

1 June 2007

To: SQA Co-ordinators
Secondary schools and FE colleges

cc: HMIE
LEA Contacts
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Dear Colleague

National Qualifications — Advanced Higher Drama update 2007

Please pass this letter to the member of staff responsible for Drama.

This letter updates centres on Drama at Advanced Higher level and gives important information about revisions to the Advanced Higher Drama question paper for the 2008 examination and after.

- 1. 2007/2008 list of themes for Advanced Higher Devised Drama**
- 2. Advanced Higher Drama supplementary list of texts for Unit D201 13
*Drama: Special Study***
- 3. Advanced Higher Drama question paper for 2008 examination and after**

Please pass a copy of this letter to your Drama teaching staff. If you would like to discuss any of the contents of this letter please contact Muriel Walker (contact details above) or myself on 0131-561 6811 or e-mail mary.mcdonald@sqa.org.uk.

During the coming session, we plan to further support centres offering or considering offering Advanced Higher Drama. We will contact you again in the autumn of 2007.

Yours faithfully



Mary McDonald
Qualifications Manager
National Qualifications
Performing Arts

1. 2007/2008 list of themes for Advanced Higher Devised Drama

- ◆ Artifice
- ◆ Pandora's Box
- ◆ Shifts in Time
- ◆ Legacies
- ◆ La Dolce Vita
- ◆ Angels and Demons

This information can also be found on the Drama pages of SQA's website:
www.sqa.org.uk > NQ > select a subject > Drama

2. Advanced Higher Drama supplementary list of texts

Unit D201 13 *Drama: Special Study*

This information was first published in the update letter of August 2005 and is published again as a reminder that the original list of plays has been supplemented to broaden scope for candidates and centres. Please note that this supplementary list does not replace the original prescribed list. Centres may continue to use texts from the original list or select texts from the new list, and this has been in operation from the 2006 examination onwards.

For the Advanced Higher Drama Unit *Drama Special Study* (D201 13), candidates opt to specialise in one aspect of performance — acting, direction or design. The special study focuses on the process of translating texts from a prescribed list into theatre within the chosen option.

See Appendix 1 of this letter for the full list of texts available.

3. Advanced Higher Drama question paper for 2008 examination and after

The format of Section A of the Advanced Higher Drama question paper will change for the 2008 examination and future years. For the sake of parity, instead of each practitioner having two distinctly different questions, the same two questions will be set for each of the practitioners.

Please note that there is no change to the Arrangements document (no changes to the list of theatre practitioners) and there is no change to Section B of the question paper.

Candidates should continue to select **one** question from Section A and **one** question from Section B. Each question continues to have a maximum mark of 20, making a total of 40 marks available for the question paper. (This is then scaled by SQA to a mark out of 55.)

To help prepare your candidates for this change of format, please see Appendix 2 of this letter for an exemplar question paper which shows how the revisions will look.

Appendix 1

June 2007 Advanced Higher Drama Update

National Qualifications — Advanced Higher Drama Unit D201 13 *Drama: Special Study*

List of texts available for examination from 2006 onwards

Prescribed list

<i>The Three Sisters</i>	Anton Chekhov
<i>The Glass Menagerie</i>	Tennessee Williams
<i>Mrs Warren's Profession</i>	George Bernard Shaw
<i>The Good Person of Setzuan</i>	Bertholt Brecht
<i>A Midsummer Night's Dream</i>	William Shakespeare
<i>Hamlet</i>	William Shakespeare
<i>Chinchilla</i>	Robert David MacDonald
<i>Blood and Ice</i>	Liz Lochhead

Additional supplementary list

<i>Romeo and Juliet</i>	William Shakespeare
<i>As You Like It</i>	William Shakespeare
<i>The Rivals</i>	Richard Brinsley Sheridan
<i>The Seagull</i>	Anton Chekhov
<i>The Doll's House</i>	Henrik Ibsen
<i>Miss Julie</i>	August Strindberg
<i>Pygmalion</i>	George Bernard Shaw
<i>Yerma</i>	Federico Garcia Lorca
<i>All My Sons</i>	Arthur Miller
<i>The Caucasian Chalk Circle</i>	Bertholt Brecht
<i>A Streetcar Named Desire</i>	Tennessee Williams
<i>Plenty</i>	David Hare
<i>Les Liaisons Dangereuses</i>	Christopher Hampton
<i>Oleanna</i>	David Mamet

Appendix 2

June 2007 Advanced Higher Drama Update

Advanced Higher Drama

Exemplar question paper for 2008 examination and after

40 marks are allocated to this paper.

