

**DRAMA**  
**Advanced Higher**

**Third edition – published June 2002**

## NOTE OF CHANGES TO ARRANGEMENTS THIRD EDITION PUBLISHED JUNE 2002

**COURSE TITLE:** Drama (Advanced Higher)

**COURSE NUMBER:** C037 13

### **National Course Specification:**

The Devised Drama Folio **will no longer form part of the external course assessment.**

The external course components will now consist of the **Question Paper** worth a total of 40 marks and the **Practical Examination** consisting of 30 marks.

SQA will scale the raw marks to reflect the following weightings:

- Question Paper 55%
- Practical Examination 45%

The revised weightings are designed to reflect the practical nature of the subject.

We have updated the Arrangements documents to include the above changes and have taken this opportunity to provide clarification on the following points:

- In the Course Specification, Course Details, Details of the Instruments for External Assessment section, under the heading Practical Examination, we have provided details of what is required of centres in advance of the Practical Examination.

As part of the **internal** unit assessment for Special Study, candidates will be required to produce an extended response in the form of a report. The report will be in 2 parts.

Part 1 of the report will focus on the **process** which the candidate undertook in order to arrive at the concepts of the performance. A *copy* of this part of the report will be required to be sent to the Visiting Examiner (via SQA) before the Practical Examination, **not for assessment or moderation purposes**, but instead to inform the Examiner of the candidate's influences etc regarding performance concepts.

Part 2 of the report should be completed after the performance event. In this short section of the report, candidates will be asked to **evaluate** their performance concepts for the chosen play.

The full report is used for internal assessment purposes and as such, **carries no marks towards the external course assessment.**

**NOTE OF CHANGES TO ARRANGEMENTS (cont)**  
**THIRD EDITION PUBLISHED JUNE 2002**

**COURSE TITLE:** Drama (Advanced Higher)

**COURSE NUMBER:** C037 13

- We have clarified our view of monologues at Advanced Higher (National Course Specifications: course details, Details of the Instruments of External Assessment, Acting section). Where we have previously stated and continue to state that in exceptional circumstances, monologues are permissible, we have now added that ‘Centres wishing to use monologues for assessment purposes, must contact SQA for permission, prior to the assessment event’.

**National Unit Specification:**

D199 13	Devised Drama	Changes to evidence requirements Changes to Support Notes
D200 13	Twentieth-Century Theatre	Changes to Outcomes and Performance Criteria Changes to evidence requirements Changes to Support Notes
D201 13	Drama: Special Study	Changes to evidence requirements Changes to Support Notes.

## National Course Specification

### DRAMA (ADVANCED HIGHER)

**COURSE NUMBER** C037 13

#### COURSE STRUCTURE

The course comprises three mandatory units:

<i>D199 13</i>	<i>Devised Drama (AH)</i>	<i>1 credit (40 hours)</i>
<i>D200 13</i>	<i>Twentieth-Century Theatre – Theories of Performance (AH)</i>	<i>1 credit (40 hours)</i>
<i>D201 13</i>	<i>Drama: Special Study (AH)</i>	<i>1 credit (40 hours)</i>

This structure allows both progression and the possibility of integration as the units may be taught sequentially or concurrently.

In common with all courses, this course includes 40 hours over and above the 120 hours for the component units. This is for induction, extending the range of learning and teaching approaches, support, consolidation, integration of learning and preparation for external assessment. This time is an important element of the course and advice on its use is included in the course details.

#### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained Higher Drama or its component units.

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#### Administrative Information

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Additional copies of this course specification (including unit specifications) can be purchased from the Scottish Qualifications Authority for £7.50. **Note:** Unit specifications can be purchased individually for £2.50 (minimum order £5).

## **National Course Specification: general information (cont)**

**COURSE**            Drama (Advanced Higher)

### **CORE SKILLS**

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

## **National Course Specification: course details**

**COURSE**            Drama (Advanced Higher)

### **RATIONALE**

The Advanced Higher Drama course is designed to articulate with and provide progression from Higher Drama. It will provide a challenging and satisfying course for candidates who wish to specialise in both the academic and practical aspects of the subject.

Advanced Higher Drama continues to develop the central concept of exploring relationships but within the context of the study of the art of theatre. This is achieved through the exploration of dramaturgical and performance skills and the study of leading world theatre practitioners.

Advanced Higher Drama is an excellent medium for personal and social development. The subject's links with personal growth have long been acknowledged: drama methodology is founded on the development of a fuller understanding and awareness of self and others and on the promotion of personal and interpersonal skills in communication, co-operation and relationships. These relationships may be between people, between people and ideas or between people and the environment.

Devised Drama, which forms the first unit of the course, focusses on the creative exploration of relationships. This involves candidates in investigating the dramatic potential of a selected theme, using source materials, and in working independently to reach creative decisions in the devising of a theatrical presentation enhanced by one or more drama media.

In addition to the continuing emphasis on devising theatre, the Advanced Higher course extends the study of the art of theatre, its forms and its practices, by analysing the work of leading world practitioners. Accordingly, Twentieth-Century Theatre: Theories of Performance, the second unit, involves the exploration and application of the theories of two leading 20th-century theatre practitioners chosen from a prescribed list. Candidates will also investigate the influence of the chosen practitioners on others, including those involved in the practice of theatre in Scotland.

Drama: Special Study, the third unit, allows candidates to specialise in a practical aspect of theatre. Candidates will use skills of research and investigation and extend their skills of textual analysis to arrive at performance concepts for a prescribed text within their chosen option. These options are acting, directing and design. The unit involves a practical demonstration of theatre skills and of arts processes.

The Advanced Higher course maintains an emphasis on interaction and teamwork but in addition to co-dependent learning situations, seeks to provide opportunities for independent learning and supported self-study.

No study of drama as an art form can be considered complete without reference to direct experience of live theatrical performance, which will serve to illuminate knowledge and understanding of the practice of theatre.

## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

#### Aim

The aim of this course is to advance the candidate's general education through provision of a range of learning experiences which will develop important skills and areas of specific drama knowledge. The course seeks to provide opportunities for candidates to:

- acquire knowledge and understanding of 20th-century theatre practice
- investigate relationships through the medium of theatre
- develop theatre skills
- experience theatrical performance

#### COURSE CONTENT

##### Unit 1: Devised Drama

In this unit, candidates will use skills of creative drama and dramaturgy to explore a selected theme. A range of themes will be prescribed each year by the Scottish Qualifications Authority. These will not be 'issues' but broader areas, such as 'the sea', 'metamorphosis', 'imprisonment', 'love'.

Each candidate will identify and select source materials related to the chosen theme in order to explore their use within a theatrical presentation. Source materials may include appropriate film or television or radio programmes, piece of music, tape/slide programme, textual extracts from books, plays or poetry, objects, costume, painting or any other relevant resource. Source materials differ from stimuli in that their use is not merely as a starting point for ideas but as resources for use in the actual theatrical presentation. Candidates will investigate, through practical experimentation, how the selected source materials may be ordered into a piece of coherent theatre.

Each candidate will, independently, devise a complete dramatic programme suitable for presentation to an audience. This theatrical presentation may include the use of other media such as video, tape/slide or radio and the use of theatre technology. The presentation may be devised for interactive or for solo performance. The emphasis in Devised Drama is on developing the candidate's awareness of the concept of theatricality through the process of experimenting with source materials to produce a theatrical event.

Each candidate will be required to demonstrate his/her dramatic presentation or a sequence from it of at least five minutes in length. It is not mandatory for a candidate to perform live in his/her own presentation. Other candidates may be involved. The candidate **is** required to demonstrate practical skills but they may be technical skills or performance skills. Performance skills may involve acting using play form, mime or dance drama, or may involve the use of radio or video work which has been pre-recorded but is played as part of the live dramatic presentation.

Although each candidate must independently devise a piece of theatre, this unit is designed to be either a solo or a group activity. The degree of interaction and co-dependent learning will be at the discretion of the centre and may involve work with other candidates from different teaching groups.

