

# Advanced Higher Drama

## Draft Course/Unit Support Notes



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

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# Introduction

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

These support notes cover both the Advanced Higher Drama Course and the Units in it.

Draft

# General guidance on the Course/Units

## Aims

This course should encourage learners to be inspired and challenged through the provision of a range of learning experiences, which will develop important skills that focus on the creative exploration of the art of theatre, its forms and its practices — as well as practical aspects of theatre. It also provides opportunities to develop transferable skills for learning, life and work.

The Advanced Higher Drama Course allows learners to explore both the practical and analytical aspects of the subject. It provides opportunities for learners to develop skills through practical aspects of theatre, the creative exploration of the art of theatre and its forms and practices.

The aims of the Course are to enable learners to:

- ◆ develop skills in performing within their chosen area of acting, directing or design
- ◆ develop individual creativity when applying skills in problem solving, analysis and evaluation
- ◆ analyse current theatre performance
- ◆ develop analytical skills in the interpretation of texts
- ◆ develop knowledge and understanding of theatre practice and key practitioners
- ◆ develop knowledge and understanding of the social and cultural influences on drama

The Course will also give learners the opportunity to develop their skills in listening and talking, personal learning, working with others, analysing, evaluating and creating.

## Progression

In order to do this Course, learners should have achieved the Higher Drama Course.

Learners who have achieved this Advanced Higher Course may progress to further study, employment and/or training. Opportunities for progression include:

- ◆ Progression to other qualifications at the same level of the Course, for example Professional Development Awards (PDAs), Higher National Certificates (HNCs)
- ◆ Progression to further/higher education:
  - For many learners a key transition point will be to further or higher education, for example to Higher National Certificates (HNCs)/Higher National Diplomas (HNDs), eg Acting and Performance, Technical

Theatre or Musical Theatre as well as Theatre Studies degree programmes

- Advanced Higher Courses provide good preparation for learners progressing to further and higher education as learners doing Advanced Higher Courses must be able to work with more independence and less supervision. This eases their transition to further/higher education. Advanced Higher Courses may also allow 'advanced standing' or partial credit towards the first year of study of a degree programme
- Advanced Higher Courses are challenging and testing qualifications. Learners who have achieved multiple Advanced Higher Courses are regarded as having a proven level of ability, which attests to their readiness for higher education in HEIs in other parts of the UK as well as in Scotland

This Advanced Higher is part of the Scottish Baccalaureate in Expressive Arts. The Scottish Baccalaureates consist of coherent groups of subjects at Higher and Advanced Higher level. Each award consists of two Advanced Highers, one Higher and an Interdisciplinary Assignment which adds breadth and value and helps learners to develop generic skills, attitudes and confidence that will help them make the transition into higher education or employment.

## Hierarchies

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

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

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

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

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

- ◆ depth of underpinning knowledge and understanding complexity of applied skills
- ◆ complexity and sophistication of the texts studied and of the skills required
- ◆ way in which learners will learn: namely, they will take more responsibility for their learning at Advanced Higher and work more autonomously

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

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

## **Skills, knowledge and understanding covered in this Course**

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

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

The development of subject specific and generic skills is central to the Course. Learners should be made aware of the skills they are developing and of the transferability of them. It is the transferability that will help learners with further study and enhance their personal effectiveness.

The course provides opportunities for learners to be inspired and challenged through a creative exploration of the art of theatre and the way it has been shaped by key practitioners.

It provides opportunities for learners to explore both the practical and analytical aspects of the subject. It is practical and focuses on the learner's chosen areas selected from acting, directing and design. Learners will investigate how theatre practice has been shaped by key practitioners. Through their exploration they will consider the social and cultural influences on drama. They will expand and develop their own skills within their chosen area of acting, directing or design. Learners will also develop their skills in devising and interpreting text. Further, they will explore means of using theatre and performance skills to communicate effectively with an audience and investigate how key practitioners have influenced the theatre today. Learners will also develop problem solving and critical thinking skills as they analyse theatre practice and interpret text. They will also learn to analyse their performance and the performances of others.

