

12 October 2007

To: SQA Co-ordinators  
Secondary schools and FE colleges

cc: HMIE  
LEA contacts  
SQA Customer Support Managers

Action by Recipient	
	Response required
✓	Note and pass on
	Note — update/information only

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Dear Colleague

### **National Qualifications — NQ Drama update October 2007**

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

This letter is an update on National Qualifications Units and Courses in Drama and highlights important information for this current session 2007/2008.

- 1. NQ Drama timetable for assessment 2007/2008**
- 2. Support for centres: Advanced Higher Drama update event**
- 3. Frequently asked questions and answers**
- 4. Learning Teaching Scotland (LTS) resources for Drama**

**Appendix 1 Intermediate 2 Drama: Production Unit exemplification — list of texts**

**Appendix 2 Advanced Higher Drama: Revisions to question paper for 2008 examination**

Please pass a copy of this letter and the appendices 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](mailto:mary.mcdonald@sqa.org.uk).

Yours faithfully



Mary McDonald  
Qualifications Manager

**1. Timetable for Drama external and internal assessment 2007/2008**

Summary of dates for external assessment this session:

<p><b>November 2007</b></p>	<p>Distribution of:</p> <ul style="list-style-type: none"> <li>◆ Standard Grade Stimulus paper</li> <li>◆ Intermediate 1 Themes</li> <li>◆ Intermediate 2 Extracts</li> </ul> <p>(If you have not presented any of these levels in previous years, you may need to request these materials for the 2007 examination: call 0845 213 5521)</p>
<p><b>February 2008</b></p>	<p>Practical examination (visiting examination) period <b>starts 25 February 2008</b> for Intermediate 1 and 2, Higher and Advanced Higher Drama.</p>
<p><b>May 2008</b></p>	<p>Practical examination (visiting examination) period <b>ends 9 May 2008</b> for Intermediate 1 and 2, Higher and Advanced Higher Drama.</p> <p><b>20 May 2007 (morning)</b></p> <p>Question paper examinations for:</p> <ul style="list-style-type: none"> <li>◆ Standard Grade (all levels)</li> <li>◆ Intermediate 1 and 2</li> </ul> <p><b>4 June 2008 (afternoon)</b></p> <p>Question paper examinations for:</p> <ul style="list-style-type: none"> <li>◆ Higher Drama</li> <li>◆ Advanced Higher Drama</li> </ul>

When preparing candidates for the external exams (eg at prelim type events) centres find the following resources useful:

*Candidate Mark Sheets:* Practical examination (Advanced Higher and Intermediate 1 and 2) and Acting examination (Higher). You can access and download copies of these from the NQ Drama homepage of [www.sqa.org.uk](http://www.sqa.org.uk), Update Letters, December 2005 and, in this way, you are able to keep detailed assessment records which replicate the external exam. These can be used for Estimates and potential Appeals evidence.

*Past SQA question papers:* this resource is invaluable when compiling prelim type situations and training candidates in examination technique. For copies of past SQA papers (last three years) at all levels contact **customer@sqa.org.uk** or call 0845 279 1000.

### **Internal Assessment (NQ Units)**

#### **External verification**

Unit assessment takes place internally within centres. Candidate progress is monitored during the Unit, NAB tests are administered, reassessment opportunities are possible and then the assessment decision of Pass/Fail is made by the centre. Centres then retain candidate evidence as **all** Drama Units are subject to external SQA Verification, the purpose of which is to verify that centres' assessment decisions are in line with national standards.

Verification activity takes place in early April 2008, with a submission date for centres of **19 March 2008 or 27 March 2008** depending on whether the school is on Easter break. This is the model where SQA identifies a Unit and a sample of 12 candidates and the school/college gathers and sends to SQA the evidence requirements for that particular Unit. Centres selected for NQ Unit verification would be notified in February 2008.

All centres selected receive written feedback after the event and when a centre's assessment decisions are found to be **not in line** with national standards, a detailed written report is sent with clear advice and guidance on how to remedy the situation. There is a resolution period of several weeks during April – May to allow remedial work to take place. Verifiers and SQA Assessment Standards personnel are on hand to support teaching staff through this period in order that a resubmission can be made leading to the certification of candidates.

