



# Higher Drama Performance Assessment task

This document provides information for teachers and lecturers about the coursework component of this course in terms of the skills, knowledge and understanding that are assessed. It must be read in conjunction with the course specification.

**Valid from session 2018-19 and until further notice.**

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# Introduction

This document contains recording documentation and instructions for candidates for the Higher Drama performance. You must read it in conjunction with the course specification.

This performance is worth 60 marks. This is 60% of the overall marks for the course assessment.

This is one of two course assessment components. The other component is a question paper.

This performance has two sections.

**Section 1** 'preparation for performance' has 10 marks.

**Section 2** 'performance' has 50 marks.

# Recording documentation

The following recording documents are used by SQA visiting assessors to record the marks awarded to candidates.

Each performance role has a specific candidate mark sheet.

In the case of assessment by observation or oral questioning, evidence should include the assessor's comments which show clearly the basis on which assessment judgements have been made.

# Higher Drama: performance

## Candidate mark sheet – section 1: preparation for performance – actor, director or designer

<b>Candidate name:</b>		<b>Class/group:</b>	
<b>Candidate number:</b>		<b>Centre:</b>	

Activity	Marks available	Mark	Comment
Preparation for performance review which covers: <ul style="list-style-type: none"> <li>◆ research into the chosen text(s)</li> <li>◆ process (development and progression) of an acting, directing or design concept*</li> </ul> * delete as appropriate	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		

<b>Signature of visiting assessor:</b>			
<b>Date:</b>		<b>Total mark:</b>	

# Higher Drama: performance

## Candidate mark sheet – section 2: actor – interactive role one

<b>Candidate name:</b>		<b>Class/group:</b>	
<b>Candidate number:</b>		<b>Centre:</b>	
<b>Activity</b>	<b>Marks available</b>	<b>Mark</b>	<b>Comment</b>
<b>Understanding</b> Communicates acting concepts by demonstrating an understanding of character through the use of textual clues	5		
	4		
	3		
	2		
	1		
	0		
<b>Portrayal</b> Sustains character and conveys relationships through credible interaction with other characters	5		
	4		
	3		
	2		
	1		
	0		
<b>Voice</b> Appropriate and effective use of voice	5		
	4		
	3		
	2		
	1		
	0		
<b>Movement</b> Appropriate and effective use of movement	5		
	4		
	3		
	2		
	1		
	0		
<b>Impact</b> Creates an impact on audience	5		
	4		
	3		
	2		
	1		
	0		

<b>Signature of visiting assessor:</b>			
<b>Date:</b>		<b>Total mark:</b>	

# Higher Drama: performance

## Candidate mark sheet – section 2: actor – interactive role two

<b>Candidate name:</b>			<b>Class/group:</b>	
<b>Candidate number:</b>			<b>Centre:</b>	
<b>Activity</b>	<b>Marks available</b>	<b>Mark</b>	<b>Comment</b>	
<b>Understanding</b> Communicates acting concepts by demonstrating an understanding of character through the use of textual clues	5			
	4			
	3			
	2			
	1			
	0			
<b>Portrayal</b> Sustains character and conveys relationships through credible interaction with other characters	5			
	4			
	3			
	2			
	1			
	0			
<b>Voice</b> Appropriate and effective use of voice	5			
	4			
	3			
	2			
	1			
	0			
<b>Movement</b> Appropriate and effective use of movement	5			
	4			
	3			
	2			
	1			
	0			
<b>Impact</b> Creates an impact on audience	5			
	4			
	3			
	2			
	1			
	0			

<b>Signature of visiting assessor:</b>			
<b>Date:</b>		<b>Total mark:</b>	

# Higher Drama: performance

## Candidate mark sheet – section 2: director

<b>Candidate name:</b>		<b>Class/group:</b>	
<b>Candidate number:</b>		<b>Centre:</b>	
<b>Activity</b>	<b>Marks available</b>	<b>Mark</b>	<b>Comment</b>
<b>Understanding</b> Setting the extract in the context of the whole play and communicating directorial concepts including establishing characterisation	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		
<b>Movement</b> Directing the use of movement and considering stage proxemics within the blocking process to communicate aspects of the plot, themes and issues contained in the extract and the development of characterisation and relationships	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		
<b>Voice</b> Directing the use of voice, including delivery of lines to communicate aspects of the plot, themes and issues contained in the extract and the development of characterisation and relationships	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		
<b>Interaction</b> Interaction, engagement and responsiveness throughout the process	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		
<b>Impact</b> Directorial impact when showing the final run-through of the extract	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		