The unit is process-driven rather than content-driven and focuses on the active exploration of relationships within the context of the theme and the dramaturgical process. However, it is recommended that candidates should engage in the broad areas of activity: language, movement and theatre.

## **National Course Specification: course details (cont)**

### **COURSE**            Drama (Advanced Higher)

#### ***Language***

In drama, language normally means spoken communication in use in a variety of interactive situations, real or imagined. Candidates should explore language in its fullest sense in order to investigate a range of communication media in which dramatic messages may be encoded.

As well as being able to generate their own language in improvisatory situations and select language which is appropriate to purpose, candidates may explore the use of graphic communication, including paintings, images and symbols and the use of broadcast media within a theatrical presentation.

Candidates should be able to select language appropriately and use language effectively to communicate the desired message or meaning within a range of dramatic and non-dramatic situations.

#### ***Movement***

In drama, movement means all forms of physical expression which do not include the voice. Movement is used in drama in a variety of ways in order to explore, express and communicate ideas, emotions and relationships. Like language, movement can be either improvised or rehearsed. Improvised movement provides opportunities for personal response to a chosen stimulus while rehearsed movement may develop candidates' own ideas or involve more stylised forms of dramatic movement such as mime or dance drama.

Candidates should be able to select movement appropriate to purpose and to use movement or aspects of it to communicate message and meaning.

#### ***Theatre***

For the Devised Drama unit, theatre should be considered in the context of the formal presentation of the exploration of relationships. This will involve the communication of a coherent and integrated theatrical statement to an audience. In addition to the use of spoken language and/or movement to communicate meaning, candidates may explore the use of other media. These could include audio-visual media, broadcast and recorded media, and theatrical effects and technology which may be integrated into the overall theatrical concepts of a presentation.

#### ***Knowledge and understanding***

Candidates will acquire knowledge and understanding of the following:

- the use of source materials in the devising of a piece of theatre
- drama form and structure
- the dramaturgical process
- the use of broadcast and other media in the communication of a theatrical statement

#### ***Skills***

Candidates should use the following broad skills:

- investigating
- devising
- designing
- directing and/or acting and/or using technical skills
- reviewing and evaluating



## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

There are opportunities for the integration of the content of this unit with that of Unit 2, 'Twentieth-Century Theatre: Theories of Performance'. The theories of acting and directing of the two chosen practitioners may inform and/or influence the style of theatre devised by the candidate in this unit. For further advice on integration, please refer to the section 'Approaches to Learning and Teaching'.

#### Unit 2: Twentieth-Century Theatre: Theories of Performance

Candidates will be presented with an overview of 20th-century theories of directing and acting in order to study and explore the theories and practices of **two** leading 20th-century theatre practitioners selected from a prescribed list. Candidates should be able to translate theory into practice from the perspectives of actor and director and should investigate the influence of these practitioners on current theatre practice within and outwith Scotland.

Texts will be used to provide a focus for workshop activities on acting and directing, and may be chosen from Higher Drama or, to provide integration, may be chosen from the list of prescribed texts for Unit 3, Drama: Special Study. For further advice on integration, please refer to the section 'Approaches to Learning and Teaching'.

#### *Knowledge and understanding*

Candidates will acquire knowledge and understanding of the following:

- an overview of the leading 20th-century theatre directors
- the rise of the director and why such a function became necessary
- the theories, conventions and practices associated with two 20th-century theatre practitioners
- influences on the two 20th-century theatre practitioners
- productions directed by the two 20th-century theatre practitioners
- target audiences of the two 20th-century practitioners
- the social, historical and political context in which the two 20th-century practitioners worked
- the staging and playhouse architecture associated with two 20th-century theatre practitioners
- theatrical effects (if appropriate) used by the two 20th-century theatre practitioners to enhance their productions

#### *Skills*

Candidates should use the following broad skills:

- investigating
- analysing
- directing
- acting

#### **Prescribed list of 20th-century theatre practitioners**

Konstantin Stanislavski, Edward Gordon Craig, Max Reinhardt, Vsevolod Meyerhold, Jacques Copeau, Erwin Piscator, Antonin Artaud, Bertolt Brecht, Peter Brook, Augusto Boal, Jerzy Grotowski.

The focus of the main areas of study will be determined according to the selection of the two 20th-century theatre practitioners. The main content which candidates would be expected to cover for each of the practitioners is outlined overleaf:

## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

#### ***Konstantin Stanislavski (1865 - 1938)***

Influenced by the Meininger Company and the actor, Shchepkin > Chekhov/ Nemirovich-Danchenko and the Moscow Art Theatre (1898) > realism and naturalism > unity of production > extensive pre-production *mise-en-scène* > developing his acting 'system' > emphasis on the sub-text > new methodologies (extended improvisations, discovering the objective, emotion memory) > the Stanislavski Studio (1914) > *My Life in Art* (1924) > *An Actor Prepares* (1926) > the influence of Jacques-Dalcroze and his 'Eurythmics' System > *Building a Character* (1950) > productions influenced by the Symbolists (Maeterlinck and Andreyev).

#### ***Edward Gordon Craig (1872 - 1966)***

Learned his craft in Henry Irving's company > the support of his mother, Ellen Terry > the influence of medieval theatre with its symbolic and sacred nature > the influences of Godwin and Herkomer (radical alternatives to traditional theatre practice) > realism rejected in favour of simple symbolic visual statements > the masque as a dramatic form > expressive movement > *Hamlet* at the Moscow Art Theatre > founder and editor of *Mask*, a journal devoted to the art of the theatre > his school of acting in the Arena Goldoni > *On the Art of Theatre* (1911) > the use of light in creating mood > the Übermarionette > theatre of tableaux > the Screens > *Towards a New Theatre*, contains 40 plates of scenic designs (1913).

#### ***Max Reinhardt (1873 - 1943)***

The exploration of different styles (realism, symbolism and expressionism) > the Regiebuch > breaking with the tradition of the proscenium arch theatre, size and shape of the playhouse controls the purpose of the drama, unification of visual and aural arts of the theatre > staging (spotlighting, the cyclorama, the revolving stage) > theatre as community ritual > master builder of audiences > the influences of Appia and Craig > the stage of space and light > productions of Shakespeare, Greek Tragedy, Goethe, and the baroque spectacles such as *Everyman* > the development of repertory theatre > the growth of drama festivals.

#### ***Vsevolod Meyerhold (1874 - 1940)***

Candidate and founder member of the Moscow Art Theatre > as director of the 'Theatre Studio', he directed a series of productions heavily influenced by Maeterlinck and symbolism > rejection of naturalism > influence of Craig (the super-marionette entirely subordinated to the director) > the theatre of mood > the production of Blok's *Fairground Booth* (1906) marked a crucial stage in Meyerhold's development > the influence of Commedia dell'arte > working for Vera Komisarjevskaya in St Petersburg > stylised theatre > productions mounted at the Imperial Marinsky Opera > biomechanics > constructivism > his production of *The Government Inspector* (1926) > the new Meyerhold theatre (1938).

#### ***Jacques Copeau (1879 - 1949)***

The influence of André Antoine and the Théâtre Libre > the rejection of contemporary French theatre > the Théâtre du Vieux-Colombier/the Vieux Colombier School > towards a new concept of theatrical interpretation > educating the actor > ensemble training > ideas in common with Craig > the influence of modern scenic simplicity > in search of dramatic unity > editor of *Nouvelle Revue Française* > the influence of Jacques-Dalcroze and Appia > plans for a new improvised comedy > towards a popular theatre > the lecture tours > co-director of Comédie Française.

## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

#### ***Erwin Piscator (1893 - 1966)***

Agitprop theatre > towards a political theatre > political pageant > the Proletarian theatre > subordination of the author > the review form as Montage > Epic theatre > the 1st/2nd/3rd Piscatorbühne > Piscator's Studio > Piscator's 'dramaturgical collective' > the use of technology as a dramaturgical function (use of film and slide projections, the revolve) > productions (*Hoppla, Wir Leben!, Rasputin, The Adventure of the Good Soldier Schweik, Konjunktur, Der Kaufmann von Berlin, Des Kaisers Kulis, Tai Yang Erwacht*) > use of songs to interrupt and comment > narrative technique > juxtaposition of factual material and dramatic action > New York and the Dramatic Workshop.

