

2 December 2005

To: SQA Co-ordinators
(Secondary Schools and FE Colleges)

cc: HMIE
LEA Contacts
SQA Customer Account Managers

Action by Recipient	
	Response required
✓	Note and pass on
	None — update/information only

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Dear Colleague

National Qualifications — Drama update 2005

This newsletter updates centres on issues which have arisen in Drama during period 2004/2005, and highlights important information for this current session 2005/2006 for National Qualifications in Drama. The contents of this letter are listed below, and should be passed on to the member of staff responsible for Drama.

1. **Principal Assessor reports**
2. **Publication of marking instructions**
3. **Component marks**
4. **Past papers and support materials**
5. **SQA development visits**
6. **Practical examinations 2005/2006**
7. **National Qualifications Drama assessment moderation**
8. **Distribution of stimulus materials**
9. **Standard Grade Drama question papers**
10. **Intermediate 1 and 2 Drama**
11. **Higher Drama**
12. **Advanced Higher Drama**

Appendix 1 Practical examination candidate mark sheets

If you would like to discuss any of the contents of this letter, please contact Muriel Walker (contact details above) or myself on 0131-271 6774, or e-mail: mary.mcdonald@sqa.org.uk.

Yours faithfully



Mary McDonald
Qualifications Manager

1. Principal Assessor reports

Reports covering the 2005 examinations at all levels are available on SQA's website: **www.sqa.org.uk** — National Qualifications, Drama, Principal Assessors Reports. These reports discuss overall performance of candidates and provide detailed feedback on how submissions can be improved.

2. Publication of marking instructions

Marking instructions for Drama question papers were published for the first time in 2004. Again, see SQA's website for marking instructions for all 2005 Drama question papers.

Please note that Standard Grade Drama marking instructions have also been published for the 2005 question paper. We hope that staff in centres will find this information useful.

3. Component marks

In line with all other subjects, component marks for National Qualifications in Drama were released in 2005 meaning for the first time centres have information on how each candidate performed in the external components of the examination, eg Higher Drama — Acting component and question paper component. This data provides the external assessment profile for each candidate and helps identify areas of strength and areas for development.

4. Past papers and support materials

Copies of past papers (past two years) can be ordered from SQA's Customer Contact Centre (e-mail: **customer@sqa.org.uk**, direct line: 0845 279 1000).

Copies of existing support materials may be obtained through Learning and Teaching Scotland (telephone: 01382 443600).

5. SQA development visits

A number of centres and Local Education Authorities have requested a development visit from SQA during the past year. These assessment-related visits have been very successful in that they have provided guidance and support across a range of assessment issues. If you would like to request a specific assessment-related development visit, please contact SQA Assessment Moderation on 0141-242 2107.

6. Practical examinations 2005/2006

In 2006, the practical visiting examination period will be from 28 February - 12 May for Intermediate 1 and 2, Higher and Advanced Higher Drama.

Visiting Examiners report that some centres taped the Drama practical examination in 2005. Please note that it is **not** permitted to tape the examination event.

It is possible to make a video recording of the practical component and to submit this video recording to SQA for use as assessment appeals evidence. In line with all other subjects, the requirement is that this recording of candidate attainment is made at a prelim-type event which replicates the conditions of the visiting examination. In Drama, the advice would be to record the dress rehearsal for prelim and appeals evidence purposes, ie the occasion when candidates are best prepared for the visiting examining event.

7. National Qualifications Drama assessment moderation

Quality Assurance of Internal Evidence

Moderation of NQ Units continues as centres are sampled for moderation. If your centre is selected for moderation, and you are using a NAB for a particular assessment which has an attached marking scheme, it is important to note that the marking scheme must be clearly applied. It is not sufficient to state that the candidate has either passed or failed the Unit assessment. When applying the marking scheme, centres should show on each candidate's responses where marks have been awarded or deducted. Completed checklists for practical aspects of the Unit (eg Acting) selected for moderation should also be submitted.

