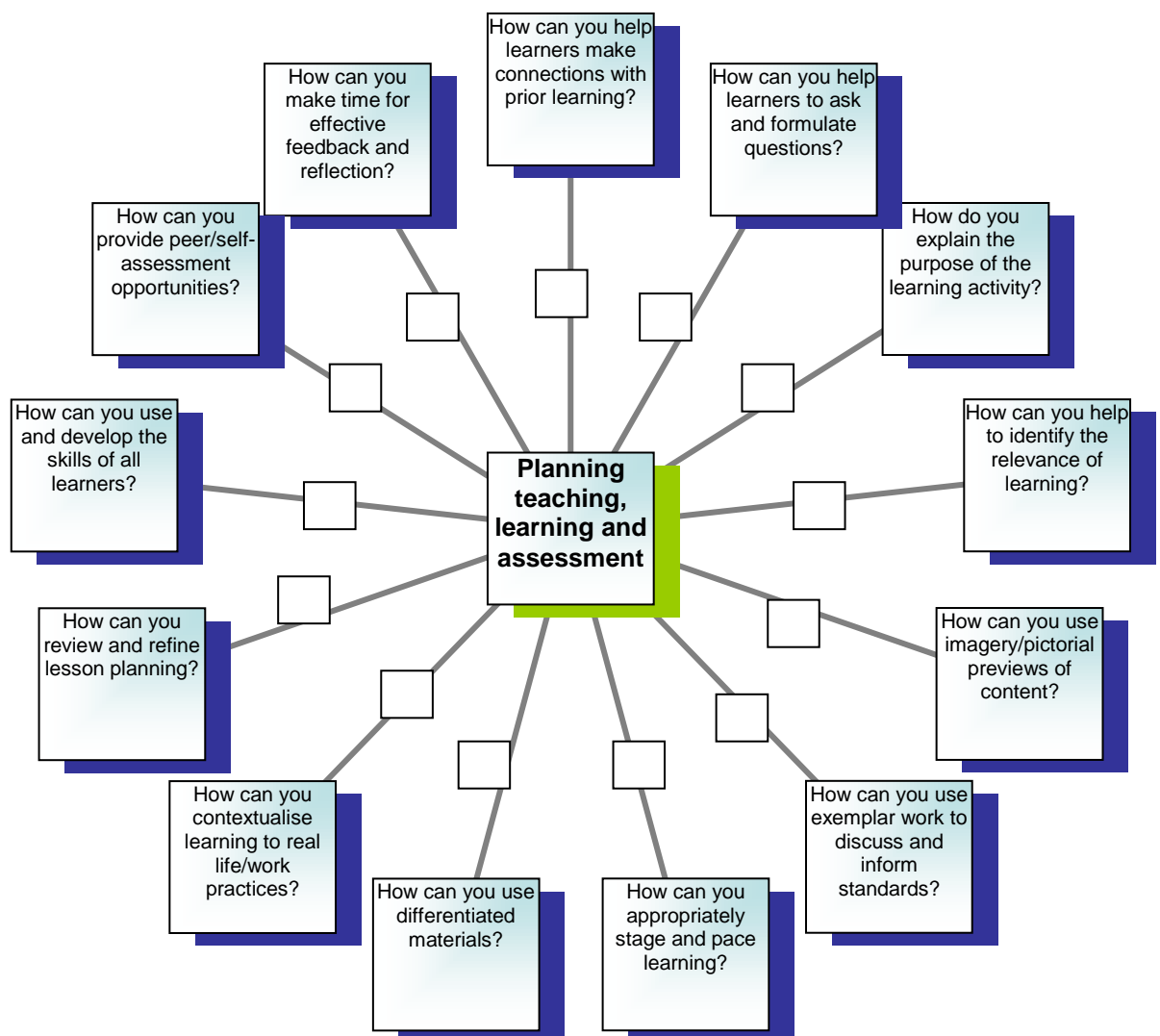
Combining assessment across Units

If the Units are delivered as part of the Course, assessment can be combined.

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.

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

When assessment is combined across Units, teachers/lecturers should take particular care to track learners' achievement of the Outcomes and Assessment Standards. Tracking will assist with identifying any necessary reassessment and will also provide evidence of achievement for those learners who do not achieve the whole Course.