#### ***Antonin Artaud (1896 -1948)***

Actively connected with the surrealist theatre > co-founded the Théâtre Alfred Jarry > in search of a Theatre of Cruelty > staging the Theatre of Cruelty (actor-audience relationship re-examined, emphasis on sound and lighting) > juxtaposition of imagery > scenarios > the role of the actor > use of language (gestural and non-verbal) > theatre which is anti-character > theatre as sensory experience > Artaudian theatre means ritual theatre.

#### ***Bertolt Brecht (1898 - 1956)***

The influence of Frank Wedekind > political cabaret > Group 1925 > Epic theatre > collaboration with others (Elisabeth Hauptmann, Kurt Weill, Caspar Neher) > Lehrstück > the influence of the Elizabethan theatre > the influence of popular entertainment > Brecht's Marxism > the Berliner Ensemble > anti-naturalistic presentation > Montage > use of music > Gestus > Verfremdungseffekt (alienation) > productions from *Baal* to *The Caucasian Chalk Circle*.

#### ***Peter Brook (1925 - )***

Started directing as a teenager (Marlowe's *Dr Faustus* and Cocteau's *The Infernal Machine* on the stages of the Torch and Chanticleer in London) > Birmingham Repertory Theatre and Stratford-upon-Avon (1945) > appointed co-director, with Peter Hall and Michel Saint-Denis, of the Royal Shakespeare Company > brought the work of Artaud to the attention of an English-speaking audience > *The Empty Space* (1968) sets out his ideas on the modern theatre > influenced by Grotowski > co-founder of the International Centre for Theatre Research > directs an international group of actors in experimental work.

#### ***Augusto Boal (1931 - )***

Theatre of the Oppressed > political theatre > the Arena Theatre of Sao Paulo (1950s and 1960s) > *The Theatre of the Oppressed* (1979) > influenced by Brecht > the aesthetic space > pioneered method of Forum Theatre > active observers, the performance is an artistic and intellectual game played between actor and spectator > osmosis > metaxis > analogical induction.

#### ***Jerzy Grotowski (1933 - )***

Polish theatre director > trained in the theories of Stanislavski but developed them in psychophysical rather than a purely psychological direction > formed the experimental Laboratory Theatre (1959) > seminal influence on European and American theatre > theatre has a spiritual and religious role > emphasis on the actor as a highly trained, athletic communicator > *Towards a Working Class Theatre* (1968), *Akropolis* seen at Edinburgh Festival (1968), then Nottingham, Manchester and London (1969).

## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

#### Unit 3: Drama: Special Study

In this unit, candidates will opt to specialise in an aspect of performance - acting or direction or design. This allows progression of a chosen practical skill from the first unit of Advanced Higher and from Higher Drama and caters for the individual needs, interests and practical abilities of candidates. The special study will focus on the process of translating text (from a prescribed list) into theatre within the chosen option. There is an opportunity to integrate the content of this unit with the second unit, Twentieth-Century Theatre: Theories of Performance, as the text, if appropriate, may be used as a focus for acting and directing workshops.

The Special Study is process-driven rather than content-driven. Candidates will be required to understand and be able to use the process by which an actor or a director or a designer researches and interprets the text in order to arrive at performance concepts. The next stage of the process involves the candidates in realising their individual performance concepts by translating them into theatre. During the preparation for performance, these concepts may be altered or refined. The end product of the unit will involve the communication of the performance concepts to an audience.

#### List of prescribed texts for the Special Study

*The Three Sisters* - Anton Chekhov

*The Glass Menagerie* - Tennessee Williams

*Mrs Warren's Profession* – George Bernard Shaw

*The Good Woman of Setzuan* - Bertolt Brecht

*A Midsummer Night's Dream* - William Shakespeare

*Hamlet* - William Shakespeare

*Chinchilla* - Robert David MacDonald

*Blood and Ice* - Liz Lochhead

#### Practical options for the Special Study

Candidates will select one of the following options.

##### *Acting*

Candidates will select a character to act from their chosen prescribed text. The interpretation of the character should be for an audience of today. They will be required to research the background of their play in terms of its social, historical and theatrical context. Within the investigation of the theatrical context, they should take note of any predominant acting style, either of the period in which the play was written, or associated with the first performance of the play (if appropriate). The results of this investigation, together with acquired knowledge and understanding of the themes, issues and characters in the play, should be used to inform the candidate's performance concepts related to the acting of one character. A full description of and justification for ideas on interpretation of character and acting concepts will be recorded.

Candidates will rehearse, to performance standard, an extract from the play which features their character. During this process, performance concepts may be altered or refined.

## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

#### *Direction*

Candidates will select a substantial extract, perhaps an act, to direct from their chosen prescribed text. The directorial interpretation should be for an audience of today. They will be required to research the background of their play in terms of its social, historical and theatrical context. Within the investigation of the theatrical context, they should take note of any predominant directing style, either of the period in which the play was written, or associated with the first performance of the play (if appropriate). The results of this investigation, together with acquired knowledge and understanding of the themes, issues and characters in the play, should be used to inform performance concepts related to the directing of the extract. A full description of and justification for the directorial concepts will be recorded.

Candidates will prepare to direct the extract in terms of deciding on set/ground plan for extract, ideas for interpretation of characters in extract and blocking of moves. During this process of unlocking the text for actors, performance concepts may be altered or refined.

#### *Design*

Candidates will select a text from the prescribed list, for which they will design a set. The design interpretation should be for an audience of today. They will be required to research the background of their play in terms of its social, historical and theatrical context. Within the investigation of the theatrical context, they will take note of any predominant style of design, either of the period in which the play was written or associated with the first performance of the play (if appropriate). The results of this investigation, together with acquired knowledge and understanding of the themes, issues and characters in the play, should be used to inform performance concepts related to the design of the set and at least two other areas of design for the play. A full description of and justification for the design concepts will be recorded.

Candidates will prepare for and produce a scale model set for the play. The set will be related to an identified acting space. The two other areas of design may be chosen from lighting, sound, costume, make-up and props. During this process, performance concepts may be altered or refined.

#### *Knowledge and understanding*

Candidates will acquire knowledge and understanding of the following:

- social and historical context of chosen text
- theatrical context of chosen text with particular reference to chosen option
- process of deriving performance concepts
- techniques of acting or directing or designing

#### *Skills*

Candidates should develop and use the following broad skills:

- researching and investigating
- interpreting
- acting or directing or designing

## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

#### Use of the additional 40 hours

The additional 40 hours may be used for:

- extending the range of learning and teaching approaches - for example, field trips to a theatrical performance accompanied by prior or follow-up activities in the studio or classroom situation, visiting speakers/drama practitioners, and differentiation strategies for candidates of differing drama experiences.
- additional support - for example, individual tutorials followed by redrafting of written assignments or further practice of specific skills.
- consolidation of learning - for example, the consolidation of the knowledge and understanding gained from specific drama activities, such as practical workshops or supported self-study tasks
- integration and preparation for external assessment - for example, extra preparation for the practical examination of the Special Study option

Further advice on and more detailed suggestions for the use of the additional 40 hours are integrated into the section 'Approaches to Learning and Teaching.'

#### ASSESSMENT

To gain the award of the course, the candidate must achieve all the component units of the course as well as the external assessment. External assessment will provide the basis for grading attainment in the course award.

When units are taken as component parts of a course, candidates will have the opportunity to demonstrate achievement beyond that required to attain each of the unit outcomes. This attainment may, where appropriate, be recorded and used to contribute towards course estimates and to provide evidence for appeals.

#### DETAILS OF THE INSTRUMENTS FOR EXTERNAL ASSESSMENT

The course assessment will comprise one question paper and a practical examination. The total marks available will be 70 marks. The question paper will account for 40 marks, while the practical examination will account for 30 marks. SQA will weight these marks to:

Question Paper - 55% of marks available  
Practical Examination - 45% of marks available.