8. Distribution of stimulus materials

As last year, we plan to distribute the following stimulus materials by the start of December:

- ◆ Standard Grade Stimulus Paper **Code SGDR06**
- ◆ Intermediate 1 Themes **Code BBC037 10**
- ◆ Intermediate 2 Dramatic Extracts **Code BBC037 11**

All centres which entered candidates last year for any of these levels will receive the appropriate stimuli. If you are entering candidates for any levels this year that you had no entries for last year, please request these from SQA's Customer Contact Centre on 0845 279 1000, or by e-mail: customer@sqa.org.uk. Please quote the publication codes shown in **bold** above when ordering these materials.

9. Standard Grade Drama question papers

The maximum marks for each paper and the duration of each question paper is shown below:

Foundation paper	maximum mark = 50	duration = 45 mins
General paper	maximum mark = 60	duration = 45 mins
Credit paper	maximum mark = 70	duration = 1 hour

At Standard Grade the broad principle for defining cut off scores for each grade is as follows:

- ◆ 70% or above to gain the upper grade available for that question paper
- ◆ 50-70% to gain the lower grade available for that question paper

Applying this principle, the cut off scores for each question paper are indicated below:

Foundation paper	Grade 5	35-50 marks
	Grade 6	25-35 marks
General paper	Grade 3	42-60 marks
	Grade 4	30-42 marks
Credit paper	Grade 1	49-70 marks
	Grade 2	35-49 marks

However, please note that this is the application of a broad principle and may alter slightly each year depending on the question paper, given that question papers can never be exactly the same each year.

Specimen question papers with marking instructions are available for Foundation, General and Credit levels. These were published in January 2005 on SQA's website (www.sqa.org.uk).

Specimen question papers are produced to exemplify the approach of an operational paper and to help centres and candidates prepare for the external examination. The Standard Grade Drama specimen question papers detail the duration, format, and possible sampled content of the question papers which will be set from now on and examined for the first time in the 2006 examination.

Please refer to the *Estimates, Absentees and External Assessment and Appeals: guidance on evidence requirements* (April 2004) document (which is available in all centres) for guidance on producing prelims and assessment appeals evidence. Please see page 18 in particular which states that prelim papers can be centre-produced or produced co-operatively by a group of centres. However, please note that in all cases **centres are responsible for the validity, reliability and security of the evidence which they submit to SQA, and so must exercise care in the way these question papers are selected and used.**

In November 2005 you will have entered your Standard Grade Drama candidates for two levels Foundation/General or General/Credit. As the teacher, you know your candidates best and you are therefore in the best position, through the evidence you gather, to decide the most appropriate levels at which to enter your candidates. Please note that you may change these entry levels at a later date (see your SQA Co-ordinator for further information).

In the 2006 examination and after, the three Standard Grade question papers will be timetabled consecutively.

10. Intermediate 1 and 2 Drama

Changes to the Drama Intermediate 1 and 2 question papers will start in the 2006 examination (see Drama subject update 2004, page 6, published 8 November 2004).

Please note that the Drama update letter of June 2005 (page 4) stated the changes being made to the Intermediate 2 Drama Arrangements document. This letter outlined the changes to pages 10 and 11 of the Intermediate 2 Arrangements document (last sentence of paragraph 1) as 'They will also be required to show knowledge and understanding of **an area of theatre production skills**'. However, this should have read 'They will also be required to show knowledge and understanding of **two or more theatre production skills**'. Both the Arrangements document and the copy of the June 2005 letter have been amended and both are available to download from SQA's website. We apologise for any confusion this may have caused.

You can access SQA's website (www.sqa.org.uk) to view and download the revised editions of the Arrangements documents for Intermediate 1 and 2 Drama, specimen question papers and marking instructions.