## 2. Support for centres: Advanced Higher Drama

Following the success of the Higher Drama Professional Development Workshop (PDW) in November 2006, this year we plan to hold an Advanced Higher Drama Update.

<b>Date</b>	Saturday 1 December 2007
<b>Venue</b>	Stirling
<b>Time</b>	Half day event: 10am start, ending with lunch at 1pm
<b>Cost</b>	Training, meeting and lunch supplied by SQA free of charge. Any travel and subsistence costs to be met by schools/colleges.
<b>Who</b>	Open to all teachers and lecturers who deliver Advanced Higher Drama or are considering introducing Advanced Higher Drama in their centre.
<b>What</b>	The focus of this event will be the approach to and the assessment of the Advanced Higher question paper; candidate responses will be shown and discussed and detailed assessment rationale will be available.

Places are limited, so to book a place for this event please contact Muriel Walker on 0845 213 5521 or [muriel.walker@sqa.org.uk](mailto:muriel.walker@sqa.org.uk) by 23 November 2007.

Please also refer to Appendix 2 of this letter: **Advanced Higher Drama: Revisions to question paper for 2008.**

### 3. **Frequently asked questions and answers**

#### **Q Where do we find marking instructions and when are they published?**

**A** Marking instructions are found on SQA's website ([www.sqa.org.uk](http://www.sqa.org.uk)): select *NQ* (National Qualifications) and then select *Drama*. Scroll down the Drama homepage to find marking instructions which are available for all levels including Standard Grade. These are published in the autumn of each year and the 2007 marking instructions were published on 27 August this year.

#### **Q Where can we find out about candidate performance in the external exam?**

**A** See NQ Drama page of SQA's website and access Principal Assessor reports. These detailed reports are published annually and review the performance of candidates in that particular year and give valuable advice and guidance on how to improve candidate submissions.

#### **Q Are any changes to Higher Drama Prescribed Texts planned for the near future?**

**A** Currently, no changes are planned for the near future. Any changes for the longer term would be clearly communicated to all centres two years before the scheduled change.

#### **Q What are the requirements for Appeals evidence?**

**A** Summary: for any Appeal to be considered you must submit question paper evidence and this applies to all levels including Standard Grade. This question paper evidence **must** replicate the SQA paper in terms of duration, total marks available, marks allocation, balance of types of question and broad sampling of Course content.

At all NQ levels evidence for practical performance is not mandatory, but is desirable. See Drama homepage for comprehensive advice: *Estimates, Absentees and Appeals*.

#### **Q Exemplification of assessment standards: what is available and where do we find this?**

**A** The following exemplification is available from SQA:

- ◆ Standard Grade evaluation exemplification
- ◆ Intermediate 2 Drama: Production Unit exemplification — list of texts
- ◆ Advanced Higher question paper exemplification

This exemplification can be found on the secure area of SQA's website (access via your centre's SQA Co-ordinator).

#### **Q What's the process for becoming an SQA Marker or Visiting Examiner in Drama?**

A If you have a minimum of three years presentation experience you can apply to become an SQA Marker or Visiting Examiner and it has been so encouraging that many new colleagues have come forward for this during the past three years in particular. If you are interested, please contact us — contact details on the front of this letter — and we will put you in touch with the SQA department who will send you an application form. Alternatively, go to [www.sqa.org.uk](http://www.sqa.org.uk) and select *Services for Appointees* and follow the links.

#### 4. **Learning Teaching Scotland (LTS) resources for Drama**

There exists an invaluable library of Drama learning and teaching resources to support centres in the delivery of NQ Courses and Units. This is produced and published by LTS and can be accessed as follows: [www.ltscotland.org.uk/NQ](http://www.ltscotland.org.uk/NQ) then select Drama. If you have any queries about past resources, contact LTS direct on 01382 443 600.

