

National 5 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 National 5 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 National 5 Drama Course has been benchmarked against the Scottish Credit and Qualifications Framework (SCQF) at SCQF level 5. The Course has two mandatory Units.

General guidance on the Course

Aims

The National 5 Drama Course is designed to provide opportunities for learners to develop skills in creating and presenting drama. This Course focuses on the development of drama skills and on using production skills to present drama.

The aims of the Course are to enable learners to:

- ◆ generate and communicate thoughts and ideas when creating drama
- ◆ develop a knowledge and understanding of a range of social and cultural influences on drama
- ◆ develop a range of skills when presenting drama
- ◆ develop knowledge, understanding and the use of a range of 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 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, develop and apply a range of 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 4 Drama Course or relevant component Units

This Course is particularly suitable for learners with an interest in drama and who enjoy experiential learning through practical activities.

Experiences and outcomes

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.

Note: 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.

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 and/or texts when creating drama	✓	✓
Working with others to share and use drama ideas	✓	✓
Developing knowledge of social and cultural influences when creating drama	✓	✓
Exploring drama form, structure, genre and style	✓	✓
Developing knowledge and understanding of a range of production skills		✓
Using a range of drama and production skills when presenting	✓	✓
Using evaluative skills within the creative process	✓	✓

Further details of how these skills, knowledge and understanding can be developed in the Course Units can be found below:

◆ **Responding to stimuli and/or text, when creating drama**

In the Drama Skills and Drama: Production Skills Units, the chosen stimulus and/or texts should allow learners to respond and to develop ideas

◆ **Working with others to share and use drama ideas**

Learners could work in a variety of groups of differing sizes. In the Drama: Production Skills Units, while the whole group works to the selected stimuli and/or texts, individual learners could also contribute to different production areas, such as lighting, sound, costume, props, make-up and set.

Learners should develop an awareness of all production areas in order to make connections between them.

Learners should demonstrate their ability to respond to and develop ideas through class discussions. Evidence could be recorded in a number of ways — audio, video, written and/or oral such as mind-maps/diaries/logbooks/folios developing knowledge and understanding of social and cultural influences when creating drama.

When discussing stimuli and/or texts learners should 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, locations, appropriate vocabulary in order to bring credibility to their performance.

For example, in the Drama Skills Unit, a group selecting an extract for devising from *Britannia Rules: Elizabeth* may choose to investigate the Coronation. This may lead the group setting their drama in the 1950s. They should be aware of society, historical facts, fashions of the time, gender roles, language use, appropriate objects, music and technology of the period, and so forth.

This could be evidenced in a variety of ways. For example, through poetry/stories/drawings taken from books, internet research, notes taken from watching films set in the period and also discussions with the teacher/lecturer.

◆ **Exploring drama form, structure, genre and style**

Developing an awareness of form, structure, genre and style to communicate ideas to an audience could be achieved through introductory activities. This awareness could be used by learners to experiment and consider what they want to say through their work enabling them to decide on the best way to use drama skills, (such as mime, improvisation, tableaux, narration and so forth).

Teachers/lecturers could use a range of approaches to encourage learners to consider non-linear and linear approaches to their drama through experimentation with drama skills. In addition, learners could experiment with a variety of drama forms to allow them to select an appropriate form for their purposes.

During this process, teachers/lecturers could use open ended questions 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 self-reflect on their own ideas.

◆ **Developing knowledge and understanding of a range of production skills**

In both Units learners should have opportunities to gain knowledge and understanding of production skills. In the Drama Skills Unit, a directorial concept may rely on for example specific costumes or lighting. Learners should have opportunities to experiment with production skills.

Learners could be encouraged to trial ideas in their selected area in a purposeful way to allow them to advance fully their ultimate production concept. This process could include practical activities, such as drawings, taking photographs and research activities.

In the Unit Drama: Production Skills, this process could allow the teacher/lecturer to discuss and highlight the main requirements relevant to their chosen area, providing an opportunity to develop learners' ideas and concepts. It can also be used to help learners understand the stages of the production process.

By discussing and considering examples of performances viewed by learners can also help learners make more informed decisions and choices.

Teachers/lecturers could use a range of approaches such as internet research, recorded tutorials, demonstrations, practical workshops. This could encourage learners to experiment with staging, time periods, locations and characterisation to allow generation of ideas for their chosen area.