The following apply to both Intermediate 1 and 2 Drama for 2006 and after:

- ◆ Marks allocated to the question paper change from 30 to **50**
- ◆ Practical examination marks change to **25**, scaled by SQA to **50**
- ◆ Total marks allocation for the external Course award is **100**
- ◆ No change to the duration of each question paper at **1 hour and 30 minutes**

Please note the following:

- ◆ For Intermediate 1 and 2 Drama, it is recommended that in order for candidates' full potential attainment to be assessed, a maximum of 12 actors should appear in any one production.
- ◆ In Intermediate 2 Drama, the minimum performance time is 5 minutes.
- ◆ The practical examination candidate mark sheets have been amended to reflect the change in the marks allocation for Intermediate 1 and 2 Drama. Please see Appendix 1 of this letter for an example of the new candidate mark sheets.

11. Higher Drama

New Combined Higher Drama question paper

The new combined question paper was introduced in the 2005 examination as part of the aim of reducing overall volume and duplication of assessment for Higher Drama candidates. The response to this new question paper design has been positive and we would like to thank staff in centres for their constructive feedback. Please see the Principal Assessor's report on SQA's website (www.sqa.org.uk) for a comprehensive review of candidate response in the new question paper.

Study of a Text in its Theatrical Context

Please remember that **three** of the current Higher prescribed texts are being replaced in session **2006/2007** (See Subject Update letter of November 2004).

Current	Replaced in 2006/2007 by
<i>Merchant of Venice</i>	<i>Twelfth Night</i>
<i>Juno and the Paycock</i>	<i>The Importance of Being Earnest</i>
<i>Look Back in Anger</i>	<i>A Taste of Honey</i>

Learning Teaching Scotland (LTS) will be providing support material for these new prescribed texts and these will be available during term 3 of session 2005/2006.

Lovers remains in the prescribed text list. There are no further changes planned at this time.

Dramatic Commentary and Contemporary Scottish Theatre

Extract from subject update letter of November 2004:

'Please note that the script extracts for the dramatic commentary will, for the first time, include one CST text which may change from year to year. Each year, around November, you will be notified of the CST text which will feature in the new academic session. Candidates who have studied that play will either work on that or on their prescribed text for the dramatic commentary. However, please note that the CST Unit does not prepare candidates to work with their text from the perspective of a director. If you are considering this option for your candidates, some extra exam preparation will be necessary.'

The Contemporary Scottish Theatre text for the 2005 and 2006 examinations is *Men Should Weep* by Ena Lamont Stewart.

The Contemporary Scottish Theatre text for the 2007 and 2008 examinations is *The Prime of Miss Jean Brodie* by Muriel Spark.

Centres are reminded that candidates should use full length plays for Higher Contemporary Scottish Theatre.

Higher Drama NABs

The Contemporary Scottish Theatre NAB (D198 12) and the Study of Text in its Theatrical Context NAB (D197 12) were updated in November 2005. These NABs have been updated to take into account the change in mark allocation in the Higher question paper. SQA Co-ordinators will be notified of this NAB update in December 2005. However, the revised NABs are now available on the secure area of SQA's website to download (see your SQA Co-ordinator for this).

The Contemporary Scottish Theatre NAB (D198 12) has been amended as follows:

- ◆ For Outcome 2 extended responses can now be produced in 45 minutes (rather than 40 minutes)
- ◆ There were formerly five PCs for Outcome 2. There are now four, as d) and e) have been combined into d)
- ◆ The number of marks available for acting has been amended in line with the number of marks available for the external Acting component (change from 25 to 20 marks)

The Study of Text in its Theatrical Context NAB (D197 12) has been amended as follows:

- ◆ There were formerly five PCs for Outcome 3. There are now four, as d) and e) have been combined into d)
- ◆ The number of marks for the dramatic commentary has changed to be in line with the external question paper (change from 25 to 20 marks)
- ◆ The number of marks for the acting has been changed to be in line with the number of marks available for the external Acting component (change from 25 to 20 marks)

The Higher Drama Acting candidate mark sheets have been revised for the 2006 examination and these now contain detailed assessment range statements. Please see Appendix 1 of this letter for an example of the new candidate mark sheets. We hope that this will further support teachers when assessing candidates' prelim-type performance and submitting centre estimates.

12. Advanced Higher Drama

Please see Drama update letter of August 2005 which introduced a supplementary list of plays for study in Unit D201 13 *Drama: Special Study*. A copy of this letter and the supplementary list is available on SQA's Website.