#### *Question Paper*

The paper will be of 2 hours' duration. 40 marks will be awarded for this paper. The paper will test knowledge and understanding of the performance theories of two leading 20th-century theatre practitioners.

Candidates will be assessed on the depth of their knowledge of the performance theories of the two chosen practitioners they have selected for study, and on their understanding of how the performance theories of the selected practitioners have influenced current theatre practice.

The paper is divided into two sections.

## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

#### Section A

This section will deal with comment on the performance theories of theatre practitioners within the historical, social and theatrical context in which the theories were practised.

Two questions will be set on each prescribed practitioner and candidates will be expected to answer **one** question in essay form. Each question will focus on a particular area of study listed under the relevant practitioner (see Contents section). 20 marks will be allocated to each question.

#### Section B

This section will deal with comment on the influence of the chosen theatre practitioners on current theatre practice and should be answered in the context of one or two contemporary productions that candidates have recently seen.

Three general questions will be set, from which candidates will be expected to answer **one** in essay form. 20 marks will be allocated to each question.

#### *Practical examination*

The Practical Examination will be externally assessed by a visiting examiner.

As part of the **internal** unit assessment for Special Study, candidates will be required to produce an extended response in the form of a report. The report will be in 2 parts.

Part 1 of the report will focus on the **process** which the candidate undertook in order to arrive at the concepts for the performance. A *copy* of this part of the report will be required to be sent to the Visiting Examiner before the Practical Examination, **not for assessment or moderation purposes**, but instead to inform the Examiner of the candidate's influences etc regarding performance concepts.

Part 2 of the report should be completed after the performance event. In this short section of the report, candidates will be asked to **evaluate** their performance concepts for the chosen play.

The full report is used for internal assessment purposes and as such, **carries no marks towards the external course assessment.**

Candidates will have to demonstrate their performance concepts using the chosen practical skills. **This demonstration will carry 30 marks.**

#### *Acting*

Candidates will be required to perform an acting role from a prescribed text. An audience is essential for the acting option. It is recommended that this should be an interactive piece. In exceptional circumstances, a monologue is permissible but it should be addressed to one or more silent characters. **Centres wishing to use monologues for assessment purposes must contact SQA for permission, prior to the assessment event.** Each candidate should be involved in an acting contribution of 7 - 10 minutes.

Teachers/lecturers may offer advice to the candidate on how the piece could be directed.

## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

All lines must be learnt. Scripts will not be allowed and a prompter may be present. Candidates will be assessed on their ability to:

- use appropriate voice
- use appropriate movement
- understand and interpret text
- portray character effectively and interact with other characters
- communicate acting concepts and impact on the audience

Elaborate theatrical effects are not necessary but the use of stage lighting and minimal costume, items of set and props may enhance the performance of candidates.

#### *Direction*

Candidates will be required to have prepared a substantial extract of their chosen prescribed text, perhaps an act. On the day of the examination, the examiner will specify the short extract or scene (about 3 pages in length) in which the candidate will require to direct actors. The candidate should have about 15 minutes to look over the given direction scene. It is the responsibility of the teacher/lecturer to provide suitable actors for the candidate.

The examiner will watch the candidate direct a rehearsal of the given scene for 30 minutes. Candidates will be assessed on their ability to:

- interact positively with actor(s)
- understand and interpret text
- communicate directorial concepts
- direct in terms of appropriateness to text (characterisation, style, tempo, rhythms, dynamics and delivery of lines) and effective use of acting space (positioning, movement and visual communication of dramatic meaning)

The candidate may use items of set and furniture for this rehearsal. No lighting, sound, costume or props should be used, unless an effect is an integral part of the rehearsal process for the scene.

#### *Design*

The candidate will be required to present and explain a scale set model. Some of the details of the model may have to be exemplified. For example, swatches of material or wallpaper may be used to demonstrate decor. Any other relevant materials or artefacts may be used to help demonstrate the design concepts.

Candidates will not be marked on the oral presentation but will be assessed on their ability to:

- select appropriate stage setting
- understand and interpret text
- communicate design concepts for the set and at least two other areas of design
- produce an appropriate model set in terms of scale, quality and design



## National Course Specification: course details (cont)

**COURSE** Drama (Advanced Higher)

### GRADE DESCRIPTIONS

A candidate's overall grade will be determined by his/her performance across all three parts of the course assessment.

#### *Question Paper*

The grade descriptions for C and A are as follows:

<i>At C</i>	<i>At A</i>
Demonstrates some knowledge and understanding of the performance theories and methodologies of two chosen 20th-century theatre practitioners.	Demonstrates extensive knowledge and understanding of the performance theories and methodologies of two chosen 20th-century theatre practitioners.
Demonstrates some knowledge and understanding of the influences of the chosen practitioners on current theatre practice with some reference to appropriate performance(s)/text/practitioner.	Demonstrates extensive knowledge and understanding of the influences of the chosen practitioners on current theatre practice with extensive reference to appropriate performance(s)/text/practitioner.

#### *Practical examination*

The grade descriptions for C and A are as follows:

<i>At C</i>	<i>At A</i>
Describes clearly and in some detail the process of developing performance concepts with some justification in terms of social, historical and theatrical context of play, content of play and (if appropriate) the influences of theatre practitioners.	Describes clearly and in detail the process of developing performance concepts with full justification in terms of social, historical and theatrical context of play, content of play and (if appropriate) the influences of theatre practitioners.
Communicates effectively performance concepts which are mainly appropriate for the play and within the chosen option.	Communicates very effectively performance concepts which are highly appropriate for the play and within the chosen option.
Demonstrates effective practical skills in the chosen option.	Demonstrates highly effective practical skills in the chosen option.

#### **Relationship between external and internal assessment**

The criteria for a C pass in the course closely reflects the level of competence required for success in its component units. However, the course assessment makes specific additional demands on the candidates by requiring them to demonstrate the ability to integrate the competencies acquired in the component units within challenging contexts.

## **National Course Specification: course details (cont)**

### **COURSE**                      Drama (Advanced Higher)

The course assessment instrument for the knowledge and understanding of Twentieth-Century Theatre: Theories of Performance is the question paper. The formal examination challenges the candidates to answer unseen questions within a specified time constraint. The question paper relates to Unit 2, Outcomes 1 and 2.

The course assessment instrument for the Special Study is the practical examination. This formal examination requires that the candidates demonstrate performance concepts to an outside examiner and invited audience. This examination relates to Unit 3, Outcomes 1 and 2, and Unit 1, Outcome 2.

There is no formal instrument for Devised Drama. However, the skills and knowledge built up while working through this unit may contribute to the practical skills which are examined in the Practical Examination.

### **APPROACHES TO LEARNING AND TEACHING**

#### **General advice**

The three component units may be taught in any order and may be taught sequentially or concurrently. There are opportunities for integration and progression, particularly in the learning and teaching of the skills of investigation and the study of acting, directing and design.

When planning learning and teaching approaches for Advanced Higher Drama, it may be helpful to think of the three component units of Higher as a foundation for the three component units of Advanced Higher, thus allowing teachers/lecturers and candidates to be aware of the transfer and progression of knowledge, understanding and skills across the six units.

#### **Investigating**

Investigation skills are integrated into all three component units. In each unit, the focus and context of the investigation is different. In Devised Drama, the candidates investigate how suitable source materials related to a selected theme can be ordered into a piece of coherent theatre; in Twentieth-Century Theatre: Theories of Performance, candidates investigate the theories, practices and influences of two leading practitioners; and in Drama: Special Study, candidates investigate the social/historical/theatrical context and content of a text in order to arrive at performance concepts within their area of theatre specialisation.

Common to each form of investigation will be the need to find a balance between the practical and the theoretical, between teacher/lecturer-led and candidate-led activities and between co-dependent and independent candidate learning.