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

<b>Skills, knowledge and Understanding within the course</b>	<b>Drama Skills</b>	<b>Production Skills</b>
<b>Interpreting the social and cultural contexts of complex drama texts</b>	✓	✓
<b>Analysing and interpreting the role and craft of the actor, director and designer</b>	✓	✓
<b>Working independently to produce a theatrical concept</b>	✓	
<b>Applying skills in performing and directing and design</b>	✓	
<b>Creating and presenting their own theatrical concepts</b>	✓	
<b>Investigating how meaning can be communicated to an audience</b>	✓	✓
<b>Using a range of complex creative problem solving, planning and evaluation skills within the creative process</b>	✓	✓
<b>Exploring and investigating the influence, theory, and practice of key theatre practitioners</b>	✓	✓
<b>Analysing and evaluating the impact of key productions by theatre practitioners</b>		✓

For more information see Appendix 1.

# Approaches to learning and teaching

The Advanced Higher Drama Course lends itself to an integrated approach to learning and teaching, with a mix of practical learning and knowledge and understanding.

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

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

In the **Drama Skills Unit**, learners will undertake the dramatic interpretation and analysis of a key theatre practitioner through exploration of methodologies, theatre practices and/or texts in a practical way: individually, they will create their own theatrical statement. The learners will use a variety of acting, directing and design concepts to explore how meaning can be communicated to an audience through practical realisation of their own interpretation of theatrical concepts in a devised drama.

This Unit will focus on learners developing their knowledge of a key practitioner and his/her methodologies, theatre practices and/or texts and using that as a catalyst to progress their own devising, directing, design and performing skills. In selecting the key practitioner to investigate, the teacher/lecturer may consider aspects such as the previous experiences of learners, learners' interests, and links with other subjects.

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

- ◆ an actor (acting)

or:

- ◆ a director (directing)

or:

- ◆ a designer (designing lighting/sound/set/costume/makeup/props)

Learners will then, within their chosen production area, create and develop a performance concept in preparation for performance. They will apply their knowledge of their production skill as they explore, design and create and present their production concept.

The teacher/lecturer may choose text(s) from the prescribed list or any other suitably complex text. Learners will be working both collaboratively and independently on their selected text in order to come up with a performance concept within their production area.

The choice of texts must allow the learner to have scope for developing a creative performance concept within their chosen area of production. Some texts may be more suited to some areas of production than others. There are possibilities within the prescribed list for same-gender classes and all the production areas.

Again the exploration of a prescribed text could then be carried forward into the Course assessment - for example an acting piece, or a director's extract, or a designer's chosen text - or for the question paper.

Production analysis will be undertaken during this Unit in preparation for the Course assessment question paper, Section B. This will take the form of an analysis of a performance that the learner has studied. This may be a live or recorded theatrical performance. However, it is understood that not every set of learners can easily access professional live theatrical performance. If required, Section B allows for responses based on recorded material or appropriate amateur performances.

The analysis will consider areas such as:

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

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

For more information see Appendix 1.

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

Learners are expected to develop broad generic skills as an integral part of their learning experience. Unit Specifications list the that learners should develop through this Course. These are based on SQA's *Skills Framework: Skills for Learning, Skills for Life and Skills for Work*: the following skills should be developed in this Course:

## **1 Literacy**

1.3 Listening and talking

## **3 Health and wellbeing**

3.1 Personal learning

## **4 Employability, enterprise and citizenship**

4.3 Working with others

## **5 Thinking skills**

5.4 Analysing and evaluating

5.5 Creating

It is important that learners are aware of the skills for learning, skills for life and skills for work that they are developing in the Course and the activities they are involved in that provide realistic opportunities to practise and/or improve them.

At Advanced Higher level it is expected that learners will be using a range of higher order thinking skills. They will also develop skills in independent and autonomous learning.

