



National
Qualifications

Course: Drama

Component: performance

General assessment information

This pack contains general assessment information for centres preparing candidates for the performance Component of Advanced Higher Drama Course assessment.

It must be read in conjunction with the specific assessment task(s) for this Component of Course assessment which may only be downloaded from SQA's designated secure website by authorised personnel.

Valid from session 2015/16 and until further notice

This edition: March 2015 (version 1.0)

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Introduction

This is the general assessment information for the Advanced Higher Drama performance.

This Component is worth 60 marks out of a total of 100 marks. This is 60% of the overall marks for the Course assessment. The Course will be graded A-D.

Marks for all Course Components are added up to give a total Course assessment mark which is then used as the basis for grading decisions.

This is one of two Components of Course assessment. The other Component is a project-dissertation worth 40 marks.

This performance has two Sections.

Section 1, titled 'performance' will have 50 marks.

Section 2, titled 'preparation for performance', in the form of a review sheet, will have 10 marks.

This document describes the general requirements for the assessment of the performance Component for this Course. It gives general information and instructions for assessors.

It must be read in conjunction with the assessment task for this Component of Course assessment.

Equality and inclusion

This Course assessment has been designed to ensure that there are no unnecessary barriers to assessment. Assessments have been designed to promote equal opportunities while maintaining the integrity of the qualification.

For guidance on assessment arrangements for disabled candidates and/or those with additional support needs, please follow the link to the Assessment Arrangements web page: www.sqa.org.uk/sqa/14977.html

Guidance on inclusive approaches to delivery and assessment in this Course is provided in the *Course/Unit Support Notes*.

What this assessment covers

This assessment contributes 60% of the total marks for the Course.

The assessment will assess the skills, knowledge and understanding specified for the performance in the *Course Assessment Specification*. These are:

- ◆ applying and demonstrating advanced knowledge, understanding and skills to explore, create and develop a range of concepts for a text-based performance as an actor or director or designer
- ◆ applying depth of knowledge and understanding of a text to their chosen production area in a performance

Assessment

Purpose

The purpose of this assessment is to generate evidence for the added value of this Course by means of a performance.

In this Course assessment, added value will focus on the following:

- ◆ challenge – requiring greater depth or extension of knowledge and/or skills
- ◆ application – requiring application of knowledge and/or skills in practical or theoretical contexts as appropriate

Assessment overview

The performance aspect of the Course has two Sections:

- ◆ performance
- ◆ preparation for performance

In the performance, marks will be allocated for:

- ◆ acting – performance of two contrasting roles, one of which will be interactive and one of which will be a monologue
- ◆ directing – conducting a 40-minute rehearsal with actors
- ◆ designing – design of a set, with a scale set model, plus two other production roles which complement this

In the preparation for performance, marks will be allocated for:

- ◆ research findings into chosen text
- ◆ description of the acting or directing or design role
- ◆ thoughts and ideas for proposed performance
- ◆ development of the thoughts and ideas into a final performance concept

Assessment conditions

Assessors must exercise their professional responsibility in ensuring that evidence submitted by a candidate is the candidate's own work.

The preparation for the assessment will be carried out over a period of time. Candidates should start at an appropriate point in the Course. This will normally be when they have completed most of the work on the Units in the Course.

The performance

Prior to the performance date candidates must take part in preparation activities (ie rehearsals). During rehearsals candidates will respond to text(s), agree the interpretation of their role and develop the skills associated with their role.

This assessment requires group activities during the rehearsal stages and the performance. Candidates have to rehearse and perform as actor or director or designer and communicate the agreed interpretation of their role.

The performance for the actors must take place in front of an appropriate 'live' audience. It is the responsibility of each centre to provide the appropriate audience, ie appropriate in age, numbers and textual content. The total time for both acting roles will be approximately 20 minutes, with the monologue lasting approximately three minutes.

The rehearsal for the director should last approximately 40 minutes and will be from a textual extract of approximately three pages.

The designer will be given the opportunity to present their work to the Visiting Assessor, and this should last approximately 20 minutes.

Preparation for performance

The preparation for performance will be generated in open-book conditions in advance of the performance date. It should provide a concise description of the candidate's research, role and interpretation of that role during the rehearsal process. The recommended word count is 700 words.