Learners would record their evidence in a variety of formats including diaries/logbooks/folios, planning sheets, cue sheets, drawings, photographs, charts and lists.

◆ **Using a range of drama and production skills when presenting**

Learners will be required to portray characters and demonstrate their ability to use a range of production skills across the Course.

In preparing learners, the teacher/lecturer could 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 the use of drama form, structure, genre and style.

Activities may include devising and/or selecting and/or adapting pieces of set, planning and creating lighting effects, devising and operating sound, devising and/or selecting and/or adapting props, devising and/or selecting and/or adapting pieces of costume, and applying 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 evaluative skills within the creative process**

Each Unit culminates in a performance. After each role, learners should be given opportunities to discuss their role and the roles of others within the performance. During this process, teachers/lecturers could use open-ended questions to prompt and guide learners' discussion and to confirm the learners' understanding of their use of drama form, genre, style, conventions and structure. Through discussion of the process, decisions made and end performance; learners should develop their ability to evaluate their own concepts.

Teacher/lecturers may wish to video performances for learners to view their end product to enable them to evaluate their successes and next steps. Learners may gain personal confidence when expressing ideas either back to the class or in small group discussion which could help learners to structure and sequence their thinking.

Positive, 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

For learners wanting to develop and extend their drama skills, the Drama Higher Course, would allow learners to develop and consolidate their drama skills and broaden their understanding of acting and production techniques.

This Course or its components may provide progression to:

- ◆ Higher 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.

Further details about the mandatory skills, knowledge and understanding for National 5 can be found in the *Course Assessment Specification*.

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 could 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 could help to motivate and challenge learners.

The Drama Skills Unit, could help learners develop the skills and knowledge required to create and present drama as part of a group by the exploration and use of a range of drama skills. Learners will respond to stimuli and/or texts, generate ideas and use drama skills to portray character and learn how to evaluate their own progress and that of others.

This Unit focuses on the drama process and the development of learners' awareness of dramatic skills and characterisation.

Suggested approaches may include the following:

- ◆ discussing stimuli and/or texts to generate ideas
- ◆ discussing ideas for scenarios
- ◆ experimenting with and selecting ideas for the development of the drama
- ◆ considering drama form, genre and style
- ◆ considering the target audience
- ◆ developing character
- ◆ planning overall structure for drama
- ◆ reflecting and discussing improvements
- ◆ organising, making decisions, solving problems
- ◆ adding lights, sound, costume, props, make-up and set
- ◆ rehearsing
- ◆ presenting
- ◆ reflecting

The Drama: Productions Skills Unit focuses on helping learners develop knowledge, understanding and the use of a range of production skills to present drama. Learners could develop knowledge and understanding of the following production roles: lighting, sound, costume, props, make-up and set. Learners select a production role to contribute towards a piece of drama and evaluate their work and also the work of other learners.

Suggested approaches may include the following:

- ◆ production workshops
- ◆ exploring production roles
- ◆ experimenting with production areas in response to stimuli and/or texts
- ◆ selecting a production area and stimuli and/or texts
- ◆ 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 should be analysed and deconstructed. Learners' choice of stimulus should enable learners to develop a creative performance concept within their chosen production role.

Teachers/lecturers could also try to consider how they could build variety into their teaching and learning approaches to meet the needs of different learning styles and preferences within 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 to create inclusive learning and teaching approaches which could develop learners' 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