# Approaches to assessment

Assessment in Advanced Higher Courses will generally reflect the investigative nature of Courses at this level, together with high-level problem-solving and critical thinking skills and skills of analysis and synthesis.

This emphasis on higher-order skills, together with the more independent learning approaches that learners will use, distinguishes the added value at Advanced Higher level from the added value at other levels.

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

It is important that different approaches to assessment are utilised to suit the varying needs of learners. Assessors should also use inclusive approaches to assessment, taking account of any specific needs of their learners. Assessment could:

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

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

A variety of approaches can be used for assessment in Drama. Some examples are provided in the section below. These examples complement information in the earlier sections on teaching and learning and developing subject skills, knowledge and understanding in the Course.

These are general illustrative examples which cover the main forms of assessment applicable to Drama:

- ◆ observation — of naturally occurring skills using an observation checklist
- ◆ evaluation — of drama and production skills; questioning — checking underpinning knowledge of the subject
- ◆ personal interviews — discussing creative options and choices with learners

## Unit assessment

Assessments must ensure that the evidence generated demonstrates, at the least, the minimum level of competence for each Unit. Teachers and lecturers preparing assessment methods should be clear about what the evidence will look like.

### Drama Skills

Learners could keep a log, or diary, in which they evaluate and analyse their ongoing progress.

Checklists, folios, research, appropriate technologies presentations, mood board, essays, annotated scripts, viewing recorded performance, notes of discussions, notes of assessors' feedback, written evaluations and audience evaluations are other methods of collecting evidence.

This would overtake the requirement to provide evidence of:

- ◆ responding to practices and methodologies of chosen practitioner and/or text
- ◆ developing awareness of social and cultural influences informed by chosen practitioner when devising drama
- ◆ gaining knowledge and understanding of a range of dramatic techniques and/or text, acting techniques and style of chosen practitioner
- ◆ using evaluative and analytical skills within the devising process

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

- ◆ responding to practices and methodologies of chosen practitioner and/or text
- ◆ working with others to contribute to the devising process
- ◆ exploring dramatic techniques and/or text, acting techniques and style of chosen practitioner
- ◆ using a range of dramatic techniques and/or text, acting techniques and style of chosen practitioner
- ◆ using evaluation and analytical skills within the devising process

The assessor may also keep recorded evidence of discussions, rehearsals, feedback sessions and performances.

The assessment can take place at appropriate points or over the whole Unit. It could be gathered in a folio as the Course progresses, when the assessor believes the learner is ready.

The assessor may also keep recorded evidence of discussions, rehearsals, feedback sessions and performances.

### **Drama: Production Skills**

Assessors should use their professional judgement, subject knowledge and experience and understanding of their learners, to determine the most appropriate ways to generate evidence and the conditions and contexts in which they are used.

In this Unit, learners will be generating evidence for each outcome as the unit progresses. Evidence will be a combination of practical evidence and written or oral and/or recorded evidence.

For Outcome 1, learners may choose to keep a folio on their practitioner which gathers evidence of their background reading and research into their chosen practitioner, plus evidence of the practical exploration they have undertaken based on the theories, methodologies and practice of their chosen key theatre practitioner.

Further evidence will be generated on an on-going basis of analysis and evaluation of live performance and evidence of the fact that they are drawing comparisons with the current production and the work of their theatre practitioner.

At appropriate opportunities the assessor will gather appropriate evidence to ascertain whether learners have fulfilled the Assessment standards for each outcome.

## **Combining assessment across Units**

Units will be assessed on a pass/fail basis. All Units are internally assessed against the requirements shown in the Unit Specification. Each Unit can be assessed on an individual Outcome-by-Outcome basis or via the use of combined assessment for some or all Outcomes.

A combined approach to assessment will enrich the assessment process for the learner, avoid duplication of tasks and allow more emphasis on learning and teaching. Evidence could be drawn from a range of activities for a combined assessment. Care must be taken to ensure that combined assessments provide appropriate evidence for all the Outcomes that they claim to assess.