Reasonable assistance

Coursework in Advanced Higher may involve candidates undertaking a larger amount of autonomous work without close supervision than they have previously undertaken. Teachers may provide guidance and support as part of the normal teaching and learning process. However, teachers should not adopt a directive role or provide specific advice on how to re-phrase, improve responses or provide model answers.

Candidates must undertake the assessment, whatever the nature, independently. However, reasonable assistance may be provided prior to the formal assessment process taking place. The term 'reasonable assistance' is used to try to balance the need for support with the need to avoid giving too much assistance. If any candidates require more than what is deemed to be 'reasonable assistance', they may not be ready for assessment or it may be that they have been entered for the wrong level of qualification.

Controlled assessment: performance

In approaching the performance, candidates should be given the opportunity to select text(s) (actors will work from two texts, while directors and designers will work from one), which allow them full scope to explore, create and design a creative performance concept within their given role.

The actor's performances will be performed to the Visiting Assessor and an appropriate 'live' audience. The directors will rehearse a scene in front of the Visiting Assessor. The designers will present their work to the Visiting Assessor.

The performance will be marked by a Visiting Assessor.

All marking will be quality assured by SQA.

Evidence to be gathered

The following candidate evidence is required for this assessment:

- ◆ performance evidence in either an acting or directing or designing role
- ◆ preparation for performance review sheet

Actors – performance of two contrasting roles, one of which will be interactive (worth 30 marks) and one of which will be a monologue (worth 20 marks). The interactive performance must involve interaction with at least one other actor.

Directors – prepare a substantial extract from a text (eg an act) and conduct a rehearsal with actors from a textual extract of approximately three pages selected by the Visiting Assessor.

Designers – design and produce a scale set model for a chosen text and demonstrate their design concept for the play (this may be through the production of plans, drawings, designs, plot sheets, mood boards, etc) with coherent links to two additional production roles.

General Marking Instructions

In line with SQA's normal practice, the following general marking instructions are addressed to the marker. They will also be helpful for those preparing candidates for Course assessment.

Visiting Assessors appointed by SQA will carry out the assessment.

All marking will be quality assured by SQA.

General Marking Principles for the Advanced Higher Drama performance

This information is provided to help you understand the general principles you must apply when marking candidate responses to this performance. These principles must be read in conjunction with the Detailed Marking Instructions, which identify the key features required in candidate responses.

- a) Marks for each candidate response must always be assigned in line with these General Marking Principles and the Detailed Marking Instructions for this assessment.
- b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.

A maximum of 50 marks is allocated to the performance.

Actor – performance of two roles, one of which is interactive and the other of which is a monologue.

In the interactive acting role a total of 30 marks will be allocated according to how the candidate:

- ◆ communicates an effective interpretation of the text by demonstrating a clear understanding of character through the use of textual and sub-textual clues
- ◆ portrays a credible character that expresses appropriate emotions and conveys complex relationships through detailed interaction with other characters
- ◆ demonstrates an appropriate and effective use of voice
- ◆ demonstrates an appropriate and effective use of movement
- ◆ creates an impact on the audience

In the monologue a total of 20 marks will be allocated according to how the candidate:

- ◆ communicates and portrays an effective interpretation of a character through the use of textual and sub-textual clues
- ◆ demonstrates an appropriate and skilled use of voice
- ◆ demonstrates an appropriate and skilled use of movement
- ◆ creates an impact on the audience

Director – prepare a substantial extract from a text (eg an act) and conduct a rehearsal, lasting approximately 40 minutes, with actors, from a textual extract of approximately three pages selected by the Visiting Assessor. Ten marks will be allocated according to how the candidate:

- ◆ sets the extract in the context of the whole play and demonstrates an understanding and interpretation of the text
- ◆ demonstrates the communication of directorial concepts
- ◆ interacts, engages and responds throughout the process
- ◆ effectively directs movement: the acting space, positioning, characterisation and the visual communication of dramatic meaning
- ◆ effectively directs voice: characterisation, style, tempo, rhythms, dynamics and delivery of lines

Designer – design and produce a set with a scale set model for a chosen text and provide a coherent link to two other related production roles.