# Appendix 1



# **Intermediate 2 Drama: Production Unit Exemplification**

## **List of Texts**

**October 2007**

## **Drama: Production Unit (D195 11) — Exemplification**

### **List of texts**

A list of suggested texts was published by SQA in the Drama update letter of November 2003. This new and more detailed list replaces that original list and has been produced by SQA to provide centres with a useful source of ideas to aid them in matching their Intermediate 2 class to a suitable play for the Production Unit and the external (visiting) examination.

The majority of these plays have already been used successfully by centres. It is not necessary or indeed desirable to perform the full script of some of these plays, but they are all a good starting point. Centres may adapt, cut or compress plays in order to make a manageable piece for performance that satisfies the requirement of 25 minutes minimum duration with complex characters which can be sustained by Acting candidates. The following list also suggests plays/scripts that are particularly suitable for S4 candidates, given the age and maturity difference between them and S5/6 candidates.

It is the responsibility of each centre to choose an appropriate script for their class and to edit language according to their own criteria. Please note, however, that candidates may be disadvantaged if they are asked to perform material they are uncomfortable with or which they feel is discomfoting for their audience during an external examination.

Finally, please note that this list is neither prescriptive nor exhaustive and centres can and do use other plays successfully. The website [www.doollee.com](http://www.doollee.com) is very good at giving a brief synopsis and character breakdown for hundreds of plays and is well worth a visit if you are still searching for a play/script.

<b>Title of play</b>	<b>Author</b>	<b>Publisher</b>	<b>Character breakdown</b>
A Family Affair	Adapted by Andy de la Tour	Modern Playwrights by Oberon	6 characters all equal size 3 male and 3 female
A Memory of Lizzie	David Foxton	In Sepia and Song	2 main female and 12 male or female others
Blood Brothers	Willy Russell	Methuen Drama	6 male and 5 female in total but play can be edited in several ways and only some characters used
Canterbury Tales	Chaucer adapted by Martin Riley	Oxford Classic Playscripts	Linking characters are 3 Alchemists of either gender, each tale has a variety of good characters
Cuba	Liz Lochhead	In BT National Connections by Faber and Faber	14 female and 4 male and 1 further small part, some genders could be changed
Daisy Pulls it Off	Denise Deegan	Samuel French	2 male and 14 female, some could be amalgamated.
Ernie's Incredible Illucinations	Alan Ayckbourn	Playbill One by Hutchinsons	An ensemble piece with 2 male and 2 female main characters and many other supporting/smaller parts
Gregory's Girl	Bill Forsyth	Act Now series Cambridge University Press	Approx 3 female and 3 male main characters and other supporting parts
Pygmalion	George Bernard Shaw	Penguin	3 male and 2 female main parts
Shelter	Simon Bent	In BT National Connections by Faber and Faber	14 characters, 9 male and 5 female but genders can be changed to suit
Sparkleshark	Philip Ridley	In BT National Connections by Faber and Faber	9 characters, good short piece, 6 male and 3 female but some genders could be changed
The Chrysalids	David Harrower	In BT Connections by Faber and Faber	11 main characters 5 male and 6 female also 6 small characters that could be doubled
The Exam	Andy Hamilton	National Theatre plays	13 characters in total 7 male and 6 female

<b>Title of Play</b>	<b>Author</b>	<b>Publisher</b>	<b>Character breakdown</b>
The Grey Angel	Stephanie Miller	Macmillan	2 male and 8 female, but the genders of some of these can be changed
The Nine lives of Roddy Hogg	Garry Stewart	Scottish Road Safety Campaign	13 main parts 4 male and 9 female
The Secret diary of Adrian Mole aged 13 3/4	Sue Townsend	Methuen Drama	7 male and 6 female in total
The Terrible Fate of Humpty Dumpty	David Calcutt	Macmillan	9 male and 10 female
Travel Club and Boy Soldier	Wole Soyinka	In BT Connections by Faber and Faber	11 speaking characters 8 male and 3 female
Working for the Company	Andrew Shakeshaft	Unknown	4 characters all female but genders of some could be changed
Zigger Zagger	Peter Terson	Penguin	10 or 12 characters, main characters could be either gender, other parts could be cut or edited

The scripts that follow are more suitable for an older year group, ie S 5/6 and above. This is mostly due to content, themes and issues, complexity of characters and, in many cases, the language of the pieces.