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

Equality and inclusion

At all times, teachers/lecturers should use inclusive approaches to assessment taking into account the needs and experiences of their learners.

If a learner has a disability, centres could provide where appropriate, the following support:

♦ recording texts for visually impaired learners
♦ ensuring that learners who may have a physical disability can use suitable equipment to demonstrate an appropriate skill
♦ supporting learners with learning difficulties such as dyslexia or dyspraxia in their understanding and planning

For learners with autistic spectrum disorders, engaging and responding to an appreciation of the work of others and communicating personal thoughts, feelings and ideas for stimuli and/or texts may prove difficult.

Teachers/lecturers should consider the age of their learners and the suitability of stimuli and/or texts that will be used in the classroom. Suitability considerations should include providing a variety of choices which avoid gender stereotyping and awareness of any potential sensitivity to religion. Classroom resources and teaching should be developed avoiding stereotyping and taking account of any possible gender bias.

Centres should use the flexibility within the Unit and Course structure to generate evidence of competence, making use of the variety of ways that learners can demonstrate the necessary evidence of achievement. For some learners this could include the use of 'practical' helpers, readers, scribes, adapted equipment or assistive technologies. Extra time may be of help for learners with autistic spectrum disorders and the use of a prompter could be used to support the learner in the assessment situation.

In the Course, alternative approaches to Unit assessment can be used, taking account of the specific needs of learners. However, the centre must be satisfied that the integrity of the assessment is maintained and that the alternative approach to assessment will in fact generate the necessary evidence of achievement.

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 are aware of and 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 series of publications on assessment arrangements on 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 candidates 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)
♦ Overview of Qualification Reports
♦ Principles and practice papers for curriculum areas
♦ *SCQF Handbook: User Guide* (published 2009) and
SCQF level descriptors (to be 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*
♦ *Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*

Appendix 2: Drama lexicon

General terms	Movement	Voice	Conventions	Form
Stimulus	Mime	Accent	Flashback	A play, scripted or improvised
Characterisation	Body language	Pace	Flashforward	
Target audience	Facial expression	Volume	Freeze frame	Dance drama
Mood	Gesture		Mime	Mime
Atmosphere	Naturalistic		Monologue	Monologue
Directing	Stylised		Movement	Movement
Design concepts	Balance		Slow motion	Musical
Purpose	Speed			Pantomime
Focus	Timing			
Tension				

Genre	Structure	Style	Characterisation techniques	Production areas
Comedy	Order of scenes	Naturalistic	Character cards	Lighting
Tragedy		Non-naturalistic	Improvisation	Sound
Melodrama			Role play	Costume
Docudrama				Make up
				Props

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 National 3. 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 at this level.

Administrative information

Published: August 2013 (version 1.1)

History of changes to Course Support Notes

Course details	Version	Description of change	Authorised by	Date
	1.1	General consistency amendments. Drama lexicon added in Appendix 2.	Qualifications Development Manager	August 2013

Unit Support Notes — Drama Skills (National 3)

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Drama Skills* (National 3) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

♦ the *Drama Skills* (National 3) *Unit Specification*
♦ the National 3 Drama *Course Specification*
♦ the National 3 Drama *Course Support Notes*
♦ the 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 and awareness to create and present drama through the exploration and use of basic drama skills. Learners will respond to stimuli, generate ideas and use basic drama skills to portray character. Learners will explore the social and cultural influences on drama. They will learn how to reflect on their use of drama skills and the drama skills of others

Learners who complete this Unit will be able to:

1   Use basic drama skills

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 one or more of the following or equivalent qualifications and/or experience:

♦ National 2 Performance Arts Course
♦ National 2 Creative Arts Course

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 centres delivering this Unit as part of the National 3 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:

♦ National 4 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 of the process involved in creating drama (the drama process) in response to stimuli.

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 could 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 could experiment with voice and movement techniques, and 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.

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 stimulus by reading discussing/researching issues and characters, and so forth.

Learners could be given an area to research either individually or in groups. The result 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 could emerge which could be 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 which could inform the learner's portrayal of the characters.

Learners could then decide on the relevant form, structure and techniques they need to incorporate in order to communicate their chosen ideas. Learners may develop preliminary devised work to share with the class with regard to 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 decide on 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, form, structure and techniques.

After learners have experienced at least two stimuli, they could discuss and reflect on the skills used and appropriate improvements to produce a final concept.