In each unit, theory should inform practice. In Devised Drama, the greater emphasis will be on practical exploration. However, candidates may wish to do some research in order to investigate source materials or the use of a variety of media to enhance dramatic presentation. In Twentieth-Century Theatre: Theories of Performance, there will be a shift in emphasis as candidates investigate theories of performance through a balance between academic research and practical experimentation using appropriate textual extracts. Candidates will be required to be sufficiently informed about theories before they can embark on meaningful practical work which will allow the exemplification and experience of the theories in practice. This balance is maintained in the Drama: Special Study unit, where candidates need to use skills of research and textual analysis to arrive at initial performance concepts which they can explore in practical terms.

## National Course Specification: course details (cont)

### COURSE Drama (Advanced Higher)

At Advanced Higher, it is expected that candidates will have the maturity, study skills and ability in drama to enable them to take responsibility for their own learning. A certain amount of expository teaching may be necessary to introduce each component unit and to present an overview of 20th-century theatre practice. It is recommended that teachers/lecturers should negotiate with candidates to set up the framework for learning in each unit. This framework should include a clear indication of the work which is required of the candidates and targets or deadlines for tasks to be completed, and should help to create a learning environment which will both motivate and facilitate supported self-study.

In drama, it is important to consider supported self-study within the context of a largely practical subject. Supported self-study activities should not be restricted to research-related and extended response-style assignments. Practical tasks should be involved. These may include practical exploration and rehearsals of the devised drama, workshops related to the two chosen practitioners of 20th-century theatre and the preparation for the examination of practical skills in the performance-related special study. Much supported self-study will focus on individual tasks but there will be opportunities for co-operative activities too.

Some of the additional 40 hours' teaching time available could be useful for consolidating the learning in supported self-study activities. This may be done through individual tutorials or group discussions, as appropriate.

The balance between co-dependent and independent candidate learning will be influenced by the size of the teaching group and the individual needs, abilities and interests of candidates. Devised Drama is designed to be flexible, to allow for either the devising of a solo performance or the devising of an interactive performance. The actual devising process should be an independent learning situation but the process leading to the presentation of all or part of the devised drama may involve co-dependent or independent learning at the discretion of the centre.

In Twentieth-Century Theatre: Theories of Performance, workshops using appropriate textual extracts will provide a focus for co-dependent learning, as candidates put into practice the theories of leading theatre practitioners. Although these workshops may be teacher/lecturer-led initially, individual candidates may begin to take responsibility for leading a specific workshop.

In the Drama: Special Study unit, the choice of options will influence the balance of co-dependent learning. The acting option is perhaps best undertaken as a co-dependent activity as this is more reflective of the process of creating theatre. Actors do not function independently. The directing option will necessitate some interaction, but candidate directors should not be encouraged to 'rehearse' directorial workshops. A few sessions to allow directors to experiment with ideas and concepts are all that is required. The feasibility of this option and the classroom management will be dependent on the variables within individual centres. The design option should be an independent learning situation. The candidate designer is not dependent on any input from a candidate director.

The inclusion of options within the third unit, Drama: Special Study, allows for individual specialisation in a theatre skill related to performance. Acting, directing and design are integral to all three component units. As the second unit, Twentieth-Century Theatre: Theories of Performance, is concerned with the theories and practice of performance, it is relevant to all units. Teachers/lecturers may wish to spend some time on introductory activities focused on performance theories, concepts and practices at the beginning of the course. In Devised Drama, the candidate may or may not be

## **National Course Specification: course details (cont)**

### **COURSE**            Drama (Advanced Higher)

involved in acting in his/her own presentation but will need to consider acting concepts. All candidates will function as directors and designers for their own devised dramas.

Throughout the course, review and evaluation should be an integral part of the learning process. Candidates should have the opportunity for sustained discussion with the teacher/lecturer and with other candidates in order to comment on and constructively evaluate work in progress and, where appropriate, the product.

#### **Preparation for external assessment**

In general, the internal assessment of units will be formative in preparing candidates for external assessment. Formative assessment should operate as an integral part of the learning and teaching process in all units. It will include assessment of the candidate's work by the candidate, by other members of the group and by the teacher/lecturer. This can be achieved through discussion, individual tutorials and direct observation of the candidate's work.

The internal assessment of the unit – Twentieth Century Theatre: Theories of performance – will assist candidates in preparation for the external Practical Examination.

The units – Special Study and Devised Drama – will assist candidates in preparation for the external Practical Examination.

#### **SPECIAL NEEDS**

This course specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

## **National Unit Specification: general information**

<b>UNIT</b>	Devised Drama (Advanced Higher)
<b>NUMBER</b>	D199 13
<b>COURSE</b>	Drama (Advanced Higher)

### **SUMMARY**

The purpose of this unit is to develop competence in exploring the dramatic potential of a chosen theme using source materials and in working independently to reach creative decisions in the devising of a presentation using one or more drama media.

### **OUTCOMES**

- 1 Devise a dramatic presentation on the chosen theme.
- 2 Demonstrate practical skills in the realisation of the dramatic presentation.
- 3 Evaluate the dramatic presentation.

### **RECOMMENDED ENTRY**

While entry is at the discretion of the centre, candidates would normally be expected to have attained Higher Drama or its components units.

### **CREDIT VALUE**

1 credit at Advanced Higher.

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### **Administrative Information**

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<b>Publication date:</b>	June 2002
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## **National Unit Specification: general information (cont)**

**UNIT**                      Devised Drama (Advanced Higher)

### **CORE SKILLS**

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

## **National Unit Specification: statement of standards**

### **UNIT**                      Devised Drama (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

#### **OUTCOME 1**

Devise a dramatic presentation on the chosen theme.

##### **Performance criteria**

- (a) Identifies, with justification, a theme for dramatic exploration.
- (b) Selects source materials which are appropriate to chosen theme.
- (c) Investigates the use of the source materials in dramatic terms.
- (d) Uses drama form and structure effectively to devise a dramatic presentation.
- (e) Explores the use of technology and related resources to enhance presentation in terms of describing possibilities and making a selection with justification.

#### **OUTCOME 2**

Demonstrate practical skills in the realisation of the dramatic presentation.

##### **Performance criteria**

- (a) Communicates a complete, coherent and integrated theatrical statement to the audience.
- (b) Uses practical skills effectively.

#### **OUTCOME 3**

Evaluate the dramatic presentation.

##### **Performance criteria**

- (a) Evaluates the dramatic effectiveness of the presentation in terms of impact on audience and communication of theatrical statement.
- (b) Evaluates own use of practical skills in presentation.

##### **Evidence requirements for all outcomes in this unit**

An evaluation of the process and the presentation which demonstrates that the candidate has met performance criteria sampled across the 3 outcomes.

## **National Unit Specification: support notes**

### **UNIT                      Devised Drama (Advanced Higher)**

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 40 hours.

#### **GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT**

In this unit, candidates will use skills of creative drama and dramaturgy to explore a selected theme. A range of themes will be prescribed each year by the awarding body. These will not be ‘issues’ but broader areas such as ‘the sea’, ‘metamorphosis’, ‘imprisonment’, ‘love’. Each candidate will identify and select source materials related to the chosen theme in order to explore their use within a dramatic presentation. Each candidate will, independently, devise a complete dramatic programme suitable for presentation to an audience.

For further details about the content to be covered in this unit, please refer to the section ‘Course Content’.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

For further advice on the sequencing of this unit and opportunities for integration if taught as a course component, please refer to the course details, ‘Approaches to Learning and Teaching’.

The main focus of this unit will be on the candidate’s development of knowledge and understanding of the concept of theatricality and on the candidate’s use of the skills of investigating, devising, designing, directing and production. The skills will be applied in the context of exploring the dramatic potential of a number of source materials in order to conceive a piece of theatre.

Most of the unit will comprise practical work in the exploration of the dramatic potential of the source materials and the devising of a piece of coherent and integrated theatre. There will also be opportunities for research and supported self-study within the context of finding source materials and investigating the use of theatre technology, theatre resources and other media to enhance dramatic presentation. At Advanced Higher, it is expected that candidates should take responsibility for their own learning. The role of the teacher/lecturer should be to provide an appropriate learning environment in which this can happen and to extend the dramatic possibilities which each candidate can investigate.

