

Scottish Certificate of Education

**Standard Grade Revised Arrangements in
Drama**

Foundation, General and Credit Levels in and
after 1993

STANDARD GRADE ARRANGEMENTS IN DRAMA

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Contents	Page
Introduction	3
1 Rationale	5
2 Aims of the Course	7
3 Objectives	9
4 The Course	13
5 Assessment for Certification	19
6 Grade Related Criteria	25
Appendices	
I The Pupil Profile	34
II Exemplar Unit Outline	36

Introduction

The Arrangements for Drama on the Standard Grade of the Scottish Certificate of Education are based on a Report of a Joint Working Party (JWP) of the Scottish Examination Board and the Scottish Consultative Council on the Curriculum (SCCC) which was issued to interested bodies for comment in April 1990.

In finalising the Arrangements, the JWP has taken account of the submissions received from interested bodies. Where appropriate, aspects of the proposals contained in the Report have been clarified and modified in the light of these responses.

The Standard Grade examination in Drama at Foundation, General and Credit Levels will be offered in and after 1993 on the basis of the Arrangements detailed in this document.

Section 1

Rationale

1 Rationale

- 1 1** Drama is a pupil-centred activity focusing on individual response and development. In drama, pupils are engaged in collective enquiry and exploration. Learning occurs through cooperation, participation and interaction.
- 1 2** At the centre of all drama work are relationships; between people, between people and ideas, between people and the environment. By acting out roles and situations, pupils can gain a greater understanding and knowledge of real-life issues, events, situations and relationships. This interaction contributes to the quality of our lives and to a large extent to our knowledge of ourselves.
- 1 3** The value of the drama process in education has long been accepted; more recently the subject has achieved a recognised and developing position in the school curriculum. Drama takes its place in the Standard Grade development programme within the Creative Arts mode as described in “The Structure of the Curriculum in the Third and Fourth Years of the Scottish Secondary School” [HMSO 1977]. This report, “The Munn Report”, acknowledged that drama had an important contribution to make to aesthetic education; that creating and expressing ideas in sound and action offered pupils opportunities for training in aesthetic discrimination and perception, a source of deep imaginative satisfaction, and, for some, a life-long interest.
- 1 4** Any Standard Grade Drama course must meet the needs of the pupil for self-expression and communication, taking account of the pupil’s previous experience in the subject. It should be enriching, enjoyable and satisfying, and develop communicative ability, self-confidence, versatility and the ability to cope with unforeseen and challenging situations. Further, it should develop and encourage a critical awareness of theatre.
- 1 5** During the course, pupils should explore a wide variety of topics, themes, roles and situations. Through language, movement and theatre skills, the personal and social growth of pupils will increase and their interest in and understanding of drama will be enriched. The acquisition and application of these skills should form a considerable part of the course.
- 1 6** Language, movement and theatre skills will not simply mature in the fullness of time: they must be taught. Their development requires sensitivity and an atmosphere of trust. The learning experience of working with others in groups is integral to the process of drama as is the opportunity for pupils to experience feelings and situations and to be aware of the feelings and needs of others in a secure environment.
- 1 7** Standard Grade Drama will allow pupils to develop important life skills such as discussion, investigation and the use of technology.

Section 2

Aims of the Course

2 **Aims of the Course**

In order to enrich the lives of pupils by contributing to their personal and social growth and by developing their knowledge and understanding of themselves and others, the Standard Grade Drama course aims to provide opportunities for all pupils:

- to explore the nature and quality of relationships
- to explore and to use language, movement and theatre as a means of expression and communication
- to explore their own and others' assumptions, attitudes and values
- to extend the range and depth of imaginative experience
- to develop the abilities necessary to interact positively with others
- to develop practical skills in drama
- to develop their understanding and critical awareness of drama
- to increase their interest in and enjoyment of drama.

Section 3

Objectives

3 Objectives

3 1 The Objectives are grouped within the following three elements identified for the course:

- Creating
- Presenting
- Knowledge and Understanding.

These elements permeate all areas of drama work in the course. The Objectives for each element have been developed from the rationale and aims and form the basis of the Grade Related Criteria (GRC).

3 2 Creating

Creating is the process in which pupils are involved in order to progress through a given learning task. It is the process of generating and using language and/or movement in response to a stimulus. In acting out their responses, pupils – as self or in role – are exploring relationships and situations by experimenting with and selecting appropriate language and movement.