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

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

If this Unit is being taught as part of the Course, it could be possible for other learners to undertake production roles during the rehearsal process. They could combine these roles with the actors to create a performance with added production elements.
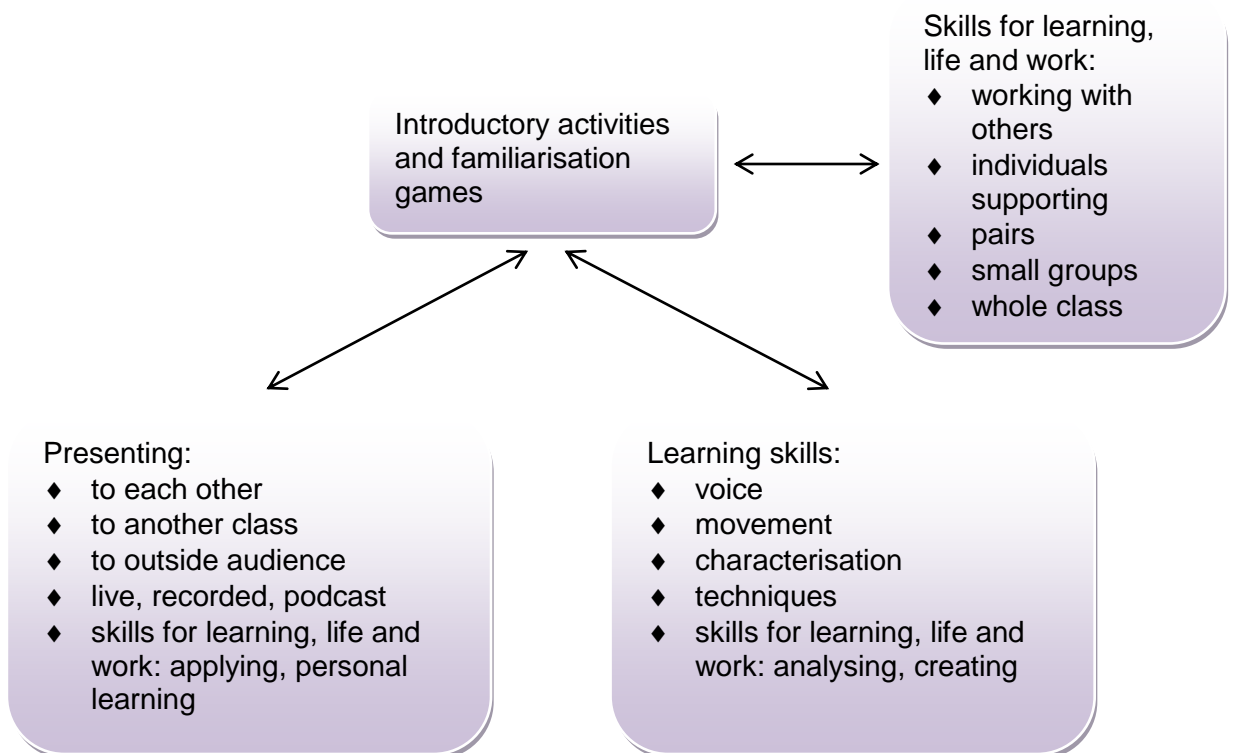
After performing, the learners could reflect on the work they have undertaken and performed. This could take the form of a written response to questions or a discussion with the teacher/lecturer and members of their group (this could be videoed or audio recorded or notes taken by the teacher/lecturer).

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
♦ 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 form and structure
♦ decision on appropriate form and structure
♦ researching chosen stimulus
♦ 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

Introductory activities and familiarisation games

Skills for learning, life and work:
- working with others
- individuals supporting
- pairs
- small groups
- whole class

Presenting:
- to each other
- to another class
- to outside audience
- live, recorded, podcast
- skills for learning, life and work: applying, personal learning

Learning skills:
- voice
- movement
- characterisation
- techniques
- skills for learning, life and work: analysing, creating

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, viewing recorded performance, notes of discussions, notes of teacher/lecturer feedback, written evaluations and audience evaluations are other methods of collecting evidence.

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

♦ responding to stimuli when creating drama
♦ working with others to share and use drama ideas
♦ exploring drama form and structure
♦ using drama and production skills when presenting
♦ using reflective 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.