Candidates do not need to have access to a formal stage area but a performance space is essential. Rostra would be a valuable resource both in terms of creating different kinds of acting areas and forms of staging and also to provide scope for the staging and set design in the presentation of the devised drama. The extent to which individual candidates realise design concepts and make use of theatrical effects and technology will be dependent on the resources available in the centre.

Other important resources for this unit will be the possibility of access to overhead projectors, slide projectors, video and television equipment, radio equipment and any other forms of technology which allow the candidate to consider a mixed-media presentation. Also, the teacher/lecturer may wish to collect source materials for a range of themes from which each candidate will choose.



## National Unit Specification: support notes (cont)

### UNIT                      Devised Drama (Advanced Higher)

One possible sequence of learning and teaching would be:

- Introductory activities – these will include a discussion on the nature and purpose of the unit, and, if appropriate, an explanation of how Devised Drama provides progression from the Investigative Drama unit in the Higher course. Also included may be demonstration and workshops on how to explore and use source materials to devise a piece of theatre. The teacher/lecturer may wish to make use of other drama media, such as radio or a projected image to demonstrate the possibility of a mixed-media presentation.
- Selection of theme and identification of source materials – each candidate should choose a theme from those prescribed. The teacher/lecturer may wish to provide or suggest some source materials but it is important for the candidate to identify independently some source materials. Source materials may include appropriate film or television or radio programmes or excerpts, pieces of music, tape slide programme, textual extracts from books, plays or poetry, objects, items of costume or set, paintings or any other relevant resource. The collection of verbal, aural and visual source materials should be retained as part of the candidate's workbook. This part of the process should comprise individual investigation and supported self-study.
- Exploration of the dramatic potential of source materials – each candidate should explore the possible dramatic uses of each source material. The parameters of this experimentation will be set by the numbers and composition of the teaching group. It may involve group work and/or pair work and/or individual work. The candidate should consider the use of a range of presentation media. The experimentation process should be recorded in the candidate's workbook.
- Devising of a piece of theatre – the candidate should select the source materials which he/she is going to order into a piece of theatre. The theatre may be devised for solo or group performance. The devising is an individual and independent process and should result in a scenario and designs for a complete coherent and integrated piece of theatre. The scenario should demonstrate knowledge and understanding of drama form and structure. The theatrical presentation may involve the use of broadcast drama media such as video or radio. This could allow the candidate to perform one character live while reacting to a voice-over of another character which may or may not have been performed by the same candidate. If the candidate is devising a group performance, then it will be important for the teacher/lecturer to provide an estimate of the amount of rehearsal time that will be available for interactive pieces. It may be that only part of a devised drama may be realised in practical terms. The devising process should be recorded in the workbook.
- Preparation and rehearsal for performance – the candidate should make preparation for the performance of all the devised drama or, if this will not be possible, a dramatic sequence from it. The dramatic sequence should be a minimum of five minutes in length. At this stage, the candidate may be involved in directing other candidates from either the same or another teaching group or he/she may be directing self. It is not mandatory for candidates to act in their own devised dramas. As well as the rehearsal process, the candidate should be involved in designing and in creating theatrical effects using a variety of drama media and/or theatre technology. Again, this stage of the process should be recorded in the workbook, including plans, lists, designs and targets.
- Performance of devised drama – all or part of the devised drama should be presented to an audience. It is the responsibility of the teacher/lecturer to invite a suitable audience. There should be time available after the performance for the candidate to ascertain the impact on the audience. This may be achieved through discussion or through audience questionnaires.

## **National Unit Specification: support notes (cont)**

### **UNIT**                      Devised Drama (Advanced Higher)

- Review and evaluation – the candidates should have the opportunity to review and evaluate their devised drama in terms of process and realisation in performance. This may involve discussion with peer group and/or teacher/lecturer. The candidates should then complete an evaluation of the presentation in terms of dramatic effectiveness and use of own practical skills in performance.

The above represents only one possible sequence for learning and teaching. Teachers/lecturers are at liberty to devise their own.

Throughout the unit, candidates should assemble a folio which comprises the source materials and any other relevant artefacts, the complete scenario and a workbook in which the creative process of devising a piece of theatre has been recorded.

Time should be allocated for giving extra support to candidates who are very challenged by one or more of the performance criteria. All candidates should have the opportunity to improve on any areas of weakness through strategies such as extra practice in individual skills and revising or redrafting of written or taped work.

If this unit is taken as a component of Advanced Higher Drama, please refer to the course details, ‘Approaches to Learning and Teaching’, for advice on preparing for external assessment and general advice on learning and teaching approaches.

### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Each unit is assessed on a pass/fail basis. Teachers/lecturers may select instruments of assessment which will provide a valid, reliable and practicable assessment of the candidates’ work.

#### ***Outcome 1***

Devise a dramatic presentation on the chosen theme.

#### ***Outcome 2***

Demonstrate practical skills in the realisation of the dramatic presentation.

#### ***Outcome 3***

Evaluate the dramatic presentation.

The suggested instrument of assessment for the Devised Drama Unit is an evaluation of the process and presentation. To help in preparing for the evaluation, candidates may choose to retain materials which have been generated as an integral part of the process of identifying and selecting source materials, devising, designing, preparing for, rehearsing and presenting a coherent and integrated piece of theatre. The evaluation should be completed in one hour under controlled conditions. For the purposes of clarification, controlled conditions is taken to mean examination conditions ie candidates should not have access to notes, textbooks or any other materials.

## **National Unit Specification: support notes (cont)**

**UNIT**                      Devised Drama (Advanced Higher)

### **SPECIAL NEEDS**

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

## National Unit Specification: general information

**UNIT** Twentieth-Century Theatre – Theories of Performance  
(Advanced Higher)

**NUMBER** D200 13

**COURSE** Drama (Advanced Higher)

### SUMMARY

The general purpose of this unit is to develop competence in exploring and applying the theories of two leading 20th-century practitioners. Candidates should be able to use skills of research, supported self-study, acting, directing, review and evaluation.

### OUTCOMES

- 1 Demonstrate knowledge and understanding of the theories of acting and directing of one of the two leading twentieth-century practitioners studied.
- 2 Explore aspects of theatre practice in one or two recent productions which you feel reflect the theories and/or practices of one of the two twentieth-century practitioners studied.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained Higher Drama or its component units.

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## **National Unit Specification: general information (cont)**

**UNIT**                      Twentieth-Century Theatre – Theories of Performance  
                                    (Advanced Higher)

### **CREDIT VALUE**

1 credit at Advanced Higher.

### **CORE SKILLS**

There is no automatic certification of core skills or core skills components in this unit.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

## **National Unit Specification: statement of standards**

### **UNIT**                      Twentieth-Century Theatre – Theories of Performance (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

#### **OUTCOME 1**

Demonstrate knowledge and understanding of the theories of acting and directing one of the two leading twentieth-century practitioners studied.

##### **Performance criteria**

- (a) Describes correctly and in some detail the influences and key events that mark the emergence one of the two leading twentieth-century theatre practitioners studied.
- (b) Analyses in some detail the acting methodologies adopted/developed by one of the two twentieth-century theatre practitioners studied.
- (c) Describes correctly and in some detail the directorial theories and practices of one of the two twentieth-century theatre practitioners studied.
- (d) Uses texts appropriately to exemplify the performance theories of one of the two twentieth-century theatre practitioners studied.

##### **Note on range for the outcome**

All the performance criteria apply to the overall context in which the practitioner worked and include: the developing role of the director, influences (creative, political, historical and social), innovative acting and directing methodologies, innovative staging concepts, innovative playhouse architecture and actor-audience relationships.

#### **OUTCOME 2**

Explore aspects of theatre practice in one or two recent productions which you feel reflect the theories and/or practices of one of the two twentieth-century theatre practitioners studied.

##### **Performance criteria**

- (a) Analyses in detail one or two contemporary performances
- (b) Discusses the ways in which, within the candidate's interpretation, these performances may be related to the theories and/or practices of one of the twentieth-century theatre practitioners specified in the course of study.