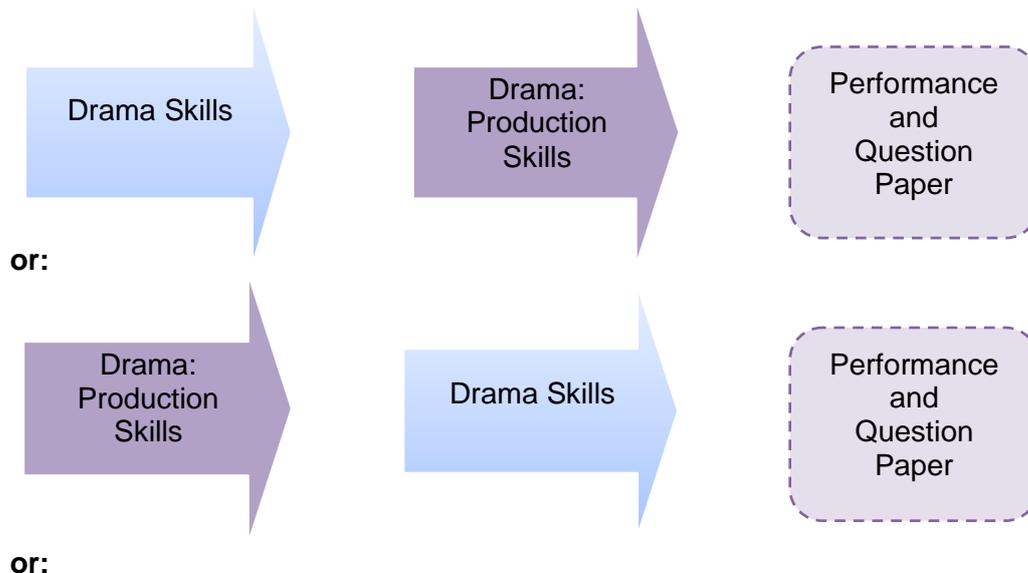
Sequencing and delivery — Units and the Course

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:

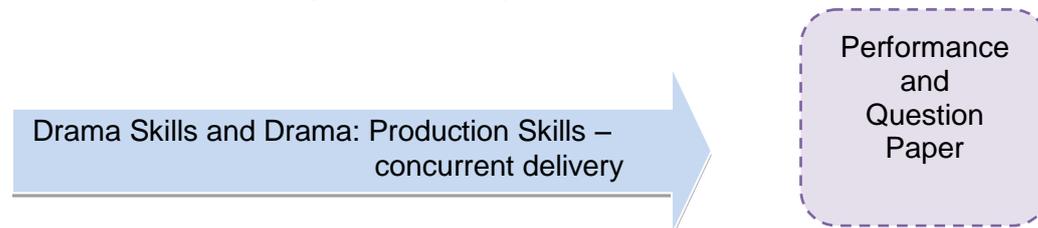
This model shows the possibility of delivering the Units sequentially, beginning with Drama Skills. This model may provide learning opportunities for those learners who have had some previous experience of drama. This sequential approach may provide opportunities for the progressive development, reinforcement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



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 delivery of the Course should reflect its practical nature and take account of 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 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 texts 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 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 the 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, texts, photographs, poetry, newspaper articles, headlines, music, props and pieces of costume and so on. 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/log books/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. Contributing ideas and negotiating sensitively with others could 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	
5.4 Analysing and evaluating 5.5 Creating	<p>Questioning or prompts designed by the teacher/lecturer could be used to help learners identify features of text which are important to consider before decisions are made about structure, techniques, conventions, and productions skills to use within a performance. Learners could be guided to review their decisions and consider alternative solutions through discussing the text and practical exploration.</p> <p>Performance analysis could also allow 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.</p>

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.

Observation	of naturally occurring skills using an observation check list
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 Course 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 and/or texts, working with others, exploring drama form, structure, genre and style, 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 open-ended responses. The log could be written and/or recorded.
- ◆ Learners could keep records of research, diagrams, production cue sheets, photographs and 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.