Please note that the new supplementary list does not replace the prescribed list. New plays have been added to broaden scope for candidates and centres. Centres may continue to use texts from the original list with immediate effect and for examination in 2006.

The practical examination candidate mark sheets now contain supplementary range statements. Again, please see Appendix 1 of this letter for an example of these.

Appendix 1

National Qualifications 2006

Drama Intermediate 1

Visiting Examiner's Checklist



Acting

Centre Name _____ Centre No _____

Candidate Name _____

Examiners are reminded that they assess by looking at the pre-show checks, the performance and the viva.

Assessment	Comments	Marks
Communicating the agreed interpretation of the character.		/5
Sustaining character.		/4
Voice.		/6
Movement.		/6
Holistic impression.		/4

Total Mark

Signature of Visiting Examiner _____

Acting

Centre Name _____ Centre No _____

Candidate Name _____

Examiners are reminded that they assess by looking at the pre-show checks, the performance and the viva.

Assessment	Comments	Marks
Communicating the agreed interpretation of the character.		/5
Learning lines and cues effectively and sustaining character.		/4
Voice.		/6
Movement.		/6
Holistic impression.		/4

Total Mark

--

Signature of Visiting Examiner _____

National Qualifications 2006

Drama Intermediate 1

Visiting Examiner's Checklist

Lighting Technician



Centre Name _____ Centre No _____

Candidate Name _____

Examiners are reminded that they assess by looking at the pre-show checks, the performance and the viva.

Assessment	Comments	Marks
Lighting cue sheet(s) accurate in terms of lighting cues, duration and type of lighting change.		/7
Pre-show checks (eg lanterns working, gels in place, safety checks, etc).		/10
Operate lighting equipment on cue at levels specified in the lighting cue sheet(s).		/8

Total Mark

--

Signature of Visiting Examiner _____

Lighting

Centre Name _____ Centre No _____

Candidate Name _____

Examiners are reminded that they assess by looking at the pre-show checks, the performance and the viva.

Assessment	Comments	Marks
Make effective use of available lighting resources and produce a detailed lighting plot.		/5
Lighting cue sheet(s) accurate in terms of intensity of light, cues and duration and type of lighting changes.		/5
Pre-show checks, eg lanterns working, gels in place and safety checks etc.		/5
Operate lighting equipment on cue at levels specified in their lighting cue sheet(s).		/5
Effectiveness and creativity of chosen lighting effects.		/5

Total Mark

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Signature of Visiting Examiner _____

National Qualifications 2006

Higher Drama

Acting Mark Sheet

Total Mark

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Centre Number	Full Name of School or College

Candidate Number	Candidate Name	Date of Birth

Sections A and C must be completed by the centre and sent to SQA at least **10 days before** the visit.

Section A

First Acting Role

Play:		
Extract from	Page:	To Page:
Estimated Duration of Extract		Extract Enclosed Yes/No (delete as applicable)

Candidate's Role

Second Acting Role

Play:		
Extract from	Page:	To Page:
Estimated Duration of Extract		Extract Enclosed Yes/No (delete as applicable)

Candidate's Role

Section B (to be completed by the Examiner)