Combining assessment will also give centres more time to manage the assessment process more efficiently. When combining assessments across Units, teachers/lecturers should use e-assessment wherever possible. Learners can easily update portfolios, electronic or written diaries and recording sheets.

## **Preparation for Course assessment**

Each Course has additional time which may be used at the discretion of the teacher or lecturer to enable learners to prepare for Course assessment. This time may be used near the start of the Course and at various points throughout the Course for consolidation and support. It may also be used for preparation for

Unit assessment, and, towards the end of the Course, for further integration, revision and preparation and/or gathering evidence for Course assessment.

For this Advanced Higher Course, the assessment methods for Course assessment are a practical assessment, which will be supported by a report and an assignment. Learners should be given opportunities to practise these methods and prepare for them.

Examples of activities to include within this preparation time include:

Preparing for the components of Course assessment, for example:

- ◆ preparing for non-question paper components — selecting topics, gathering and researching information, evaluating and analysing findings, developing and justifying conclusions, presenting the information (as appropriate)
- ◆ practising and refining practical skills
- ◆ practising and refining performance skills

In relation to preparing for the practical assessment and the assignment teachers and lecturers should explain requirements to learners and the amount and nature of the support they can expect. However, at Advanced Higher level it is expected that learners will work with more independence and less supervision and support.

### **Authenticity**

In terms of authenticity, there are a number of techniques and strategies to ensure that learners present work that is their own. Teachers and lecturers should put in place mechanisms to authenticate learner evidence.

In Advanced Higher Courses, because learners will take greater responsibility for their own learning and work more independently, teachers and lecturers need to have measures in place to ensure that work produced is the learner's own work.

For example:

- ◆ regular checkpoint/progress meetings with learners
- ◆ short spot-check personal interviews
- ◆ checklists which record activity/progress
- ◆ photographs, films or audio records

Group work approaches are acceptable as part of the preparation for assessment and also for formal assessment. However, there must be clear evidence for each learner to show that the learner has met the evidence requirements.

For more information, please refer to SQA's [Guide to Assessment](#).

## Added value

Advanced Higher Courses include assessment of added value, which is assessed in the Course assessment.

Information given in the *Course Specification* and the *Course Assessment Specification* about the assessment of added value is mandatory.

In Advanced Higher Courses, added value involves the assessment of higher order skills such as high-level and more sophisticated investigation and research skills, critical thinking skills and skills of analysis and synthesis. Learners may be required to analyse and reflect upon their assessment activity by commenting on it and/or drawing conclusions with commentary/justification. These skills contribute to the uniqueness of Advanced Higher Courses and to the overall higher level of performance expected at this level.

In this Course, added value will be assessed by means of a practical assessment, which will be supported by a report, and an assignment.

The practical assessment will allow learners to demonstrate advanced levels of practical skills as an **actor** or **director** or **designer**. As well as assessing application and challenge, this assessment allows learners to demonstrate skills that show they can apply the theory which underpins performance. In this way learners can demonstrate not only that they have the practical performance skills but also that they know how and when to use them, how to vary or adapt them to meet different and/or more difficult or unusual circumstances and how to apply them to more complex processes.

The assignment is used to assess a wide range of high-order cognitive and practical skills and to integrate assessment. The assignment brings a number of higher order skills together, such as skills relating to planning, analysis, synthesis, evaluation and report-writing. The learner will carry out a significant part of the work for the assignment independently with minimal supervision

# Equality and inclusion

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

It is important that centres are aware of and understand SQA's assessment arrangements for disabled learners, and those with additional support needs, when making requests for adjustments to published assessment arrangements. Centres will find more guidance on this in the series of publications on Assessment Arrangements on SQA's website: [www.sqa.org.uk/sqa/14977.html](http://www.sqa.org.uk/sqa/14977.html).

The greater flexibility and choice in Advanced Higher Courses provide opportunities to meet a range of learners' needs and may remove the need for learners to have assessment arrangements. However, where a disabled learner needs a reasonable adjustment/assessment arrangements to be made, you should refer to the guidance given in the above link.