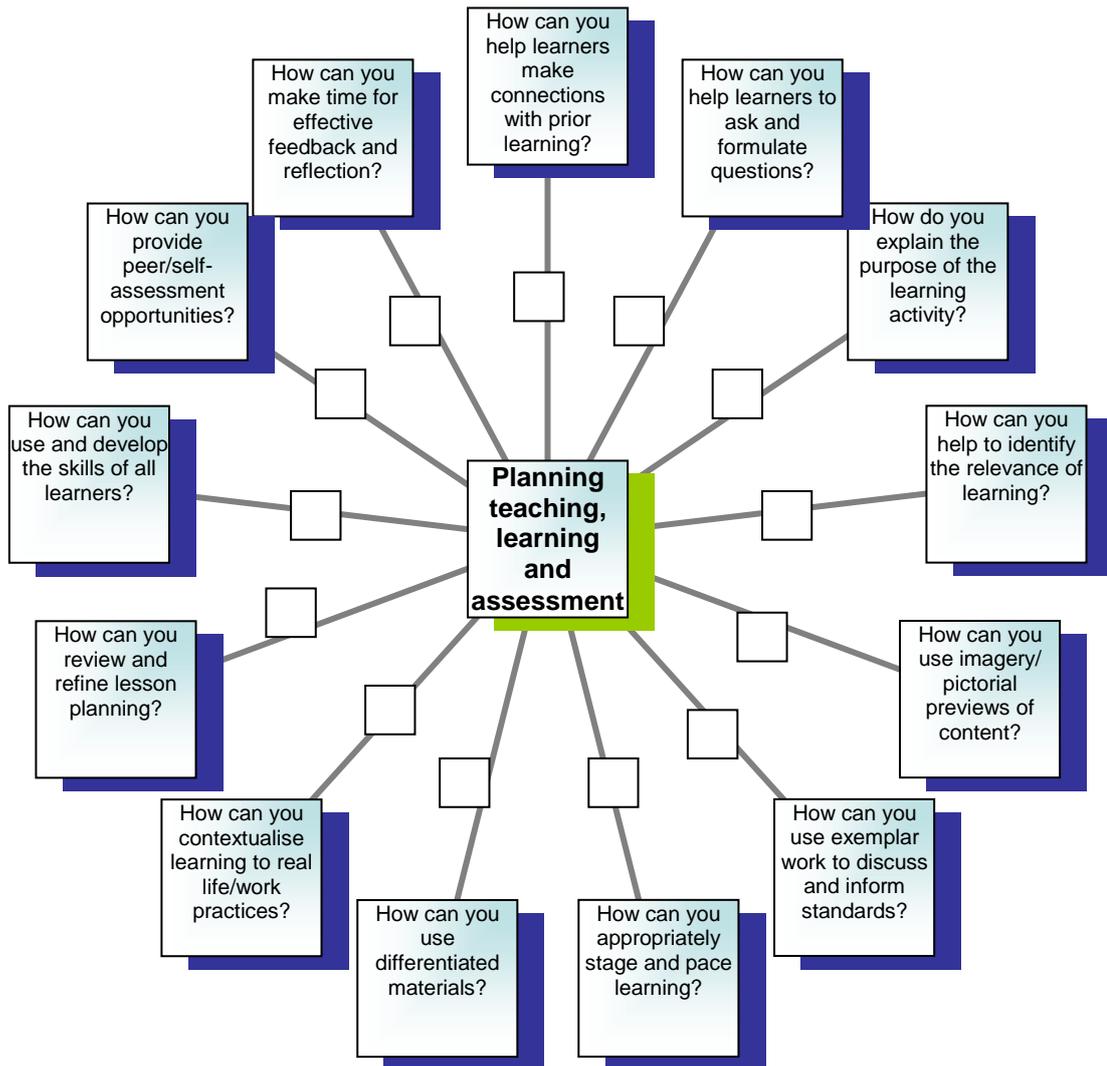
Assessment methods should offer all learners an equal opportunity to demonstrate their achievement. This should be reflected in the language used, the use of different assessment presentation methods and the use of appropriate and unbiased illustrative materials which reflect an inclusive view.

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:



Course assessment

Component 1 — Question Paper

In Component 1, question paper, there are two sections.

Section A

Performance analysis can be taught in either *Drama Skills* or *Drama: Production Skills* Units. This section of the question paper will take the form of a written analysis of a performance that the learner has taken part in and will assess learners' ability to demonstrate the following skills, knowledge and understanding:

- ◆ characterisation
- ◆ performance or design concepts
- ◆ presenting
- ◆ audience reaction
- ◆ reflection and evaluation skills
- ◆ genre and themes
- ◆ mood and atmosphere
- ◆ rehearsal techniques
- ◆ target audience
- ◆ a range of production areas
- ◆ different staging, settings and styles of production

Section B

Will assess learners' ability to demonstrate the following skills, knowledge and understanding:

- ◆ problem solving and critical thinking
- ◆ responding to stimuli
- ◆ characterisation
- ◆ performance or design concepts
- ◆ genre and themes
- ◆ mood and atmosphere
- ◆ rehearsal techniques
- ◆ target audience
- ◆ a range of production areas
- ◆ different staging, settings and styles of production

Component 2 — Performance

In Component 2, performance, there are two sections.

In approaching the Course assessment (performance), learners should be given the opportunity to select 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 — the performance must involve interaction with at least one other actor. These actors need not necessarily be learners from within the same class and could be learners who are not being assessed in this area.