For this element, the following Objectives have been identified:

Pupils should be able to:

- explore a variety of stimuli
- initiate and select ideas
- contribute to and negotiate in group discussion
- cooperate and participate in group activity
- make real and symbolic use of space and resources
- adopt and work out a variety of roles, using appropriate language and movement.

3 3 Presenting

Presenting is the product of dramatic exploration in an identifiable form which can be shared with an audience outwith the group. It can be informal and shared only with the teacher and others in the class or it can be a more formal presentation. It is essentially an interactive group activity but the involvement of the individual can be identified.

For this element, the following Objectives have been identified:

Pupils should be able to:

- portray a variety of characters by using appropriate language, voice and movement
- portray ideas, actions and emotions through language, voice and movement in a variety of situations
- demonstrate technical skills in aspects of drama
- evaluate the work of self and others
- use presentation skills to show drama work to an audience.

3 4 Knowledge and Understanding

Knowledge and Understanding will develop from the acquisition of information, experience, and skills, through learning tasks in drama and theatre, and by the application of these in the practical situation.

For this element, the following Objectives have been identified:

Pupils should be able to:

- demonstrate knowledge and understanding of drama forms (eg dance drama, documentary, radio drama) and associated structures
- demonstrate knowledge and understanding of characterisation and relationships
- demonstrate knowledge and understanding of theatre arts and technology and their contribution to presentation.

Section 4

The Course

4 The Course

4 1 The overall principle which will determine the content and structure of each school's course is the need to fulfil the set aims and to provide adequate opportunity for each of the Objectives to be attained.

4 2 Content

Drama has been defined in the rationale as the exploration of relationships. The means by which this exploration is carried out is mainly by acting out situations using language and movement, either singly or in combination. All such explorations can be either improvised or rehearsed. When they involve an audience of any kind, some aspects of theatre are present. For the purposes of Standard Grade Drama, the aspects of Language, Movement and Theatre are defined below.

4 2 1 Language

In drama, Language normally means spoken language in use in a variety of interactive situations, real or imagined. It also, however, involves some written language, for example in the form of scripting and commentary. A variety of activities will give opportunities for pupils to be involved in generating their own language. Some will involve interpreting prose, verse or drama texts. All Language activities can be improvised or rehearsed.

4 2 2 Movement

Movement is used in drama in a variety of ways in order to explore, express and communicate ideas, emotions and relationships. Movement can be either improvised or rehearsed: improvised movement provides opportunities for personal response to a given stimulus; rehearsed movement may develop pupils' own ideas or introduce them to more stylised forms of dramatic movement such as mime and dance drama.

4 2 3 Theatre

In the course, Theatre is to be considered in its widest possible context as the formal presentation of the exploration of relationships.

This will involve the performing skills of acting and directing and the technical skills of designing and implementing, within the areas of lighting, sound, costume, stage make-up, props and set design.

4 2 4 The three aspects of Language, Movement and Theatre will be frequently inter-related and inter-dependent within course activities. Some activities, such as discussion in role, are language-based; others, such as occupational mime, are movement-based; still others, such as stage lighting, are theatre-based. Many activities will occur in combination, for example, characterisation combines Language and Movement skills, whereas production combines skills in Language, Movement and Theatre.

Over the full course, all pupils should have experience of as wide a range as possible of Language and Movement activities. All pupils should also have experience in both the performing and the technical aspects of Theatre, and be enabled to develop their own special interests in either of these.

4 3 Structure

The experiences and activities intrinsic in drama education focus on individual response and development which is of benefit to pupils of all levels of ability. It is thus not necessary to devise different syllabuses for different levels of response.

Accordingly, a common course will be followed by all pupils with differentiation being achieved through assessment.

The course will consist of a series of units, providing a structured sequence of drama activities, through which the course objectives can be attained.

A unit of work in drama should be a component of the course designed to satisfy certain specified objectives. It will have as its focus specific skills, themes or relationships (see Appendix II).

The unit approach is a means of avoiding unnecessary prescription of content and a linear view of learning. It also allows for flexibility in adjusting to the needs of the pupils as these needs become apparent.

While an individual teacher will be free to determine the number and duration of units within the course, this structured sequence of units must ensure that the Objectives of the course are adequately covered.