# Appendix 1: Further information on Units in the Course

## Section A — skills, knowledge and understanding

Skills knowledge and understanding to be included in the course will be appropriate to the SCQF level of the Course. The SCQF level descriptors give further information on characteristics and expected performance at each SCQF level ([www.sqa.org.uk/scqf](http://www.sqa.org.uk/scqf)).

### Skills, knowledge and understanding within the Course

Learners could respond to the social and cultural influences of their chosen practitioner by reading and discussing an area of their theories and/or practice. The result of this research could be presented back in a variety of ways, eg PowerPoint, mood board, directly addressing the class, or in other visual ways. The information from the presentations could be held centrally as an information resource bank and also for assessors to use for assessing learners work.

### Interpreting the social and cultural contexts of complex drama texts

Following the presentations it would be expected that several ideas would emerge. The ideas would be deliberated and discussed. Practical activities could also be used to explore and develop the ideas. The learners then individually should take on an aspect of the practitioner's life or work to explore for their own devised drama.

### Analysing and interpreting the role and craft of the actor, director and designer

Learners could then decide on the relevant form, structure, genre, style and techniques they need to incorporate in order to communicate their chosen theatrical statement. Learners can explore practically their ideas and concepts for their devised drama, at this level the learner might want to produce a piece for solo performance rather than a group performance.

### Working independently to produce a theatrical concept

A final concept can then be pursued. Learners may select text, dramatic techniques, style, eg realism, Brechtian, etc, and/or media to arrive at their theatrical statement.

### Applying skills in performing and directing and design

During the rehearsal process care should be taken to give learners equal and sufficient time to explore their individual devised dramas. It is recommended that a rehearsal schedule should be drawn up. Opportunities for discussion and/or feedback with the assessor should be made throughout the process. Once learners have created their drama, they should present it to their peers, a younger age group, invited audience or the assessor.

### **Creating and presenting their own theatrical concepts**

Learners should respond to text and/or dramatic techniques of their chosen practitioner and formulate their own ideas selecting aspects of their research, discussion and practical exploration to create a cohesive and structured theatrical statement for an audience. The learners should be aware of what impact they wish to create in their theatrical statement and the meaning, which they wish to convey to an audience.

### **Investigating how meaning can be communicated to an audience**

Learners should from their investigations and research ascertain how their chosen practitioners convey a theatrical message to an audience. This might include genre, style and use of theatrical devices.

Learners may be part of an audience at theatre production of their chosen practitioner giving the learner the opportunity to analyse the production and discuss how meaning was communicated.

### **Using a range of complex creative problem solving, planning and evaluation skills within the creative process**

Learners are asked to create their own theatrical statement and devise a drama individually. Through a series of research exercises both practical and/or written workshops, the rehearsal process including areas of production the learner must constantly think of ways to convey and plan their theatrical statement in a coherent and efficient manner, this requires a range of complex thinking skills and high degree of organisational skills. At each step of the creating process the learners should be evaluating their own work and that of others where appropriate and adjusting their work according to their findings. At this stage a logbook or diary should be kept for their information and for the assessor to refer to.

### **Exploring and investigating the influence, theory, and practice of key theatre practitioners**

The learners are asked to investigate two key practitioners, one where they create a theatrical statement through a devised drama using the theories, influences, devices and texts as a stimulus. The second practitioner is a study of an actual production that the key practitioner has influenced and/or written. Learners will research aspects of the key practitioners and feed back their investigations to the rest of the class using a variety of means including workshops, mood boards discussion, power point presentation and other visual methods.

### **Analysing and evaluating the impact of key productions by theatre practitioners**

The learners will be expected to analyse the effectiveness of a production of a key practitioner, this should be different from the practitioner they have used for their devised drama. The learners are expected to analyse the performance in terms of staging, acting styles, theatrical devices used and impact of the performance and its meaning on the audience. This could be realised through a variety of activities, ie discussion, mind mapping.