Each performance will last a minimum of 15 minutes to a maximum of 45 minutes, depending on the number of learners performing. Groups should contain a minimum of two and maximum of 10.

or:

Production — learners will choose a production role and design for their chosen text. They will demonstrate their production concept for the play (this may be through the production of plans, drawings, designs, plot sheets, mood boards, etc) and practical realisation of this.

For example, learners may design the following:

- ◆ set
- ◆ props and set dressing
- ◆ costume
- ◆ make-up and hair
- ◆ lighting
- ◆ sound

In production, learners will design for their chosen production role and give a presentation. This will include the following:

- ◆ designs, ground plan and elevation, including final made or adapted set
- ◆ designs for costume, including one made or adapted costume
- ◆ designs for make-up and demonstration of a make-up application
- ◆ lists and designs for props and one made prop
- ◆ plans and designs for lighting, and operation of lighting (this could be for one acting performance)
- ◆ plans and plot for sound, (including digital formats) and music/effects and operation of sound (this could be for one acting performance)

Preparation for Performance

Learners will have selected a text to explore from the perspective of either an actor or their chosen production area. The Preparation for Performance will include research on the chosen text and the processes used to reach either their acting or production concept for the performance.

In the Preparation for Performance, learners will choose the text for performance. Learners will also select their production area for assessment.

Marks will be awarded for:

- ◆ research into the chosen text
- ◆ interpretation of the role
- ◆ process (development and progression) of either acting or the production concept

This Section will give learners an opportunity to demonstrate the following skills, knowledge and understanding:

- ◆ responding to text
- ◆ communicating thoughts and ideas
- ◆ developing ideas for performance through either acting or production skills

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 which could include:

- ◆ 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 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 Specification*](#)
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- ◆ [*Guide to Assessment*](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ [*SCQF Handbook: User Guide*](#) and [*SCQF level descriptors*](#)
- ◆ [*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*](#)
- ◆ [*Coursework Authenticity: A Guide for Teachers and Lecturers*](#)

Administrative information

Published: May 2015 (version 1.1)

History of changes to Course Support Notes

Version	Description of change	Authorised by	Date
1.1	Course assessment — text amended for Component 2: groups could contain a minimum of two and a maximum of 10. The Support Log has been replaced with Preparation for Performance. General minor amendments for consistency.	Qualifications Development Manager	August 2013

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Unit Support Notes — Drama Skills (National 5)



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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* (National 5) Unit. They are intended for teachers and lecturers who are delivering this Unit. They should be read in conjunction with:

- ◆ the *Drama Skills* (National 5) *Unit Specification*
- ◆ the *National 5 Drama Course Specification*
- ◆ the *National 5 Drama Course Assessment Specification*
- ◆ the *National 5 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, knowledge and understanding to create and present drama through the use of a range of drama skills. Learners will respond to stimuli, including texts, generate ideas and use a range of 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:

- ◆ Use a range of drama skills
- ◆ Contribute 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 and knowledge required by one or more of the following or equivalent qualifications and/or experience:

- ◆ National 4 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 National 5 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:

- ◆ 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, however, are 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 could establish a starting point for each learner. At this stage, learners should be experimenting with voice and movement techniques and 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 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 could emerge. These ideas could 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 they feel most suited to direct. Some differentiation will occur here. The teacher/lecturer may have identified, by this point, individual learners who could appear more ready to direct others, and these learners could be encouraged to direct first. 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 their peers, a younger age group, invited audience or the teacher/lecturer.