In a designing role the marks will be allocated according to how the candidate:

- ◆ produces creative, effective and coherent design concepts for a production of the play for a contemporary audience, demonstrating a thorough understanding and interpretation of the text in terms of the setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects. Six marks are allocated for this
- ◆ produces a scale set model for a specified performance space with appropriate reference to textual clues, demonstrating accuracy and clarity. It should demonstrate coherence with the overall concept and an awareness of practical considerations. Thirty marks are awarded for this, covering three areas: reference to textual clues; practical consideration; and accuracy (10 marks are allocated to each area)
- ◆ produces creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings in relation to two additional roles selected from either lighting or sound or props or media or make-up and hair. These should demonstrate coherence with the overall concept and an awareness of practical considerations. Fourteen marks are allocated to this, seven marks for each role

The preparation for performance will have a maximum of 10 marks allocated to it and will consider: the account of the research findings on the chosen text with insight into the social, historical and theatrical context; a description of the chosen acting or directing or design role and reflection of a range of thoughts and ideas on the interpretation of these for performance; a description of the process of developing these ideas for performance with a statement on final performance concepts.

Detailed Marking Instructions for the Advanced Higher Drama performance

Section 1: acting role 1 – interactive

Activity	Marks	Comment
Understanding and interpretation Communicates an effective interpretation of the text by demonstrating a clear understanding of character through the use of textual and sub-textual clues	5-6	Excellent: understanding is conveyed through use of all textual clues; wholly convincing and credible interpretation of the text and sub-text.
	3-4	Good: understanding is conveyed through a good use of textual clues; a convincing interpretation of text with some reference to sub-text.
	1-2	Limited: understanding is conveyed through an occasional use of textual clues; limited interpretation with little or no reference to sub-text.
	0	No understanding conveyed.
Portrayal Portrays a credible character that expresses appropriate emotions and conveys complex relationships through detailed interaction with other characters	5-6	Excellent: portrayal is highly effective with wholly appropriate emotional expression and detailed interaction conveying the complexities of the relationships.
	3-4	Good: portrayal is effective with appropriate emotional expression and convincing interaction conveying some of the complexities of the relationships.
	1-2	Limited: portrayal has limited effect with little or no emotional expression and interaction with other characters is at times unconvincing, conveying a basic understanding of relationships.
	0	No portrayal of character.
Voice Appropriate and effective use of voice	5-6	Excellent: use of voice which is wholly appropriate to the character, sustained throughout and is technically highly accomplished.
	3-4	Good: use of voice which is appropriate to the character, mainly sustained throughout and is technically accomplished.
	1-2	Limited: use of voice lacks credibility, not always sustained and is inaudible at times.
	0	No voice skills applied.

Movement Appropriate and effective use of movement	5-6	Excellent: use of movement which is wholly appropriate to the character, fully integrated into the whole performance and is technically fluent.
	3-4	Good: use of movement which is appropriate to the character, mainly integrated into the whole performance and is technically competent.
	1-2	Limited: use of movement which lacks credibility, may not always be controlled or integrated within the whole performance and is technically awkward at times.
	0	No movement skills applied.
Impact Impact on audience	5-6	Excellent: a highly successful and effective performance creating a strong impact on the audience.
	3-4	Good: a successful performance creating some impact on the audience.
	1-2	Limited: a basic performance creating inconsistent or little impact on the audience.
	0	No positive impact.

Section 1: acting role 2 – monologue

Activity	Marks	Comment
Characterisation Communicates and portrays a creative interpretation of a character through the use of textual and sub-textual clues	5	Excellent: portrayal is highly effective and creative with a wholly and credible interpretation of the text and sub-text.
	4	Good: portrayal is effective and creative with convincing interpretation of text and sub-text.
	3	Sound: portrayal is mainly effective and creative with some convincing interpretation of text and sub-text.
	2	Limited: portrayal has limited effect and lacks creativity, with occasional use of text and sub-textual clues.
	1	Unconvincing: portrayal with little use of textual clues.
	0	No portrayal of character.
Voice Appropriate and skilled use of voice	5	Excellent: use of voice, accent, pace, emotion, projection and originality, sustained throughout.
	4	Good: use of voice, accent, pace, emotion, projection and originality, sustained throughout.
	3	Sound: use of voice, accent, pace, emotion, projection reasonably sustained.
	2	Limited: use of voice weak, accent not sustained, pace lacked variety, inaudible at times.
	1	Unconvincing: use of voice is monotone in delivery, often inaudible and/or garbled.
	0	No voice skills applied.
Movement Appropriate and skilled use of movement	5	Excellent: use of movement is fluent, totally integrated, varied use of facial expression, body language, gesture, posture and space.
	4	Good: use of movement is integrated in use of facial expression, body language, gesture, posture and space.
	3	Sound: use of movement is mainly integrated, applying sound use of facial expression, body language, gesture, posture and space.
	2	Limited: use of movement is lacking variety and at times awkward.
	1	Unconvincing: awkward use of movement.
	0	No movement skills applied.