## **Section B — approaches to learning and teaching**

### **Sequencing and timing**

Sequencing and integration of the learning and teaching and assessment of the Units is at the discretion of the centre.

### **Possible approaches to learning and teaching — Drama Skills**

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

Learners will undertake the dramatic interpretation and analysis of methodologies, theatre practices and/or texts of a key theatre practitioner in a practical way to individually create their own theatrical statement. The learners will use a variety of acting, directing and design concepts to explore how meaning can be communicated to an audience through practical realisation of their own interpretation of theatrical concepts in a devised drama.

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

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

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

This will establish a starting point for each learner. At this stage, they should be experimenting with voice and movement techniques. At this point assessors could also introduce rehearsal techniques used by their chosen practitioner. This could include texts or pretexts used by their chosen practitioner.

This may allow the assessor to identify a selection of ideas in which learners have expressed an interest. It is also important to ensure that the practitioner chosen provides opportunities for sufficient challenge for the learners at this level.

Learners could respond to the social and cultural influences of their chosen practitioner by reading discussing/researching an area of their theories and/or practice. The result of this research could be presented back in a variety of ways using appropriate technologies, mood board, directly addressing the class, or in other visual ways. The information from the presentations could be held centrally as an information resource and for assessors to use for assessing learners' work.

Following the presentations, it would be expected that several ideas would emerge. These ideas would be deliberated and discussed. Practical activities could also be used to explore and develop the ideas. Following the presentations, the learners individually should then be expected to take on aspects of the practitioner's life or work to explore for their devised drama.

Learners could then decide on the relevant form, structure, genre, style and techniques they need to incorporate in order to communicate their chosen theatrical statement.

Learners can explore practically their ideas and concepts for their devised drama. At this level the learner may choose to produce a theatrical statement as a solo piece.

A final concept can then be pursued. Learners can select from text, dramatic techniques, acting techniques, style, eg realism, Brechtian, etc, and media and/or appropriate technologies to arrive at their theatrical statement.

During the rehearsal process, assessors should take care to give learners equal and sufficient time to explore their individual devised dramas. It is recommended that a rehearsal schedule be drawn up. Opportunities for discussion and feedback with the assessor should be made throughout.

Once learners have created their devised drama/theatrical statement, they could present it to their peers, a younger age group, invited audience or the assessor.

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

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

It would be expected that assessors would develop learners' understanding of the process of creating a devised drama/theatrical statement, which could be identified as:

- ◆ responding to dramatic techniques and/or text by presenting ideas
- ◆ exploration of techniques informed by practices and methodologies of a chosen practitioner
- ◆ identifying appropriate ideas associated with the chosen practitioner
- ◆ decision on performance style and genre
- ◆ decision on appropriate form and structure
- ◆ researching aspects of chosen practitioner
- ◆ ideas for situations and setting
- ◆ selecting and rejecting ideas
- ◆ rehearsal strategies including opportunities for evaluation

- ◆ using acting techniques and style to create characters for presentation
- ◆ using voice and movement skills to portray character
- ◆ ideas for design and technical aspects (this will enhance learners' knowledge for the *Drama: Production Skills* (Advanced Higher) Unit and/or the assignment and production analysis
- ◆ presentation
- ◆ evaluation and analysis

### **Possible approaches to learning and teaching — Drama: Production Skills**

The main focus of this Unit will be on the directorial theories and performances or theatrical experimentations of a key theatre practitioner. This will be done by undertaking background reading and research and through practical exploration. The learners will be using text and/or looking at notable productions in order to explore the acting/directing or design influences, and the theories and methodologies of their chosen practitioner.

In addition, learners will, analyse and evaluate live production (this may be a streaming or recording of a live performance). In looking at a live performance the learner will identify aspects of the production that reflect the influence of and the theories, methodologies and practice of the chosen key practitioner on that production.