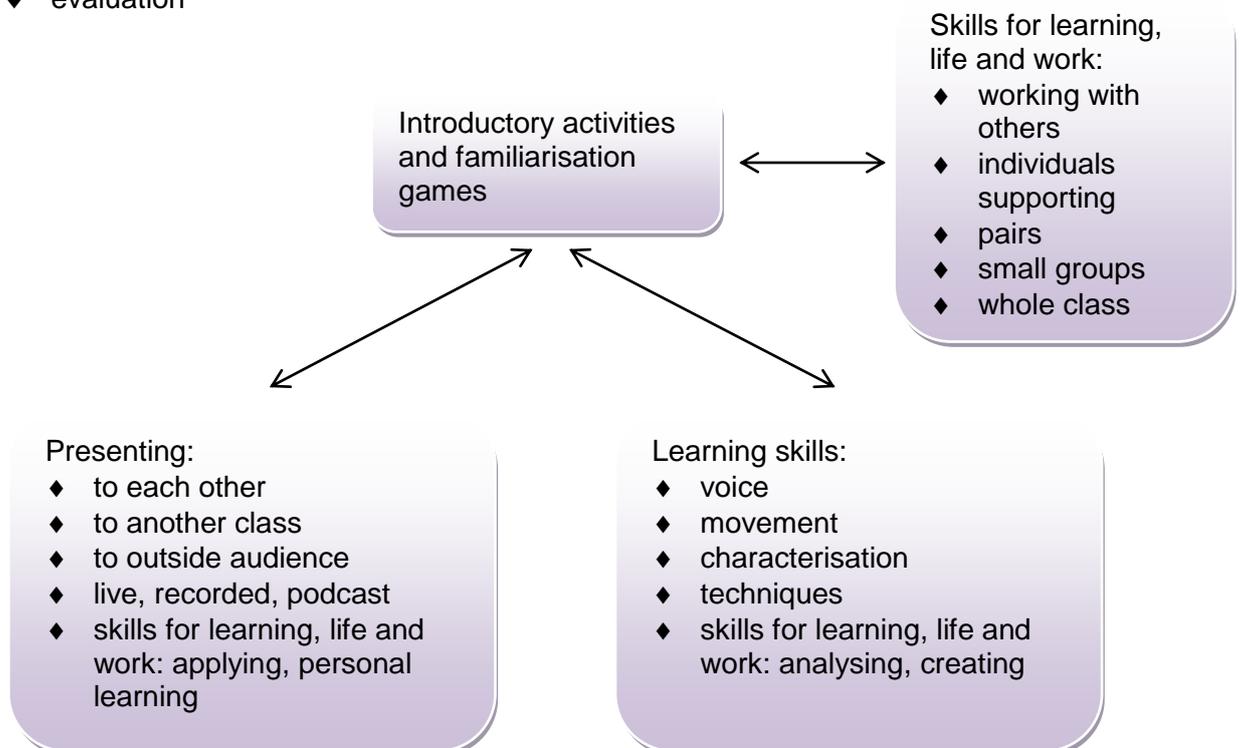
If this Unit is taught as part of the Course, it could be possible for other learners to undertake production roles during the rehearsal process. They could then combine with the actors to create a performance with added production elements.

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.

Teachers/lecturers could develop learners' understanding of the process of creating a drama, through the following:

- ◆ 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 texts
- ◆ decisions on key questions to be explored during the improvisation (for example, what do learners 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.

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

- ◆ responding to stimuli, including texts, 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 reflective skills within the creative process

The teacher/lecturer may also keep recorded evidence of discussions, rehearsals, feedback sessions and 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 5 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 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 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 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*](#)
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- ◆ [*Course Specification*](#)
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- ◆ [*Guide to Assessment*](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ [*SCQF Handbook: User Guide*](#) and [*SCQF level descriptors*](#)
- ◆ [*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*](#)
- ◆ [*Coursework Authenticity: A Guide for Teachers and Lecturers*](#)

Administrative information

Published: May 2015 (version 1.1)

History of changes to Unit Support Notes

Version	Description of change	Authorised by	Date
1.1	The Support Log has been replaced with Preparation for Performance. General minor amendments for consistency.	Qualifications Development Manager	August 2013

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Unit Support Notes — Drama: Production Skills (National 5)



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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* (National 5) 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 5) *Unit Specification*
- ◆ the *National 5 Drama Course Specification*
- ◆ the *National 5 Drama Course Assessment Specification*
- ◆ the *National 5 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 Drama: Production Skills (National 5) Unit is a mandatory Unit in the National 5 Drama Course. The Unit is also available as a free-standing Unit and is designed to meet the needs of a broad range of learners.

The general aim of this Unit is to provide learners with knowledge and understanding of a range of production skills. They will use these skills to enhance drama when presenting. Learners will work with others to develop a performance concept as an actor or in a production role. They will learn how to evaluate their progress and that of other learners.

Learners who complete this Unit will be able to:

- ◆ Analyse a range of production skills in drama
- ◆ Apply a range of 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, knowledge and understanding required by:

- ◆ National 4 Drama Course or relevant component Units

Skills, knowledge and understanding covered in this Unit

Information about skills, knowledge and understanding is given in the National 5 Drama *Course Support Notes*.

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.

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 National 4 Drama Course.