4 4 Advice on Planning and Design

4 4 1 In practice, course design will begin with a review of the experience of pupils prior to S3, of the particular needs of pupils at the S3/4 stage, and of the resources available. A series of units will be constructed which meet the Objectives of Standard Grade Drama and which retain an appropriate balance of Language, Movement and Theatre activities. The order, balance, and emphasis of these activities will vary in particular schools, and at different phases of the course, according to circumstances, resources, and the particular needs of the pupils. Each school should devise an outline of the two-year course, indicating a proposed sequence of units, with a description of their type and proposed duration. This outline should not be regarded as rigid, but should be adjusted to accommodate the specific needs of the pupils.

The content of units should always be challenging, providing opportunities for pupils to acquire, develop and apply skills in a variety of situations.

Drama teachers will have considerable freedom to plan courses appropriate to the needs of their own pupils and should be able to design their own school's course, incorporating their own ideas and teaching styles, on the basis of the Objectives.

4 4 2 Sequence and Balance in the Course

The sequence of units, while always largely a matter of individual choice, should ensure that at the beginning of the course the aspects of Language and Movement are predominant.

4 4 2 (continued)

At this stage, the proportion of Theatre may be comparatively small, indeed minimal, consisting of perhaps no more than the introduction of terminology or the use by the teacher of theatre resources to provide a stimulus or to create atmosphere for drama activities.

As the pupils grow in skill and maturity the tasks in Language and Movement should become more demanding. Towards S4, Theatre should begin to play a larger part and pupils will begin to identify their particular interests. For some, these will be in the performing aspects of acting and directing and for others they will be in the more technological areas of theatre. Care should be taken to allow pupils to achieve the desired learning objectives of the course by maintaining an appropriate balance of Language, Movement and Theatre activities. Although the aspect of Theatre should play a comparatively small part in S3, the structure of the course should ensure that in S4, the teaching of technical skills should not receive undue emphasis. As the proportion of Theatre increases, production and technical skills should complement Language and Movement activities.

A good course will contain a wide range of drama activities. No course will cover all. The selection in any school will take account of available resources, the interests of the pupils, and the particular strengths of individual teachers. It will, however, be necessary to ensure that an appropriate balance between the aspects of the course is maintained. This does not mean that all three aspects must be present in each unit – for example, a unit on mime would have practically no Language content at any stage of the course. At an early stage of S3, it would have minimal, if any, Theatre content, but at a later stage in the course a unit on mime might include possible presentation to an audience in a rehearsed and polished form. Each unit should include an opportunity for pupils to develop their evaluation skills.

The balance between the aspects should not be thought of in percentage terms, but in the light of the overall Aims and Objectives of the Standard Grade course, which have resulted in the proposed content and structure. A course which embodies those should achieve an appropriate overall balance, with fine adjustment to take account of the specific needs of pupils.

4 4 3 Reviewing Course Design

In reviewing course design, the fundamental questions which teachers should ask will be:

- Does the course meet the stated Aims of Standard Grade Drama?
- Are all of the Objectives covered over the duration of the course?

The following questions may also be useful:

Are all three aspects present in each of the units? If not, how is the balance redressed in the sequence of units over the duration of the course?

Do the stimuli and tasks take account of pupils' growth in both skills and maturity as the course progresses?

Does each unit provide an opportunity for evaluation and for assessment by the teacher? Are the nature and the purpose of the assessment clear?

4 4 3 (continued)

Does the course provide opportunities for the development of the skills of “acting-out”?

Does the course provide opportunities for pupils to reflect on how their drama skills are used to explore different stimuli and different issues?

Does the course provide opportunities for pupils to develop critical skills and to express and justify their opinions?

Does the course provide opportunities to acquire knowledge and understanding of the conventions of drama scripts, of staging and of the functions of theatre personnel?

Does the course provide opportunities for the acquisition of knowledge and understanding of technical aspects of theatre and some experience of their practical application?

4 5 Advice on Teaching and Learning Approaches

4 5 1 Teaching and learning approaches should reflect the philosophy and nature of the course, its content and related objectives.

4 5 2 It is the responsibility of the teacher to generate a secure and stimulating learning environment, in which pupils can work with each other and with the teacher in an atmosphere of mutual trust and respect. Drama involves pupils in taking risks by expressing personal ideas and feelings to others, and pupils should feel confident and fully supported by the teacher in this interactive process.