##### **Evidence requirements**

Written or taped evidence which demonstrates that the candidate has met the performance criteria sampled across both outcomes.

## **National Unit Specification: support notes**

### **UNIT**                      Twentieth-Century Theatre – Theories of Performance (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 40 hours.

#### **GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT**

Candidates will be presented with an overview of 20th-century theories of performance in order to study and explore the theories and practices of leading 20th-century theatre practitioners. **Two** practitioners should be selected from a prescribed list. Candidates should be able to translate theory into practice from the perspectives of actor and director and should investigate the influence of these practitioners on current theatre practice within and outside Scotland.

##### **Prescribed list of 20th-century theatre practitioners**

Konstantin Stanislavski, Edward Gordon Craig, Max Reinhardt, Vsevolod Meyerhold, Jacques Copeau, Erwin Piscator, Antonin Artaud, Bertolt Brecht, Peter Brook, Augusto Boal, Jerzy Grotowski.

Texts will be used to provide a focus for workshop activities on acting and directing.

For further details of areas of study, knowledge, understanding and skill to be covered in this unit, please refer to the section ‘Course Content’ in the course specification.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

For advice about the sequencing of this unit if taught as a course component of Advanced Higher and for suggestions about integration, please refer to the section ‘Approaches to Learning and Teaching’ in the course details.

The main focus of this unit will be on the candidate’s development in knowledge and understanding of the theories and practices of 20th-century theatre practitioners. **Two** practitioners should be chosen from a prescribed list. (See Contents section.) It is likely that the teacher/lecturer will make this choice according not only to the needs of candidates but also to areas of teaching expertise and the availability of a range of suitable teaching materials and resources. The theories and practices of each chosen practitioner should be studied in detail. The candidate should be able to translate theory into practice from the perspectives of an actor and a director.

It may be necessary to use a combination of exposition, resource-based learning and supported self-study to present an overview and to explore and apply the performance theories and practices. Resources for this unit may include reference or source books, information packs, videos, tape/slide programmes, relevant schools programmes, texts and productions.

## **National Unit Specification: support notes (cont)**

### **UNIT**                      Twentieth-Century Theatre – Theories of Performance (Advanced Higher)

Workshop activities using text will provide the framework for exploring and experimenting with the conventions, styles, theories and practices of the chosen practitioners. Initially, the workshops may be teacher/lecturer-led but the candidates should become increasingly involved and eventually take charge of the workshops by identifying and illustrating the performance theories and practices.

Appropriate texts which appear on the prescribed list for Higher Drama or have been used for contemporary Scottish theatre may provide a suitable text for one or more workshops. Extracts from appropriate texts may be used to provide individual acting/directorial assignments. The candidate could prepare for acting/directing by investigating the theories and practices of their chosen 20th-century theatre practitioners. The candidate could decide on how and/or the extent to which the presentation of the extract could be used to reflect and imitate studied theories of acting/directing/performance style. The candidate could then lead a workshop, using other candidates in the teaching group as actors and/or audience.

As supported self-study is likely to be a feature of this unit, it will be important to ensure that candidates have access to a suitable working space for tasks which may involve a practical element, such as workshops. It will be important also to ensure that candidates record and evaluate the results of their research and workshops.

Throughout the unit, candidates should be undertaking a series of assignments which will increasingly require an extended response. This will allow for the formative assessment of learning and also help to prepare candidates for the requirements of the unit assessment.

Obviously, theatre visits to a variety of ‘styles’ of presentation would be an excellent resource for learning and teaching. All theatrical productions will assist the candidate in learning more about directing, acting, texts, staging, playhouse architecture, actor/audience relationship, use of technology and theatrical effects used to enhance presentation.

Time should be allocated for giving extra support to candidates who are very challenged by one or more of the performance criteria. All candidates should have the opportunity to improve on any areas of weakness through strategies such as extra practice in individual skills and revising or redrafting of formative written or taped work.

For advice on preparing for external assessment and general advice on learning and teaching, please refer to the course details ‘Approaches to Learning and Teaching’.

### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Each unit is assessed on a pass/fail basis. Candidates will be required to provide evidence of the achievement of each of the two outcomes, through sampling of the performance criteria across both outcomes.

Teachers/lecturers may select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidates’ work.



## **National Unit Specification: support notes (cont)**

### **UNIT**                      Twentieth-Century Theatre – Theories of Performance (Advanced Higher)

In this unit, candidates will be generating evidence which may assist in completion of the unit assessment as an integral part of their investigation of the two chosen 20th-century theatre practitioners. Candidates should find out the nature of the performance theories and practices of the practitioners, why they adopted their theories/techniques and how they used them in practice. The main form of assessment is likely to be an assignment which requires an extended response, usually in the form of an essay.

#### ***Outcome 1***

Demonstrate knowledge and understanding of the theories of acting and directing of one of the two leading 20th-century practitioners studied.

#### ***Outcome 2***

Explore aspects of theatre practice in one or two recent productions which you feel reflect the theories and/or practices of one of the two twentieth century theatre practitioners studied.

The suggested instrument of assessment for both outcome 1 and outcome 2 is an assignment which requires the candidate to present an analysis of current theatre practice in terms of the influence of **one of** the two studied theatre practitioners. All viewpoints should be justified. General reference may be made to current directors and/or actors and/or designers and/or theatre companies and/or playwrights and/or texts and/or productions. However, it is recommended that candidates are able to make detailed reference to at least one production which they have seen, in order to analyse the extent of the influence of the studied practitioner.

The results of the analysis may be communicated through an extended response, usually in the form of an essay.

### **SPECIAL NEEDS**

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).

## National Unit Specification: general information

<b>UNIT</b>	Drama: Special Study (Advanced Higher)
<b>NUMBER</b>	D201 13
<b>COURSE</b>	Drama (Advanced Higher)

### SUMMARY

The purpose of this unit is to develop competence in the process of translating text into theatre using research skills and practical skills within a chosen option. The options are acting or directing or designing.

### OUTCOMES

- 1 Use skills of research and investigation to arrive at performance concepts for a chosen play.
- 2 Demonstrate performance concepts for the chosen play.

### RECOMMENDED ENTRY

While entry is at the discretion of the centre, candidates would normally be expected to have attained Higher Drama or its component units.

### CREDIT VALUE

1 credit at Advanced Higher.

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## **National Unit Specification: general information (cont)**

**UNIT** Drama: Special Study (Advanced Higher)

### **CORE SKILLS**

Core skills for this qualification remain subject to confirmation and details will be available at a later date.

Additional information about core skills is published in the *Catalogue of Core Skills in National Qualifications* (SQA, 2001).

## **National Unit Specification: statement of standards**

### **UNIT**                      Drama: Special Study (Advanced Higher)

Acceptable performance in this unit will be the satisfactory achievement of the standards set out in this part of the unit specification. All sections of the statement of standards are mandatory and cannot be altered without reference to the Scottish Qualifications Authority.

#### **OUTCOME 1**

Use skills of research and investigation to arrive at performance concepts for a chosen play.

##### **Performance criteria**

- (a) Contextualises correctly the chosen play within its social, historical and theatrical context.
- (b) Describes clearly and with justification the initial performance concepts for the chosen play.
- (c) Outlines, with justification, the development and refinement of performance concepts during the period of practical preparation for performance.

#### **OUTCOME 2**

Evaluates performance concepts for the chosen play.

##### **Performance criteria**

- (a) Evaluates clearly and with justification the desired performance concepts.

##### **Evidence requirements**

An extended response, in the form of a report. The report will be in 2 parts. Part 1 of the report will focus on the process while Part 2 will focus on evaluation of the performance.

##### ***Acting***

The overall interpretation and portrayal of the character should demonstrate the final performance concepts which the candidate wishes to communicate to the audience.