Impact Impact on audience	5	Excellent: a highly successful performance creating a strong impact on audience.
	4	Good: a successful performance creating an effective impact.
	3	Sound: a competent performance creating a sustained impact.
	2	Limited: a basic performance creating an inconsistent impact.
	1	Unconvincing: a weak performance creating little impact.
	0	No positive impact.

Section 1: directing role

Activity	Marks	Comment
Understanding Setting the extract in the context of the whole play and demonstrating an understanding and interpretation of the text	9-10	Excellent: understanding and interpretation of the text is insightful, highly detailed and justified throughout.
	7-8	Good: understanding and interpretation of the text is logical, detailed and appropriately justified.
	5-6	Sound: understanding and interpretation of the text is fair and adequately justified.
	3-4	Limited: understanding and interpretation of the text is basic and may not always be justified.
	1-2	Little understanding and interpretation of the text is conveyed with no clear justification.
	0	No understanding or interpretation of the text.
Communication Demonstrating the communication of directorial concepts	9-10	Excellent: coherent and comprehensive communication of highly imaginative directorial concepts.
	7-8	Good: clear and consistent communication of imaginative directorial concepts.
	5-6	Sound: mainly coherent communication of directorial concepts, which are reasonably consistent.
	3-4	Limited: simple communication of basic directorial concepts, which may not always be consistent.
	1-2	Little communication of directorial concepts, which may be confused or inconsistent.
	0	No evident communication of directorial concepts.
Interaction Interaction, engagement and responsiveness throughout the process	9-10	Excellent: interaction, engagement and responsiveness are insightful and consistently positive, motivating the actors throughout.
	7-8	Good: interaction, engagement and responsiveness are confident, positive and motivate the actors.
	5-6	Sound: interaction, engagement and responsiveness are mainly positive, constructive and encouraging.
	3-4	Limited interaction, engagement and responsiveness, which is occasionally positive and productive.
	1-2	Little interaction, engagement and responsiveness throughout the process, which is not positive or productive.

	0	No interaction, engagement or responsiveness throughout the process.
Movement Effective use of the acting space in terms of positioning, characterisation, and the visual communication of dramatic meaning	9-10	Excellent: highly effective and creative use of the acting space, positioning characterisation, and the visual communication of dramatic meaning. Terminology is used confidently throughout.
	7-8	Good: clear and effective use of the acting space, positioning, characterisation and the visual communication of dramatic meaning. Terminology is used appropriately.
	5-6	Sound: mainly effective use of the acting space, positioning, characterisation and the visual communication of dramatic meaning. Terminology is used with reasonable accuracy.
	3-4	Limited use of the acting space, positioning and characterisation. Limited communication of dramatic meaning. Terminology is used occasionally.
	1-2	Little use of the acting space, positioning and characterisation. Simplistic communication of dramatic meaning which may be confused. Terminology is used inconsistently and sometimes inaccurately.
	0	No consideration given to the acting space, positioning, characterisation or the visual communication of dramatic meaning. No evident use of appropriate terminology.
Voice Effective direction of the textual extract in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines	9-10	Excellent: highly effective and creative direction in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines. Terminology is used confidently throughout.
	7-8	Good: clear and effective direction in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines. Terminology is used appropriately.
	5-6	Sound: mainly effective direction in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines. Terminology is used with reasonable accuracy.
	3-4	Limited direction in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines. Terminology is used occasionally.
	1-2	Little direction in terms of characterisation, style, tempo, rhythms, dynamics and the

		delivery of lines. Terminology is used inconsistently and sometimes inaccurately.
	0	No evident direction in terms of characterisation, style, tempo, rhythms, dynamics or the delivery of lines. No evident use of appropriate terminology.