The teacher should facilitate learning by providing an appropriate framework for all drama work. The degree to which learning situations are structured will depend not only on the particular activity but also on the pupils themselves. Within the learning process, account should be taken of each pupil’s starting point in terms of personal and social development and previous drama experience.

Learning situations will involve pupils in exploring and investigating relationships; relationships between people, between people and ideas, and between people and the environment. In order that pupils can gain as much understanding as possible from their drama work, they should be encouraged to relate the content and the product of their learning tasks to their everyday experiences and current state of knowledge.

The teacher may direct activities initially, but should later move towards a more collaborative and open-ended approach, in order to allow a gradual shift of responsibility for learning from the teacher to the pupil.

4 5 3 Evaluation is an integral part of the drama process and the teacher should provide the means and opportunities for pupils to reflect on and appraise their work. Pupils need to be provided with a suitable vocabulary for evaluation and be made aware of the purpose of and criteria for this activity. Many units of work will involve self-evaluation, supported by teacher evaluation, and there will be opportunities for peer evaluation also.

4 5 4 The teacher should try to ensure that drama activities allow pupils to gain a sense of satisfaction and achievement when they have completed a learning task. This will mean differentiating between pupils in the amount of teacher guidance and in the length of time required in either individual or group activities. Pupils should be actively engaged in situations which challenge and extend them in terms of drama skills and personal experience but which allow each individual to develop and progress at his or her own rate in order to reach full potential.

4 5 5 As classroom manager, the teacher should ensure that working space, equipment and learning materials are organised effectively so that resources can be fully utilised according to the requirements of the pupils, the demands of specific activities, and necessary safety procedures.

Pupils should be given opportunities for supported self-study which will allow them to carry out research and to gain practical experience in aspects of the course.

4 5 6 Teachers should keep a record of each pupil's attainment within each unit of work in the form of a pupil profile. Teachers should devise their own formats for and methods of maintaining these, but any pupil profile should contain statements about quality of work which can be related to the course objectives. Over a period of time, an individual pupil profile will help build up a picture of that pupil's strengths and weaknesses. Advice on construction of a pupil profile is given in Appendix I.

Throughout the course each pupil should keep a folio of classwork. This should contain, for example, evaluations, character notes, plans of how space and resources were used, videos, audio tapes, sketches, designs, plans, photographs and any other written/illustrative material.

Section 5

Assessment for Certification

5 Assessment for Certification

5 1 It is in the nature of drama that it cannot be a solitary activity: to exist at all, it involves interaction between people. However, within the interactive process in group activity the attainment of the individual candidate must be identified for assessment purposes. In the early stages of the course any assessment is likely to be formative and diagnostic.

5 2 The Assessable Elements

The assessable elements of the course are:

- Creating
- Presenting
- Knowledge and Understanding.

Within the three assessable elements are grouped all observable behaviours identified for assessment. The course is based on a single, common syllabus and differentiation of candidate attainment will be determined by application of the Grade Related Criteria.

5 3 Certification

Candidates will be assessed by a system common to all Levels.

The certificate will record an overall award on a 7-point scale of grades, Grade 1 being the highest. The Certificate will also record attainment in each assessable element. The overall award will be derived from the mean of the element grades, each element having equal weighting.

5 4 Pattern of Assessment

At all Levels, Creating and Presenting will be assessed internally with external moderation as required by the Board.

At all Levels, Knowledge and Understanding will be assessed externally, by means of an examination paper.

5 5 Internal Assessment

Internal assessment will determine the grade to be awarded for Creating and Presenting and will be the basis of the estimate for Knowledge and Understanding. The teacher will use professional judgement, supported by GRC, to arrive at a grade for each element.

Methods of assessment should be selected on the basis of their suitability for assessing a particular Objective. There should be both balance and variety in the methods chosen reflecting the different skills which are being assessed and the different teaching/learning situations which the candidate has experienced.

5 6 Creating

5 6 1 The assessment of this element will be based on the candidate's ability to contribute ideas in response to a stimulus, to adopt roles and to use space and other drama resources.

5 6 1 *(continued)*

Assessment by teacher observation, supported by checklists, based on performance criteria derived from the Grade Related Criteria, should take place over a period of time to allow individual candidates to have adequate opportunity to demonstrate their skills. The assessment of Creating is ongoing and is based on the candidate's coursework.