The candidate should demonstrate effective practical skills in terms of:

- using appropriate voice
- using appropriate movement
- understanding and interpreting text
- overall portraying of character and interacting with other characters
- communicating acting concepts and impact on audience

## **National Unit Specification: statement of standards (cont)**

### **UNIT**                      Drama: Special Study (Advanced Higher)

#### ***Directing***

The overall interpretation of the play and style of performance communicated by the director to the actors should demonstrate the performance concepts which the candidate wishes to communicate to the audience.

The candidate should demonstrate effective practical skills in terms of:

- interacting with actor(s)
- understanding and interpreting text
- communicating directorial concepts
- directing in terms of appropriateness to text (characterisation, style, tempo, rhythms, dynamics and delivery of lines) and effective use of acting space (positioning, movement and visual communication of dramatic meaning)

#### ***Design***

The overall interpretation and style of the set design and related design concepts for the play should demonstrate the performance concepts which the candidate wishes to communicate to the audience.

The candidate should demonstrate effective practical skills in terms of:

- selecting stage setting
- understanding and interpreting text
- communicating design concepts for set and at least two other areas of design
- producing appropriate model set in terms of scale, quality and design

## **National Unit Specification: support notes**

### **UNIT**                      Drama: Special Study (Advanced Higher)

This part of the unit specification is offered as guidance. The support notes are not mandatory.

While the time allocated to this unit is at the discretion of the centre, the notional design length is 40 hours.

#### **GUIDANCE ON CONTENT AND CONTEXT FOR THIS UNIT**

If this unit is taught as a course component, please refer to 'Course Content' in the course details for advice about sequencing and opportunities for integration.

In this unit, candidates will opt to specialise in an aspect of performance. These aspects are acting, direction and design.

##### ***List of prescribed texts***

*The Three Sisters* - Anton Chekhov

*The Glass Menagerie* - Tennessee Williams

*Mrs Warren's Profession* - George Bernard Shaw

*The Good Woman of Setzuan* - Bertolt Brecht

*A Midsummer Night's Dream* William Shakespeare

*Hamlet* - William Shakespeare

*Chinchilla* - Robert David MacDonald

*Blood and Ice* - Liz Lochhead

For further details on the content of each practical option and a list of the knowledge, understanding and skills to be covered in this unit, please refer to the section 'Course Content' in the course details.

#### **GUIDANCE ON LEARNING AND TEACHING APPROACHES FOR THIS UNIT**

For further advice on the sequencing of this unit and opportunities for integration if taught as a course component, please refer to the section 'Approaches to Learning and Teaching' in the course details.

The main focus of this unit will be on the candidate's development of knowledge and understanding of the process by which an actor or a director or a designer researches and interprets a play in order to arrive at performance concepts and the process of realising these performance concepts in theatrical terms.

Most of the unit will comprise practical work, informed and supported by research and investigation. The degree to which this unit will involve group work, pair work and individual work will be dependent on the practical specialisation of each candidate and the size of the teaching group. It is envisaged that both supported self-study and individual tutorials will be features of this unit. At Advanced Higher, it is expected that candidates should take responsibility for their own learning. The role of the teacher/lecturer should be to provide an effective learning environment in which the candidate can use appropriate reference materials, play texts and theatre resources to facilitate the investigation and preparation for performance within the chosen specialisation.

## National Unit Specification: support notes (cont)

### UNIT Drama: Special Study (Advanced Higher)

The resources required for this unit will be dependent on the practical options followed by candidates. The candidates do not need to have access to a formal stage area for acting and directing but a performance space will be necessary. Rostra could prove to be a valuable resource in terms of flexibility of staging style and actor/audience relationship. There is no need for the use of theatre technology or effects for the acting and directing options. Candidates may use any minimal effects which they feel are necessary to their demonstration. Candidates following the design option will require access to a range of appropriate materials for constructing a model set. It is not mandatory for candidates to construct or devise to scale any pieces of set. The scale model is sufficient. The model should show the set design including scenery, decor, furniture, colours, textures, as appropriate, with any fine detail being further exemplified. For example, a swatch of material or wallpaper may be used to indicate detail of set. It should be related to an identified acting space and should show awareness of entrances, sight lines and necessary space for actors. The candidate should also present design concepts for two other areas of design. These may be chosen from lighting, sound, costume, make-up and props.

One possible sequence of learning and teaching would be:

- Introductory activities – these would include a discussion on the nature and purpose of the unit and the choice of practical options open to candidates. The teacher/lecturer should guide this choice in terms of individual candidate interests, abilities and desired progression route from Advanced Higher.
- Selection of prescribed text – each candidate should, in negotiation with the teacher/lecturer, select a prescribed text. (See Course Content of this unit for list.) The selection should take account of the candidate's chosen area of practical specialisation and, if taken as a component unit of the Advanced Higher course, may take account also of the practitioner studied in Unit 2, Twentieth-Century Theatre: Theories of Performance.
- Research and investigation – candidates should, individually, research the historical, social and theatrical context of their selected text. Also, candidates should investigate the themes, issues and main characters in the text. Candidates should have access to a range of learning materials and resources for this, which may include reference books, tape/slide programmes, videos and information packs. Candidates should use supported self-study skills and should have clear targets for their research. The results of the investigation should be recorded and maintained.
- Deriving of initial performance concepts – candidates should use the results of their investigation to arrive at initial performance concepts related to their area of specialisation.
- Practical experimentation and refinement of performance concepts – candidates should use practical skills to explore the possibilities for realisation of their initial performance concepts. This may involve experimenting, improvising and rehearsing with another actor **or** blocking script and having an initial workshop with actors **or** investigating materials to use for the model set and experimenting with these. This process should be recorded in the folio or workbook.
- Preparation for presentation of performance concepts – candidates should work towards the realisation of their performance concepts. This may involve rehearsing **or** engaging in further workshops if practicable **or** constructing the final model set.

## **National Unit Specification: support notes (cont)**

### **UNIT**                      Drama: Special Study (Advanced Higher)

- Presentation of performance concepts - candidates should perform an acting piece **or** direct actors in a rehearsal situation **or** present and explain their model set.
- Review and evaluation - candidates should have the opportunity to review and evaluate their work in this unit, which will be formative to the external assessment if the unit is taken as part of a course award.

The above represents only one possible sequence for learning and teaching. Teachers/lecturers are at liberty to devise their own.

Throughout the unit it is recommended that candidates compile a folio of work in which they retain all notes and material for internal assessment purposes.

Time should be allocated for giving extra support to candidates who are very challenged by one or more of the performance criteria. All candidates should have the opportunity to improve on any areas of weakness through strategies such as extra practice in individual skills.

If this unit is taken as a component of the Advanced Higher drama course, please refer to the course details ‘Approaches to Learning and Teaching’, for advice on preparing for external assessment.

### **GUIDANCE ON APPROACHES TO ASSESSMENT FOR THIS UNIT**

Each unit is assessed on a pass/fail basis. Candidates will be required to provide evidence of the achievement of each of the two outcomes.

Teachers/lecturers may select instruments of assessment which they consider will provide a valid, reliable and practicable assessment of the candidates’ work.

The suggested instrument of assessment for the Drama: Special Study unit is a report.

#### ***Outcome 1***

Use skills of research and investigation to arrive at performance concepts for a chosen play.



## **National Unit Specification: support notes (cont)**

### **UNIT**                      Drama: Special Study (Advanced Higher)

#### ***Outcome 2***

Evaluates performance concepts for the chosen play.

The suggested instrument of assessment for Outcome 1 and Outcome 2 is an extended response in the form of a report. The report should be in 2 parts. Part 1 should focus on Outcome 1 and evaluating the process while Part 2 should consist of a short evaluation of the performance concepts.

The report should be internally assessed on a pass/fail basis in terms of its demonstration of the performance criteria for Outcome 1 and Outcome 2.

#### **SPECIAL NEEDS**

This unit specification is intended to ensure that there are no artificial barriers to learning or assessment. Special needs of individual candidates should be taken into account when planning learning experiences, selecting assessment instruments or considering alternative outcomes for units. For information on these, please refer to the SQA document *Guidance on Special Assessment Arrangements* (SQA, 2001).