Section 1: design role

Activity	Marks	Comment
Design concept In response to the chosen text produce creative and effective design concepts in relation to requirements for a production of the play for a contemporary audience	6	Excellent: innovative design concepts that are totally coherent, demonstrating a thorough understanding and interpretation of the text and which fully consider: setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
	5	Very good: imaginative design concepts that are coherent, show a good understanding and interpretation of the text and consider: setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
	4	Good: effective design concepts that are mostly coherent, show an understanding and interpretation of the text and consider most of the following: setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
	3	Sound: design concepts that are coherent to an extent, show some understanding and interpretation of the text and consider some of the following: setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
	2	Limited: design concepts that lack coherence, show a limited understanding and interpretation of the text and give limited consideration to: setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
	1	Weak: unconvincing design concepts that lack coherence, show little understanding and interpretation of the text and fail to consider most of the following: setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
	0	No evidence of design concepts and no consideration of the following: setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.

<p>Scale set model Produce a scale set model for a specified performance space with appropriate reference to textual clues, demonstrating a strong visual impact</p>	9-10	Excellent: visually impressive set design, showing a strong awareness of all aspects of the mise-en-scene, totally coherent with the overall concept and clearly explained with reference to textual clues showing a thorough understanding of the text.
	7-8	Good: visually interesting set design, showing an awareness of most aspects of the mise-en-scene, mainly coherent with the overall concept and explained with reference to textual clues showing a good understanding of the text.
	5-6	Sound: visually basic set design, showing an awareness of some aspects of the mise-en-scene, at times lacking coherence with the overall concept and explained with some reference to textual clues showing an understanding of the text.
	3-4	Limited: visually unimaginative set design, showing little awareness of the mise-en-scene, lacking coherence with the overall concept and explained with little reference to textual clues showing a limited understanding of the text.
	1-2	Weak: visually weak set design, showing no awareness of the mise-en-scene, lacking any coherence with the overall concept and explained with no reference to textual clues showing a poor understanding of the text.
	0	No evidence.
<p>Scale set model Produce a scale set model which takes into account practical considerations of the performance space for which it is designed, for example: sightlines, entrances/exits, use of materials, scene changes, weight/height restrictions, moving parts of set, technical requirements, viability of set and space for actors and action</p>	9-10	Excellent: model fully takes into account all practical considerations for the production. The design features have been fully considered and problems have all been anticipated and solved.
	7-8	Good: model takes into account most practical considerations for the production. The design features have been considered and problems have mostly been anticipated and solved.
	5-6	Sound: model takes into account some practical considerations for the production. Some design features have not been well considered and some problems have not been anticipated.
	3-4	Limited: model takes into account some practical considerations for the production. Most design features have not been well considered and most problems have not been anticipated.

	1-2	Weak: model does not take into account many practical considerations for the production. Most design features have not been considered and no problems have been anticipated at all.
	0	No evidence.
Scale set model Produce a scale set model which is accurately made and clear in its design	9-10	Excellent: features of the model are extremely accurate in measurements and use of scale. Demonstration of a very high level of technical ability and excellent model-making skills evidenced through highly effective use of materials.
	7-8	Good: features of the model are mostly accurate in measurements and use of scale. Demonstration of a good level of technical ability and good model-making skills evidenced through effective use of materials.
	5-6	Sound: features of the model have some inaccuracies in measurements and use of scale. Demonstration of a fairly good level of technical ability and some good model-making skills evidenced through use of materials.
	3-4	Limited: features of the model have a lot of inaccuracies in measurements and use of scale. Demonstration of a basic level of technical ability and showing some model-making skills through use of materials.
	1-2	Weak: features of the model are largely inaccurate in measurements and use of scale. Demonstration of little technical ability and showing few model-making skills through poor use of materials.
	0	No evidence.