5 6 2 Grades for Creating

In each centre, a designated teacher should be responsible for finalising assessment on a common basis, and for submitting to the Board by 31 March of the year of the examination a grade for each candidate.

5 7 Presenting

The assessment of this element will be based on the candidate's ability to contribute to planning of presentation, to portray characters and to demonstrate ability in theatre arts and technology. In addition, 25% of the award for this element will be based on the candidate's ability to evaluate drama.

Assessment by teacher observation, supported by checklists, based on performance criteria derived from Grade Related Criteria should take place over a period of time to allow individual candidates to have adequate opportunity to demonstrate their skills.

5 7 1 Grades for Presenting

In each centre, a designated teacher should be responsible for finalising assessment on a common basis, and for submitting to the Board by 31 March of the year of the examination a grade for each candidate.

Grades for Presenting will be derived from a combination of:

- a) teacher observation of practical classwork, supported by checklists;
- b) assessment of the candidate's evaluative work.

In both cases assessment will be by the application of the relevant Grade Related Criteria.

5 7 2 Evaluations

From the candidate's classwork, **two** evaluations should be selected for the purpose of external moderation. These items may be presented in written and/or taped and/or graphic form, and should be of sufficient length and clarity to communicate the quality of the candidate's work. The evaluations should consist of the following:

- a) One item which demonstrates the candidate's ability to evaluate his/her own contribution in the context of the work of a group or groups in which he/she was involved. The item should show best evidence of the candidate's ability to give an account, to reflect, to appraise, to use relevant vocabulary and to justify opinions given.

5 7 2 (continued)

- b) One item which demonstrates the candidate's ability to evaluate the performance of others. The item should show best evidence of the candidate's ability to give an account, to reflect, to appraise, to use relevant vocabulary and to justify the opinions given.

5 8 External Moderation of Creating and of Presenting

To ensure conformity with national standards, the internal grades for both Creating and Presenting may be externally moderated by a Visiting Moderator appointed by the Board. A sample of centres will be visited on one occasion during the second half of the S4 year. Moderation will be based on direct observation of a sample of candidates. The sample of candidates, representing as far as possible the full range of grades, will be viewed simultaneously but independently by a Visiting Moderator and the designated teacher. The focus will not be on individual candidates but on the standards applied by the teacher making the assessments.

The activities undertaken for the moderation procedure should allow opportunities for each candidate to participate in accordance with the appropriate Extended Grade Related Criteria for these elements.

In addition, as part of the Moderation procedure, the evaluations for the element Presenting of a sample of twelve candidates, representing as far as possible the full range of grades, will require to be sent directly to the Visiting Moderator prior to the moderation procedure being undertaken at the centre.

5 9 Knowledge and Understanding

The assessment of this element will be based on the candidate's ability to demonstrate knowledge and understanding of drama.

5 9 1 Estimate Grades for Knowledge and Understanding

An estimate grade for each candidate for Knowledge and Understanding must be submitted to the Board by 31 March of the year of the examination. The teacher should determine the estimate grades on the basis of each candidate's work. Estimates may be used by the Board for its examination procedures, including such cases as absence from the external examination, adverse circumstances and appeals. Evidence in support of these estimates should be compiled and retained by centres for submission to the Board if required.

5 9 2 The Examination Paper

There will be a single examination paper, common to all Levels, to assess candidates' knowledge and understanding of drama. This paper will be externally assessed by the Board.

The examination paper, which will be of 1½ hours' duration, will comprise a number of compulsory questions in two sections as follows:

Section A – based on responses to a Stimulus Paper;

Section B – based on general knowledge and understanding of drama.

5 9 2 (continued)

In March of each year, the Board will issue a Stimulus Paper containing four stimuli for study. Candidates will choose **one** stimulus for exploration on which to base their response to Section A of the examination paper. The stimuli for possible inclusion may be based on, for example:

- a script
- poem
- an excerpt/caption from a newspaper or magazine article
- an excerpt from a novel or short story
- a song lyric
- a storyboard
- a photograph
- a drawing or diagram.

5 10 Grade 7 and No Overall Award

For any element, Grade 7 will indicate that the candidate has, in the element concerned, completed the course but has not demonstrated achievement of any specified level of performance as defined by the Grade Related Criteria.

The Board will regard the submission of an estimate grade for an externally assessed element as evidence that the course has been completed in that element.