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 National 3 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

At all times, teachers/lecturers should use inclusive approaches to assessment taking into taking the needs and experiences of their learners.

If a learner has a disability, centres could provide, where appropriate, the following support:

♦ recording texts for visually impaired learners
♦ ensuring that learners who may have a physical disability can use suitable equipment to demonstrate an appropriate skill
♦ supporting learners with learning difficulties such as dyslexia or dyspraxia in their understanding and planning

For learners with autistic spectrum disorders engaging and responding to an appreciation of the work of others and communicating personal thoughts, feelings and ideas for stimuli and/or texts may prove difficult.

Teachers/lecturers should consider the age of their learners and consider the suitability of stimuli and/or texts that will be used in the classroom. Suitability considerations should include providing a variety of choices which avoid gender stereotyping and awareness of any potential sensitivity to religion. Classroom resources and teaching should be developed avoiding stereotyping and taking account of any possible gender bias.

Centres should use the flexibility within the Unit and Course structure to generate evidence of competence, making use of the variety of ways that learners can demonstrate the necessary evidence of achievement. For some learners this could include the use of 'practical' helpers, readers, scribes, adapted equipment or assistive technologies. Extra time may be of help for learners with autistic spectrum disorders and the use of a prompter could be used to support the learner in the assessment situation.

In the Course, alternative approaches to Unit assessment can be used, taking account of the specific needs of learners. However, the centre must be satisfied that the integrity of the assessment is maintained and that the alternative approach to assessment will in fact generate the necessary evidence of achievement.

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 are aware of and 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 series of publications on assessment arrangements on 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 candidates and/or those with additional support needs) — various publications on SQA's website: http://www.sqa.org.uk/sqa/14976.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
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♦ Overview of Qualification Reports
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♦ *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 (to be 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*
♦ *Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*
♦ 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: August 2013 (version 1.1)

Superclass: LC

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	1.1	General consistency amendments.	Qualifications Development Manager	August 2013

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Note: You are advised to check SQA's website (**www.sqa.org.uk)** to ensure you are using the most up-to-date version.

Unit Support Notes — Drama: Production Skills (National 3)

Introduction

These support notes are not mandatory. They provide advice and guidance on approaches to delivering and assessing the *Drama Skills* (National 3) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

♦ the *Drama: Production Skills* (National 3) *Unit Specification*
♦ the National 3 Drama *Course Specification*
♦ the National 3 Drama *Course Support Notes*
♦ the 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 an awareness of basic production skills. They will use these skills to enhance drama when presenting. Learners will work with others in one of the following production areas: acting, lighting, sound, costume, props and make-up. They will learn how to reflect on their progress and that of other learners.

Learners who complete this Unit will be able to:

1   Use basic production skills

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 one or more of the following or equivalent qualifications and/or experience:

♦ National 2 Performance Arts Course
♦ National 2 Creative Arts Course

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 centres delivering this Unit as part of the National 3 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:

♦ National 4 Drama Course or relevant component Units

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 design knowledge and understanding through a variety of practical exercises exploring the following production areas: lighting, sound, costume, make-up, props; and acting.

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

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 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 stimuli. This could be a selection of stimuli for the learners to read or look at and discuss 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 stimuli 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 design ideas and theatrical terminology.

This may allow the teacher/lecturer to identify a selection of stimuli in which learners have expressed an interest. It is also important to ensure that the stimuli 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 respond to the social and cultural influences in their chosen stimuli. This may include discussion/research/analysis of themes/issues/characters/previous design concepts/watching recorded evidence, and so forth.

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 and design concepts could 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 for their chosen stimulus which they would then present to the rest of the class.

Learners could respond to the social and cultural influences for their chosen stimulus 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 concepts would emerge. These concepts would be deliberated and discussed, to help learners understand their next task.

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

After learners have experienced at least two stimuli and at least two production roles, they will discuss and reflect on the skills used and appropriate improvements. A final concept can then be formulated. Learners will select the stimuli, ideas, techniques and production areas they wish to use. Learners or the 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 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 the 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 performing, the learners will reflect on the work they have undertaken and the performance. 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.

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Administrative information

Published: August 2013 (version 1.1)

Superclass: LE

History of changes to Unit Support Notes

Unit details	Version	Description of change	Authorised by	Date
	1.1	General consistency amendments.	Qualifications Development Manager	August 2013