Role 1 - Assessment	Mark Range	Marks Awarded
Characterisation skills		
Excellent understanding conveyed through a thorough use of all textual clues; wholly convincing and credible interpretation of character.	5 marks	
Good understanding conveyed through a good use of textual clues; convincing interpretation of character.	4 marks	
Sound understanding conveyed through use of some textual clues; some convincing interpretation of character.	3 marks	
Limited understanding conveyed; textual clues not identified and used; characterisation lacks credibility.	2 marks	
Little understanding conveyed; characterisation not convincing.	0-1 mark	
<i>Additional comment if necessary.</i>		
Voice skills	Mark Range	Marks Awarded
Excellent use of voice; accent, pace, emotion, projection all excellent and sustained throughout.	5 marks	
Good use of voice; accent sustained, always audible, emotion conveyed well.	4 marks	
Sound use of voice; accent mainly sustained, mostly audible, emotion conveyed reasonably.	3 marks	
Use of accent not sustained well, pace lacked variety, at times garbled and inaudible.	2 marks	
Unconvincing; may be inaudible, garbled, monotone in delivery – not sustained.	0-1 mark	
<i>Additional comment if necessary.</i>		
Movement skills	Mark Range	Marks Awarded
Excellent use of movement; fluent/natural, varied use of facial expression, body language, gesture and posture.	5 marks	
Good use of movement; integrated use of facial expression, body language, gesture and posture.	4 marks	
Sound use of movement; mainly integrated use of facial expression, body language, gesture and posture.	3 marks	
Use of movement awkward at times; lacks variety.	2 marks	
Unconvincing; may be wholly awkward and demonstrate very poor stagecraft.	0-1 mark	
<i>Additional comment if necessary.</i>		
Impact on audience	Mark Range	Marks Awarded
An excellent portrayal, highly convincing and detailed interaction with other characters – creating a strong impact.	5 marks	
A good portrayal, convincing interaction with other characters – creating a good impact.	4 marks	
A sound portrayal, some convincing interaction with other characters creating some impact.	3 marks	
A limited portrayal, interaction with other characters is at times unconvincing – limited impact.	2 marks	
Unconvincing portrayal - little or no impact on audience.	0-1 mark	
<i>Additional comment if necessary.</i>		
Role 1 Total Mark		

Section B (to be completed by the Examiner)

Role 2 - Assessment	Mark Range	Marks Awarded
Characterisation skills		
Excellent understanding conveyed through a thorough use of all textual clues; wholly convincing and credible interpretation of character.	5 marks	
Good understanding conveyed through a good use of textual clues; convincing interpretation of character.	4 marks	
Sound understanding conveyed through use of some textual clues; some convincing interpretation of character.	3 marks	
Limited understanding conveyed; textual clues not identified and used; characterisation lacks credibility.	2 marks	
Little understanding conveyed; characterisation not convincing.	0-1 mark	
<i>Additional comment if necessary.</i>		
Voice skills	Mark Range	Marks Awarded
Excellent use of voice; accent, pace, emotion, projection all excellent and sustained throughout.	5 marks	
Good use of voice; accent sustained, always audible, emotion conveyed well.	4 marks	
Sound use of voice; accent mainly sustained, mostly audible, emotion conveyed reasonably.	3 marks	
Use of accent not sustained well, pace lacked variety, at times garbled and inaudible.	2 marks	
Unconvincing; may be inaudible, garbled, monotone in delivery – not sustained.	0-1 mark	
<i>Additional comment if necessary.</i>		
Movement skills	Mark Range	Marks Awarded
Excellent use of movement; fluent/natural, varied use of facial expression, body language, gesture and posture.	5 marks	
Good use of movement; integrated use of facial expression, body language, gesture and posture.	4 marks	
Sound use of movement; mainly integrated use of facial expression, body language, gesture and posture.	3 marks	
Use of movement awkward at times; lacks variety.	2 marks	
Unconvincing; may be wholly awkward and demonstrate very poor stagecraft.	0-1 mark	
<i>Additional comment if necessary.</i>		
Impact on audience	Mark Range	Marks Awarded
An excellent portrayal, highly convincing and detailed interaction with other characters – creating a strong impact.	5 marks	
A good portrayal, convincing interaction with other characters – creating a good impact.	4 marks	
A sound portrayal, some convincing interaction with other characters creating some impact.	3 marks	
A limited portrayal, interaction with other characters is at times unconvincing – limited impact.	2 marks	
Unconvincing portrayal - little or no impact on audience.	0-1 mark	
<i>Additional comment if necessary.</i>		
Role 2 Total Mark		
Role 1 Total Mark (from page 2) + Role 2 Total Mark (above) <i>Please transfer total mark to Page 1</i>		

Section C

First Acting Role

Additional helpful notes for the Examiner on the candidate's interpretation of character.