Candidates who have not complied with the assessment requirements in any element (eg due to unauthorised absence from the external examination or failure to submit evaluations) will be deemed not to have completed the course, in that element. Such candidates **will not receive a grade** for that element and hence **will not receive an overall award**. In such cases, however, if a grade is gained for any other element, that grade will be recorded on the Certificate.

Section 6

Grade Related Criteria

6 Grade Related Criteria

6 1 Definition

Grade Related Criteria (GRC) are positive descriptions of performance against which a candidate's achievement is measured. Direct comparisons are not made between the performance of one candidate and that of another.

6 2 Application of GRC

GRC are defined at three Levels of performance: Foundation, General and Credit.

Awards will be reported on six grades, two grades being distinguished at each Level. The upper of the two grades at a given Level will be awarded to candidates who meet the stated criteria demonstrating a high standard of performance; the lower grade to those who demonstrate a lower, but still satisfactory standard of performance.

There will be a seventh grade for candidates who complete the course but fail to meet the criteria for any Level.

6 3 Types of GRC

Summary GRC are broad descriptions of performance. They are published as an aid to the interpretation of the profile of attainment by candidates, parents, employers and other users of the Certificate.

Extended GRC are more detailed descriptions of performance. They are intended to assist teachers in making their assessments for each element and in identifying targets for course construction, and by examiners when conducting external assessment.

6 4 Creating – Summary GRC

Foundation Level (Grades 6, 5)

The candidate can contribute simple ideas; adopt elementary roles; and make some use of space and other resources.

General Level (Grades 4, 3)

The candidate can contribute several ideas; take on some roles other than elementary; use space and other resources, occasionally in new ways.

Credit Level (Grades 2, 1)

The candidate can contribute a range of appropriate and occasionally demanding ideas; sustain fairly complex roles; and use space and other resources in new and inventive ways.

6 5 Presenting – Summary GRC

Foundation Level (Grades 6, 5)

The candidate can occasionally contribute to planning; can portray simple characters; can demonstrate basic ability in theatre arts and technology; and can evaluate drama of self and others in a simple way.

General Level (Grades 4, 3)

The candidate can regularly contribute to planning; can portray characters of some depth; can demonstrate general ability in theatre arts and technology; and can evaluate in some detail drama of self and others.

Credit Level (Grades 2, 1)

The candidate can regularly and extensively contribute to planning; can portray a wide range of characters of some complexity; can demonstrate considerable ability in theatre arts and technology; and can evaluate with some insight drama of self and others.

6 6 Knowledge and Understanding – Summary GRC

Foundation Level (Grades 6, 5)

The candidate can give a rudimentary exposition of his/her ways and means of translating a stimulus into a presentation, with some limited attempt to justify decisions taken.

General Level (Grades 4, 3)

The candidate can give a sound exposition of his/her ways and means of translating a stimulus into a presentation, with adequate justification for decisions taken.

Credit Level (Grades 2, 1)

The candidate can given a detailed and highly developed exposition of his/her ways and means of translating a stimulus into a presentation, with full justification for decisions taken.

6 7 Descriptions of Grades

These describe performance within Levels. They apply to each element.

Grade 6 The candidate has met the criteria for Foundation Level, demonstrating a satisfactory overall standard of performance.

Grade 5 The candidate has met the criteria for Foundation Level, demonstrating a high overall standard of performance.

Grade 4 The candidate has met the criteria for General Level, demonstrating a satisfactory overall standard of performance.

Grade 3 The candidate has met the criteria for General Level, demonstrating a high overall standard of performance.

6 7 (continued)

Grade 2 The candidate has met the criteria for Credit Level, demonstrating a satisfactory overall standard of performance.

Grade 1 The candidate has met the criteria for Credit Level, demonstrating a high overall standard of performance.