Answer **one** question from Section A and **one** question from Section B.

You must refer to a different practitioner in each response.

Each question is worth 20 marks.

SECTION A

You should answer **one** question from this section. Each question is worth **20** marks.

Your response should show an understanding of performance theories of the chosen practitioner within the historical, social and theatrical context in which the theories were practised.

Your response should draw on both textual and contextual evidence and you should illustrate your answer with appropriate reference to the theatre maker's practice and/or theories.

Konstantin Stanislavski

1. Consider the influence of two or more contemporaries on Stanislavski's understanding and practice of theatre.
2. Comment on the rehearsal process and rehearsal techniques advocated by Stanislavski to meet his theatrical aims.

Edward Gordon Craig

3. Consider the influence of two or more contemporaries on Craig's understanding and practice of theatre.
4. Comment on the rehearsal process and rehearsal techniques advocated by Craig to meet his theatrical aims.

Max Reinhardt

5. Consider the influence of two or more contemporaries on Reinhardt's understanding and practice of theatre.
6. Comment on the rehearsal process and rehearsal techniques advocated by Reinhardt to meet his theatrical aims.

Vsevolod Meyerhold

7. Consider the influence of two or more contemporaries on Meyerhold's understanding and practice of theatre.
8. Comment on the rehearsal process and rehearsal techniques advocated by Meyerhold to meet his theatrical aims.

Jacques Copeau

9. Consider the influence of two or more contemporaries on Copeau's understanding and practice of theatre.
10. Comment on the rehearsal process and rehearsal techniques advocated by Copeau to meet his theatrical aims.

Erwin Piscator

11. Consider the influence of two or more contemporaries on Piscator's understanding and practice of theatre.
12. Comment on the rehearsal process and rehearsal techniques advocated by Piscator to meet his theatrical aims.

Antoine Artaud

13. Consider the influence of two or more contemporaries on Artaud's understanding and practice of theatre.
14. Comment on the rehearsal process and rehearsal techniques advocated by Artaud to meet his theatrical aims.

Bertolt Brecht

15. Consider the influence of two or more contemporaries on Brecht's understanding and practice of theatre.
16. Comment on the rehearsal process and rehearsal techniques advocated by Brecht to meet his theatrical aims.

Peter Brook

17. Consider the influence of two or more contemporaries on Brook's understanding and practice of theatre.
18. Comment on the rehearsal process and rehearsal techniques advocated by Brook to meet his theatrical aims.

Augusto Boal

19. Consider the influence of two or more contemporaries on Boal's understanding and practice of theatre.
20. Comment on the rehearsal process and rehearsal techniques advocated by Boal to meet his theatrical aims.

Jerzy Grotowski

21. Consider the influence of two or more contemporaries on Grotowski's understanding and practice of theatre.
22. Comment on the rehearsal process and rehearsal techniques advocated by Grotowski to meet his theatrical aims.

SECTION B

You should answer **one** question from this section. Each question is worth **20** marks.

Your response must show understanding of the influences of the chosen practitioner on current theatre practice.

Your response should make detailed reference to **one or two** contemporary productions that you have seen.

23. With detailed reference to **one or two** contemporary productions, analyse the choice and use of the performance space. Would the practitioner whose work you have studied have made similar choices?
24. Who do you consider to be the principal author in **one or two** contemporary performances that you have seen — actor, designer, dramatist, director? To what extent did the practitioner whose work you have studied aspire to a similar authorship in their work?
25. With detailed references to **one or two** contemporary performances, discuss the use and status of the designer in the productions. Compare and contrast how the theatre practitioner whose work you have studied saw the role of the designer in their work.