<b>Title of Play</b>	<b>Author</b>	<b>Publisher</b>	<b>Character breakdown</b>
A Taste of Honey	Shelagh Delaney	Methuen	3 male and 2 female
Abigail's Party	Mike Leigh	Samuel French	2 male and 3 female
Animal Farm	Ian Wooldridge	Nick Hern Books	6 – 14 characters which could be of either gender
Anna Weiss	Mike Cullen	Nick Hern Books	1 male and 2 female
Asleep under the Dark Earth	Sian Evans	In BT Connections by Faber and Faber	4 male and 5 female
Bazaar and Rummage	Sue Townsend	Methuen Drama	6 female
Be My Baby	Amanda Whittington	Nick Hern Books	6 female
Billy Liar	Keith Waterhouse and Willis Hall	Joseph London	3 male and 5 female
Bold Girls	Rona Munro	In first Run by HEM	4 female
Bouncers	John Godber	Josef Weinberger	4 male

<b>Title of Play</b>	<b>Author</b>	<b>Publisher</b>	<b>Character breakdown</b>
Confusions	Alan Ayckbourn	Samuel French	12 male and 5 female
Dancing at Lughnasa	Brian Friel	Faber and Faber	5 female and 3 male
Dead Dad Dog	John Mckay	In Scot Free by Nick Hern Books	2 male
Dracula	Liz Lochhead	Penguin	5 male and 4 female
Find Me	Olwen Wymark	Samuel French	6 female and 2 male and some supporting characters
Iron	Rona Munro	Nick Hern Books	1 male and 3 female
Lazybed	Iain Crichton Smith	In Scotland Plays by Nick Hern Books	7 male and 3 female but genders could be changed
Look Back in Anger	John Osbourne	CIDEB	2 male and 2 female
Losing Venice	John Clifford	In Scot Free by Nick Hern Books	12 main characters, 8 male and 4 female
Medea	Liz Lochhead	Nick Hern Books	4 male and 3 female
Men Should Weep	Ena Lamont Stewart	Samuel French	4 male and 9 female
Mother Figure	Alan Ayckbourn	Samuel French	1 male and 2 female
Sailmaker	Alan Spence	Hodder and Stoughton	4 male
Sganarelle	Moliere in an English translation	Unknown	3 male and 2 female
Shakers	John Godber	Chappell	4 female
Stags and Hens	Willy Russell	Methuen drama	5 male and 5 female
Steel Magnolias	Robert Harling	Samuel French	6 female
Teechers	John Godber	Samuel French	As written the play has 1 male and 2 female playing all characters but can play characters separately
The Dumb Waiter	Harold Pinter	In Birthday Party and Other Plays by Penguin	2 male could be played by female
The Hardman	Tom McGrath	In Scottish Plays of the 70's by Scottish Cultural Press	7 actors playing more than one character 5 male and 2 female or could use more actors
The Life of Stuff	Simon Donald	In Made in Scotland by Methuen	5 male and 3 female
The Queen and I	Sue Townsend	Methuen Drama	8 male and 9 female

<b>Title of Play</b>	<b>Author</b>	<b>Publisher</b>	<b>Character breakdown</b>
The Slab Boys Trilogy	John Byrne	Traverse Theatre also Penguin	Cuttin a Rug 6 male and 4 female Slab Boys 6 male and 2 female Still Life 4 male and 1 female
The Steamie	Tony Roper	In Scot Free by HEM	1 male and 4 female
Tutti Frutti	John Byrne	Faber	8 male and 5 female
Under the Influence	Ron Parker	IE Clark Inc.	No Details
Waiting for Godot	Samuel Beckett	Grove Press	4 male but can change gender
When I was a girl I used to Scream and Shout	Sharman Macdonald	Faber and Faber	1 male and 3 female
Yellow Moon	David Greig	Tag Theatre	3 male and 2 female

# Appendix 2

The following information (pages 14-18) was first published in the Drama update letter of 1 June 2007.

### 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](http://www.sqa.org.uk): *select a subject*, NQ 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.

### 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.

## **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.