6 8 Creating – Extended GRC

Foundation Level (Grades 6, 5)	General Level (Grades 4, 3)	Credit Level (Grades 2, 1)
The candidate can: <i>contribute ideas</i> in response to a stimulus, offer one or two simple ideas towards the creation of drama.	The candidate can: in response to a stimulus, offer several ideas, some of which could be used in the creation and development of drama; in addition, expand upon ideas for drama offered by others.	The candidate can: in response to a stimulus, provide a range of appropriate and demanding ideas, most of which could be used in the creation and development of drama; in addition, expand upon and enhance the ideas of others by identifying the ways in which such ideas might further the drama being created.
<i>adopt roles</i> take on and sustain for a short time simple or stereotype roles, using language and movement appropriate to such roles.	take on roles, some of which go beyond the obvious or stereotyped; in addition, sustain roles at a length sufficient for the drama to be appropriately developed; and frequently to use language and movement inventively and appropriately.	take on and sustain fairly complex roles, giving due consideration to aspects of role and relationship that have emerged; in addition, use language and movement at most times inventively and appropriately.
<i>use space and other resources</i> make some use of space and other drama resources, but mainly when their use has been suggested or decided by others.	make appropriate use of space and other drama resources, occasionally finding new ways of using both in the development of the drama.	make appropriate and ready use of space and other drama resources, regularly identifying new and inventive ways of using both in the development of the drama.

Descriptions of grades are given in 6 7.

69 Presenting – Extended GRC

Foundation Level (Grades 6, 5)	General Level (Grades 4, 3)	Credit Level (Grades 2, 1)
<p>The candidate can:</p> <p><i>contribute to planning</i></p> <p>contribute to the planning by occasionally offering practical suggestions as to how the drama might best be presented to an audience.</p> <p><i>portray characters</i></p> <p>portray simple characters in terms of language, movement and use of space according to decisions taken during the planning stage; in addition, show some awareness of audience needs by speaking audibly and clearly, and by moving appropriately in the given space.</p> <p><i>demonstrate ability in theatre arts and technology</i></p> <p>demonstrate basic ability in theatre arts and technology in use of materials and equipment for presentation.</p>	<p>The candidate can:</p> <p>contribute to the planning by regularly suggesting a range of possible ways of presenting the drama to an audience, taking into consideration some of the constraints of space, casting and practicality.</p> <p>portray characters of some depth, bearing in mind decisions taken during the planning stages regarding use of language, movement and space; in addition, show awareness of audience needs by speaking audibly and clearly, and by moving appropriately in the given space.</p> <p>demonstrate ability in theatre arts and technology in use of materials and equipment for presentation.</p>	<p>The candidate can:</p> <p>contribute to the planning by regularly suggesting a wide range of possible ways of presenting the drama to an audience, taking into full consideration the constraints of space, casting, practical purpose and structure.</p> <p>portray a wide range of characters, regularly and consistently demonstrating depth of character in accordance with planning and directing decisions already taken; in addition, show full awareness of audience needs by speaking appropriately, audibly and clearly, and by moving appropriately in the given space.</p> <p>demonstrate considerable ability in theatre arts and technology in use of materials and equipment for presentation.</p>

Foundation Level (Grades 6, 5)	General Level (Grades 4, 3)	Credit Level (Grades 2, 1)
<p>The candidate can:</p> <p><i>evaluate drama</i></p> <p>give a simple account of a drama presentation in which he/she was involved and state some opinions on the effectiveness of the drama, attempting to justify these opinions; in addition, can give a simple account of drama he/she has seen presented by others and state some opinions on the effectiveness of the drama, attempting to justify these opinions.</p>	<p>The candidate can:</p> <p>provide in some detail an account of a drama presentation in which he/she was involved, judging the effectiveness of his/her contribution in the context of the group, and at times justifying opinions and appraising quality; in addition, can provide in some detail account of drama he/she has seen presented by others, stating and justifying these opinions on the effectiveness of the drama, with some reference to the performers and to the design aspects.</p>	<p>The candidate can:</p> <p>provide an extensive account of a drama presentation in which he/she was involved, judging with some insight the effectiveness of his/her contribution in the context of the group, and consistently justifying opinions and appraising quality; in addition, can provide a detailed account of drama he/she has seen presented by others, stating and fully justifying opinions on the effectiveness of the drama, with extensive reference to the performers and to the design aspects.</p>

Descriptions of grades are given in 6 7.