<p>Additional role 1 Respond to text to produce creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings in relation to the additional role selected from: lighting; sound; media; props; costume; make-up and hair. These designs should demonstrate coherence with the overall concepts and an awareness of practical considerations.</p>	7	Excellent: highly effective demonstration and reflective of designs/cue sheets/plans/drawings. Full and detailed designs/cue sheets/plans/drawings; highly effective and creative; accurately reflecting quantity, period, size and style as appropriate; demonstrating total coherence with overall concept and a thorough awareness of practical considerations.
	5-6	Good: detailed and imaginative designs/cue sheets/plans/drawings; accurately reflecting quantity, period, size and style as appropriate; demonstrating coherence with overall concept and a good awareness of practical considerations.
	3-4	Sound: designs/cue sheets/plans/drawings are produced with reasonable accuracy towards quantity, period, size and style as appropriate; demonstrating some coherence with overall concept and some awareness of practical considerations.
	1-2	Weak: designs/cue sheets/plans/drawings are unconvincing in terms of accuracy towards quantity, period, size and style as appropriate; demonstrating little coherence with overall concept and little awareness of practical considerations.
	0	No documentation and no evidence.
<p>Additional role 2 Respond to text to produce creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings in relation to the second additional role selected from: lighting; sound; media; props; costume; make-up and hair. These designs should demonstrate coherence with the overall concepts and an awareness of practical considerations.</p>	7	Excellent: highly effective demonstration and reflective of designs/cue sheets/plans/drawings. Full and detailed designs/cue sheets/plans/drawings; highly effective and creative; accurately reflecting quantity, period, size and style as appropriate; demonstrating total coherence with overall concept and a thorough awareness of practical considerations.
	5-6	Good: detailed and imaginative designs/cue sheets/plans/drawings; accurately reflecting quantity, period, size and style as appropriate; demonstrating coherence with overall concept and a good awareness of practical considerations.
	3-4	Sound: designs/cue sheets/plans/drawings are produced with reasonable accuracy towards quantity, period, size and style as appropriate; demonstrating some coherence

		with overall concept and some awareness of practical considerations.
	1-2	Weak: designs/cue sheets/plans/drawings are unconvincing in terms of accuracy towards quantity, period, size and style as appropriate; demonstrating little coherence with overall concept and little awareness of practical considerations.
	0	No documentation and no evidence.

Section 2: preparation for performance

Activity	Marks	Comment
Preparation for performance review which covers: <ul style="list-style-type: none"> ◆ research findings into chosen text(s) ◆ description of the acting or directing or design role ◆ thoughts and ideas for proposed performance ◆ the development of the thoughts and ideas into a final performance concept 	9-10	A succinct and relevant account of the research findings on the chosen text(s) with clear insight into the social, historical and theatrical context. It will include a clear description of their chosen acting or directing or design role and reflect a range of relevant thoughts and ideas on the interpretation of these for production. The review will also give a concise summary of key aspects of the process of developing these ideas for performance, giving a clearly justified statement on final performance concepts.
	7-8	A mainly succinct and relevant account of the research findings on the chosen text(s) with knowledge and understanding of the social, historical and theatrical context. It will include a description of their chosen acting or directing or design role and reflect thoughts and ideas on the interpretation of these for the production. The review will also give a concise summary of aspects of the process of developing these ideas for performance and give a clearly justified statement on final performance concepts.
	5-6	A mainly relevant account of the research findings on the chosen text(s) with adequate knowledge of the social, historical and theatrical context. It will include a description of their chosen acting or directing or design role and reflect some thoughts and ideas on the interpretation of these for the production. The review will give an account of some aspects of the process of developing these ideas for performance and give a statement on final performance concepts, which is mainly justified.
	3-4	A limited account of the research findings on the chosen text(s) with basic knowledge and understanding of the social, historical and theatrical context. It will give a simple description of their chosen acting or directing or design role reflecting narrow thoughts and ideas on their interpretation of these for the production. The review will give a basic account of the process of developing these ideas for performance and give final performance concepts which lack justification.

1-2	A weak account of the research findings on the chosen text(s) with little reference to the social and historical context. It will illustrate a very limited description of their chosen acting or directing or design role, showing little or no reflection of thoughts and ideas on their interpretation of these for the production. The review will show little or no description of the process of developing these ideas for performance.
0	No evidence produced.

Administrative information

Published: March 2015 (version 1.0)

History of changes

Version	Description of change	Authorised by	Date

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