From a list of suggested practitioners a key practitioner will be chosen such as Stanislavski, Brecht, Craig, Artaud, Brook, Littlewood or Stein and an exploration will be undertaken on the social and theatrical context, background, influences on, theories, and methodologies through a range of activities. Activities might include research, background reading, practical workshops and prepared presentations. Presentation of research may take the form of using available technologies to communicate their knowledge and understanding of aspects of the practitioner's work to an audience of their peers.

This would allow the teacher/lecturer an opportunity to review the level of understanding demonstrated by each learner and offer additional support.

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

Practical exploration may take the form of workshops for example on the acting techniques of Brecht, the directorial style of Stanislavski or Craig's use of screens. The practical exploration should be appropriate to the chosen practitioner and their chosen production area

In the *Drama: Productions Skills* Unit, learners will explore one chosen theatre practitioner. The emphasis of the exploration is from the perspective of their chosen production area as either:

- ◆ an actor (acting)

or:

- ◆ a director (directing)

or:

- ◆ a designer (designing lighting/sound/set/costume/makeup/props)

In looking at the work of the practitioner learners will explore the productions and/or theatrical experimentations created by him/her.

These productions/experimentations will be the significant or key productions/experimentations created by the practitioner and should cover every phase of their working life.

It may be useful to look at the productions/experimentations in chronological order to highlight or chart the development and progress of the theories, methodologies and practices of the chosen practitioner.

Familiarisation with the pretext may take the form of reading, acting, directing scenes from the texts used by the practitioner. For Brecht: *Edward the Second* by Marlow/*Beggars Opera* by Gay. For Stanislavski: *Seagull* by Chekhov. Edward Gordon Craig: Shakespeare's *Hamlet*.

The next step might be in looking at how the practitioner's theories were evident in the productions/experimentations that he/she was involved within various points in their career.

This may involve the use of contextual evidence such as reviews of the production or the writings of another author on the work of the practitioner or indeed the reflective writing of the practitioner themselves.

An exploration of the overview of the legacy of the practitioner to current theatrical practice will prepare the learners in looking for his or her influences within current live production.

How did the practitioner alter or change practice within her/his theatrical context? What are the key areas in which the chosen practitioner continues to have an influence on theatre production today?

Learners will view and analyse a live theatrical event.

Performance analysis will consider areas such as:

- ◆ the genre, theme, social, historical and theatrical context of the performance piece
- ◆ the company performing the play
- ◆ the performance space
- ◆ the director's intentions and effectiveness
- ◆ the acting and development of characters

- ◆ the design concepts and their effectiveness — set, props, costume, make-up lighting, sound/effects
- ◆ audience reaction
- ◆ overall impact

Learners will also analyse how aspects of the production they have seen has or has not been influenced by their chosen practitioner by drawing comparisons with examples of the practitioner's productions/experimentations.

It is understood that not every set of learners can easily access professional live theatrical performance. Recorded versions of live performances may be used.

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## Appendix 2: Reference documents

The following reference documents will provide useful information and background.

- ◆ Assessment Arrangements (for disabled learners and/or those with additional support needs) — various publications are available on SQA’s website at: [www.sqa.org.uk/sqa/14977.html](http://www.sqa.org.uk/sqa/14977.html).
- ◆ Building the Curriculum 4: Skills for Learning, Skills for Life and Skills for Work
- ◆ Building the Curriculum 5: A Framework for Assessment
- ◆ [Course Specifications](#)
- ◆ [Design Principles for National Courses](#)
- ◆ [Guide to Assessment](#)
- ◆ [Overview of Qualification Reports](#)
- ◆ Principles and practice papers for curriculum areas
- ◆ [SCQF Handbook: User Guide](#) and [SCQF level descriptors](#)
- ◆ [SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#)
- ◆ [Skills for Learning, Skills for Life and Skills for Work: Using the Curriculum Tool](#)
- ◆ [Coursework Authenticity: A Guide for Teachers and Lecturers](#)

## Administrative information

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### History of changes to Advanced Higher draft Course/Unit Support Notes

Course details	Version	Description of change	Authorised by	Date

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