6 10 Knowledge and Understanding – Extended GRC

Foundation Level (Grades 6, 5)	General Level (Grades 4, 3)	Credit Level (Grades 2, 1)
The candidate can: <i>respond to a stimulus</i> outline a situation suitable in a few respects for acting out.	The candidate can: outline a situation of some complexity suitable in several respects for acting out, showing some awareness of drama form and structure.	The candidate can: outline a situation of some complexity, originality and depth suitable in most or all respects for acting out, showing a developed awareness of drama form and structure.
<i>outline a character</i> provide basic information about a selected character, with limited comment on the character's role in the drama.	provide some detailed information about a selected character, with adequate reference to the character's particular role in the drama.	provide extensive relevant information about a selected character with full awareness of the character's role and status in the drama.
<i>develop the drama for presentation</i> give a simple account of his/her experience of drama, indicating how the drama might be presented, with limited reference to target audience, type of staging and technical aspects, and with limited justification for decisions taken.	give account of his/her experience of drama, indicating in some detail how the drama might be presented, with appropriate reference to target audience, type of staging and technical aspects, and with adequate justification for decisions taken.	give in extended detail an account of his/her experience of drama, describing how the drama might be presented, with extensive reference to target audience, type of staging and technical aspects, and with full justification for decisions taken.

Descriptions of grades are given in 6 7.

Appendices

The Pupil Profile

The Pupil Profile should be a record of the individual pupil's attainment throughout the course. The profile should highlight the strengths and weaknesses of the pupil and be used to accumulate information in order to form a complete picture of the pupil's attainment.

It acts as a record of attainment for formative and diagnostic purposes and also as a tool to aid reporting to guidance staff and parents.

It has an essential function in the internal assessment of the pupil's work. The profile will contain statements about the quality of the work and these statements should, by the end of the course, provide a very detailed and comprehensive overview of the pupil's attainment. Final assessment will be by application of the Grade Related Criteria.

Building up the Picture

Teachers are free to create a specific profiling system for themselves. Where there are two or more teachers within a department, a system of profiling should be agreed upon.

The simplest way for the teacher to record observations about each pupil is to write them down in note form. This has the advantage of allowing the teacher to record very specific or detailed points about individual pupils. However, it is difficult for the teacher to take time during a drama session to write notes and it may not always be possible to write them up directly after the class. With a large group of pupils, this becomes a very difficult task. A shortened version of this, in the form of a checklist, could be considered.

In order to provide a record of quality of attainment, checklists may be differentiated in two ways:

a) Differentiated Performance Criteria

This type of checklist means that each of the observable behaviours to be assessed (performance criteria) is described in three or more qualifying statements. This allows the teacher to record the degree to which a pupil is able to satisfy performance criterion. For example:

- i responds to a limited extent to a given stimulus and takes part with some difficulty in the preparation of drama work;
- ii responds to stimulus and cooperates in the preparation of drama work;
- iii responds fully to stimulus, cooperates positively and motivates the preparation of drama work.

b) Non-Differentiated Performance Criteria/Differentiated Recording of Attainment

This type of checklist means that each of the observable behaviours to be assessed (performance criteria) is described in **one** unqualified statement. The teacher records the pupil's ability to satisfy each performance criterion by using a quality scale, such as, "1", "2", "3", or "A", "B", "C". For example:

- responds to stimulus and cooperates in the preparation of drama work.

Entering a “1” or an “A” after this statement would indicate that the pupil was achieving a degree of high quality in satisfying this performance criterion, while “3” or “C” would indicate that the pupil was having difficulty satisfying this particular performance criterion.

Obviously, a teacher must have a clear understanding of the meaning of the chosen quality scale in relation to each performance criterion.

With either of these types of checklist, the teacher will need to identify and list the specific performance criteria to be observed for each unit. In addition, teachers may wish to take notes on the pupil’s work within each unit.

Application of GRC

By the end of the course, the checklists and accompanying notes should form a comprehensive enough record of each pupil’s attainment throughout the course to allow the teacher, using the GRC, to award an accurate grade to individual candidates.

Exemplar Unit Outline

Unit Descriptors

In creating units of work for inclusion in their Standard Grade Drama course, teachers need to spend some time on the fundamental planning stage of these units.

Teachers should ask themselves the following questions:

What are the objectives that will be covered in this unit?

Which assessable element(s) will be covered?

What is the content/context of the unit?

What teaching and learning approaches will best serve the needs of the pupils within the unit?

What performance criteria or observable behaviours can be identified?

What assessment instruments are the most valid and reliable in relation to the objectives and performance criteria?

How will the assessment be recorded?

What resources will be necessary to teach this unit of work?

As an aid to this initial planning, teachers should put the ideas on paper in the form of a unit descriptor.