Second Acting Role

Additional helpful notes for the Examiner on the candidate's interpretation of character.

Signature of Visiting Examiner _____ Date _____

Advanced Higher Drama - Practical Examination

Candidate Mark Sheet - Acting

Centre Number Centre Name Total Mark

SCN Forenames Surname

Date of Birth

Each candidate must perform an acting role of 7-10 minutes from a prescribed text. An audience must be present.

Assessment	Comment	Mark
<p>Use of appropriate Voice for character - may include:</p> <ul style="list-style-type: none"> • Identification and use of Textual Clues • Originality • Credibility 		(6)
<p>Use of appropriate Movement for character - may include:</p> <ul style="list-style-type: none"> • Character Movement • Technical Ability • Stagecraft • Originality of movement • Integration of movement 		(6)
<p>Effective understanding and interpretation of text including textual and sub-textual analysis.</p>		(6)
<p>Effective portrayal of character through interaction with other characters and impact on audience.</p>		(12)

Signature of Visiting Examiner _____ Date _____

Advanced Higher Drama

Practical Examination - Acting

Range Statements

<p>Use of appropriate voice for character</p> <p>The voice characterisation is wholly credible and sustained, the use of voice conveys understanding of nuances in the text and sub-text, the voice is distinct and audible. 5-6 marks</p> <p>The voice characterisation is appropriate and mainly sustained, the use of voice conveys understanding of the textual clues, the voice is mainly distinct and audible. 3-4 marks</p> <p>The voice characterisation lacks credibility and may or may not be sustained, the use of voice conveys only some understanding of the textual clues, the voice may be indistinct and inaudible at times. 0-2 marks</p>
<p>Use of appropriate movement for character</p> <p>The movement characterisation is wholly credible, the movement is controlled and technically fluent, the movement is natural and integrated within the whole performance. 5-6 marks</p> <p>The movement characterisation is mainly credible, the movement is mainly controlled and technically competent, the movement is mainly integrated within the whole performance. 3-4 marks</p> <p>The movement characterisation lacks credibility, the movement may or may not always be controlled and is technically awkward at times, the movement is not integrated within the whole performance. 0-2 marks</p>
<p>Effective understanding and interpretation of text including textual and sub-textual analysis</p> <p>A strong and clear understanding is conveyed through a wholly convincing interpretation of the text and sub-text. 5-6 marks</p> <p>A sound understanding is conveyed through a mainly convincing interpretation of the text and sub-text. 3-4 marks</p> <p>A basic or surface understanding is conveyed through a mainly unconvincing interpretation of the text and little reference to sub-text. 0-2 marks</p>
<p>Effective portrayal of character through interaction with other characters and impact on audience</p> <p>A highly effective portrayal of character through highly convincing and detailed interaction with other characters – conveying the complexities of the relationships, and creating a strong impact on the audience. 10-12 marks</p> <p>An effective portrayal of character through convincing interaction with other characters – conveying most of the complexities of the relationships, and creating some impact on the audience. 7-9 marks</p> <p>A portrayal of character through interaction with other characters, which at times may not be convincing or clearly communicated – conveying a basic understanding of the relationships, and creating little impact on the audience. 4-6 marks</p> <p>An unconvincing portrayal of character with little interaction with other characters, and creating little or no impact on the audience. 0-3 marks</p>

National Qualifications 2006

Advanced Higher Drama

Practical Examination

Candidate Mark Sheet - Design



Centre Number

Centre Name

Total Mark

SCN

Forenames

Surname

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Date of Birth

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Assessment	Comment	Mark
Produce a scale set model showing appropriate stage setting.		(18)
Showing an understanding and interpretation of chosen text.		(4)
Communicating design concepts in at least two other areas of design in addition to set.		(8)