Progression from this Unit

This Unit may provide progression to:

- ◆ 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 consists of two Outcomes for which the learning and teaching and assessment could be approached in a variety of ways. The Outcomes, however, are 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: designing lighting, sound, set, costume, make-up, or props; directing and acting.

Learners should develop knowledge and understanding 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 and/or text. 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 and/or 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 a range of design ideas and theatrical terminology.

This may allow the teacher/lecturer to identify a selection of stimuli and/or short textual extracts in which learners have expressed an interest. It is also important to ensure that the stimuli and/or short textual extracts 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 stimuli and/or short textual extracts. This may include discussion/research/analysis of themes/issues/characters/social and historical contexts/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 could be advantageous to learners. Discussion of the acting, directing 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 could also support learners in their initial design stage.

Individually or in groups, learners could be given a production area to research in their chosen stimuli and/or short textual extracts which they could 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 be held centrally as an information resource and also for teachers/lecturers to use for assessing learners work.

Following the presentations, it could be expected that several concepts could emerge. These concepts could 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 ones. Through these activities learners could 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 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, technical workshops and directing workshops.

At this point a final concept could be formulated. Learners will select the stimuli and/or short textual extracts, 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 could 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 open-ended responses.

Checklists, folios, research, PowerPoint presentations, 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.

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

- ◆ responding to stimuli, including texts, 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 evaluative skills within the creative process

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

Equality and inclusion

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

Drama is a practical and visual subject. This has implications for physically 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 drama contexts. When negotiating suitable stimuli and/or texts or production roles 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.

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

- ◆ sound recording of stimuli and/or texts for visually impaired learners
- ◆ video recording of stimuli and/or texts for hearing impaired learners
- ◆ ensuring that learners who may have a mobility disability are not penalised if they are unable to demonstrate their competence through movement, body language, facial expression and voice
- ◆ 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 discussions of the issues/themes of a stimuli and/or texts and communicating personal thoughts, feelings and ideas for performances may prove difficult.

Consideration should be given to the presentation/performance type to allow all learners to experience it, including visually or hearing impaired learners or those with a physical disability.

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 a prompter could be used to support the learner in the assessment situation.

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

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.
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- ◆ [*Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool*](#)
- ◆ [*Coursework Authenticity: A Guide for Teachers and Lecturers*](#)

Appendix 2: Drama lexicon

General Terms	Movement	Voice	Conventions	Form
Stimulus	Mime	Accent	Flashback	A play, scripted or improvised
Characterisation	Body language	Pace	Flashforward	Dance drama
Target audience	Facial expression	Volume	Freeze frame	Mime
Mood	Gesture	Clarity	Frozen picture	Monologue
Atmosphere	Naturalistic	Emphasis	Mime	Movement
Directing	Stylised	Pitch	Monologue	Musical
Design concepts	Eye contact	Tone	Movement	Pantomime
Purpose	Posture	Pause	Slow motion	Forum theatre
Focus	Balance	Articulation	Narration	
Time period (historical)	Speed	Fluency	Voice over	
Language	Timing	Intonation	Aside	
Special effects	Use of levels	Register	Soliloquy	
Performance concepts	Use of space		Tableau	
Rehearsal activities	Positioning		Split Stage	
Status	Mannerisms			
Tension	Rhythm			

Dramatic irony	Stance Use of direction			
Genre	Structure	Style	Characterisation techniques	Production areas
Comedy	Linear	Naturalistic	Character cards	Lighting
Tragedy	Non-linear	Non-naturalistic	Improvisation	Sound
Crime drama			Role play	Costume
Docudrama			Hot seating	Make up
Melodrama			Voices in the head	Set
Commedia dell 'arte			Writing in role	Props
Farce			Thought tracking	
Tragicomedy			Thought tunnel	
Satire				

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 5. It should be noted that it is neither prescriptive nor exhaustive but the terms used reflect what can be asked about during aspects of added value assessment and unit assessment at this level.

Administrative information

Published: May 2015 (version 1.2)

History of changes to Unit Support Notes

Version	Description of change	Authorised by	Date
1.1	The Support Log has been replaced with Preparation for Performance. Drama lexicon added in Appendix 2. General minor amendments for consistency.	Qualifications Development Manager	August 2013
1.2	Appendix 2: Drama lexicon — 'Voice' column amended to remove duplicated content.	Qualifications Manager	May 2015

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