Signature of Visiting Examiner _____ Date _____

Advanced Higher Drama

Practical Examination - Design

Range Statements

Produce a scale set model showing appropriate stage setting	
The set design is highly imaginative, coherent and original. The set design deals with all of the practical demands of the text confidently. The concept is communicated through a model which is created with accuracy and clarity.	13-18 marks
The set design is mainly coherent and shows some originality. The set design deals with most of the practical demands of the text. The concept is communicated through a model which is created with accuracy and clarity.	7-12 marks
The set design lacks imagination or originality and lacks coherence. The set design deals with some of the practical demands of the text. The concept is communicated through a model which lacks accuracy or clarity.	0-6 marks
Showing an understanding and interpretation of chosen text	
Detailed understanding and justified interpretation of text.	3-4 marks
Fair understanding of text, interpretation may not always be justified.	2 marks
Basic understanding of text, interpretation limited.	0-1 mark
Communication design concepts in at least two other areas of design in addition to set	
The design concepts are imaginative and consistent with the overall interpretation of the text. The design concepts are communicated coherently through drawings, plans, photographs, cue-sheets, audio tapes etc.	7-8 marks
The design concepts are mostly consistent with the overall interpretation of the text. The design concepts are communicated through drawings, plans, photographs, cue-sheets, audio tapes etc. which are mainly clear.	4-6 marks
The design concepts lack consistency and coherence. The design concepts are not communicated convincingly. The supporting drawings, plans, photographs, cue-sheets, audio tapes etc. may be inaccurate.	0-3 marks

National Qualifications 2006

Advanced Higher Drama

Practical Examination

Candidate Mark Sheet - Direction



Centre Number	Centre Name	Total Mark
<input type="text"/>	<input type="text"/>	<input type="text"/>
SCN	Forenames	Surname
<input type="text"/>	<input type="text"/>	<input type="text"/>

Date of Birth

<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
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The candidate must direct actors provided by the teacher/lecturer in a short extract of around 3 pages in length. The extract will be selected by the examiner, with the candidate allowed 15 minutes to look over it before beginning.

Assessment	Comment	Mark
Positive interaction with actors.		(4)
Understanding and interpretation of text.		(4)
Communication of directorial concepts.		(4)
Effective use of acting space in terms of positioning, movement and visual communication of dramatic meaning.		(8)
Appropriateness of direction to text in terms of characterisation, style, tempo, rhythms, dynamics and delivery of lines.		(10)

Signature of Visiting Examiner _____ Date _____

Advanced Higher Drama

Practical Examination - Direction

Range Statements

Positive interaction with actors	
The interaction is consistently positive, confident and motivates the actors.	3-4 marks
The interaction is mainly positive.	2 marks
The interaction is not positive or productive.	0-1 mark
Understanding and interpretation of text	
Detailed understanding and justified interpretation of text.	3-4 marks
Fair understanding of the text, interpretation may not always be justified.	2 marks
Basic understanding of text, interpretation limited.	0-1 mark
Communication of directorial concepts	
Coherent and consistent communication of imaginative directorial concepts.	3-4 marks
Mainly coherent communication of directorial concepts, which may or may not be consistent.	2 marks
Communication of directorial concepts, which may be confused or inconsistent.	0-1 mark
Effective use of acting space in terms of positioning, movement and visual communication of dramatic meaning	
Highly effective and creative use of acting space, positioning, movement and visual communication of dramatic meaning – using terminology confidently.	7-8 marks
Mainly effective use of acting space, positioning, movement and visual communication of dramatic meaning – using terminology accurately in the main.	4-6 marks
Use of acting space, positioning, movement and visual communication of dramatic meaning is simple and may or may not be confused – using terminology inconsistently and sometimes inaccurately.	0-3 marks
Appropriateness of direction to text in terms of characterisation, style, tempo, rhythms, dynamics and delivery of lines	
Highly effective direction in terms of characterisation, style, tempo, rhythms, dynamics and delivery of lines – using terminology confidently.	8-10 marks
Mainly effective direction in terms of characterisation, style, tempo, rhythms, dynamics and delivery of lines – using terminology accurately in the main.	4-7 marks
Direction in terms of characterisation, style, tempo, rhythms, dynamics and delivery of lines is inconsistent and lacks effectiveness – using terminology inconsistently and sometimes inaccurately.	0-3 marks