<b>Signature of visiting assessor:</b>			
<b>Date:</b>		<b>Total mark:</b>	



# Higher Drama: performance

## Candidate mark sheet – section 2: designer

<b>Candidate name:</b>		<b>Class/group:</b>	
<b>Candidate number:</b>		<b>Centre:</b>	
<b>Activity</b>	<b>Marks available</b>	<b>Mark</b>	<b>Comment</b>
<b>Ideas development</b> Development of ideas from initial thoughts, research and designs to final design concept	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		
<b>Design concept</b> In response to the chosen text produce creative and effective design concepts in relation to requirements of the drama and needs of actors	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		
<b>Ground plans</b> Produce working and final designs and ground plans for the specified performance space including elevations with reference to textual clues	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		
<b>Additional production role</b> Responds to text to produce creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings in relation to additional production role selected	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		
<b>Additional production role</b> Demonstrates relevant practical skills in relation to one additional production role	9-10		
	7-8		
	5-6		
	3-4		
	1-2		
	0		

<b>Signature of visiting assessor:</b>			
<b>Date:</b>		<b>Total mark:</b>	

# Marking instructions

The marking instructions for the Higher Drama performance are in the course specification.

# Instructions for candidates

This assessment applies to the performance for Higher Drama.

This performance is worth 60 marks. This is 60% of the overall marks for the course assessment.

It assesses the following skills, knowledge and understanding:

- ◆ responding to text (published plays)
- ◆ developing a character or creatively using directing concepts or design concepts
- ◆ using a range of acting or directing or design skills
- ◆ communicating to an audience

This performance has two sections.

**Section 1** 'preparation for performance' has 10 marks.

**Section 2** 'performance' has 50 marks.

Your teacher or lecturer will let you know if there are any specific conditions for doing this assessment.

In this assessment, you have to prepare for and perform either two interactive **acting roles**; or **direct** an extract of text; or **design** a set and choose one other relevant production area for a chosen text.

In consultation with your teacher or lecturer, select **one** of the following roles:

- ◆ actor
- ◆ director
- ◆ designer

## Section 1 – preparation for performance

Produce a summary of how you prepared for your performance (10 marks).

You must:

- ◆ provide an account of your research into your chosen text
- ◆ explain your process (development and progression) of an acting or directing or design concept

You must complete this in advance of the final performance.

## Section 2 – performance

Present your chosen role.

### Actors

You will perform two interactive acting roles from two different plays to a live, age-appropriate audience.

In **each acting role**, you will be awarded marks according to how effectively you:

- ◆ communicate acting concepts by demonstrating an understanding of character through the use of textual clues
- ◆ sustain character and convey relationships through credible interaction with other characters
- ◆ use voice appropriately and effectively
- ◆ use movement appropriately and effectively
- ◆ create an impact on an audience

You will be awarded a maximum of 10 marks in each of the above areas (5 marks for each acting role).

### Directors

You will have prepared an extract of approximately eight pages from a play. On the day of the assessment, an extract of approximately two pages will be selected by the assessor for you to direct. You will be given a minimum of 30 minutes to prepare.

In a **directing role**, you will be awarded marks according to how effectively you:

- ◆ set the extract in the context of the whole play and communicate your directorial concepts, including how you establish characterisation
- ◆ direct the use of movement and consider stage proxemics within the blocking process to communicate aspects of plot, themes and issues, and the development of characterisation and relationships
- ◆ direct the use of voice, including delivery of lines to communicate aspects of plot, themes and issues, and the development of characterisation and relationships
- ◆ interact, engage and respond throughout the process
- ◆ create directorial impact when showing the final run-through of the extract

You will be awarded a maximum of 10 marks in each of the above areas.

## Designers

In a **designer role**, you will be awarded marks according to how effectively you:

- ◆ develop your ideas from initial thoughts, research and designs to final design concept
- ◆ respond to the text and produce creative and effective design concepts in relation to requirements of the drama and needs of actors
- ◆ produce working and final designs and ground plans for the specified performance space including elevations with reference to textual clues
- ◆ respond to text to produce creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings in relation to the additional production role selected from: lighting, sound, props, costume, or make-up and hair
- ◆ demonstrate practical skills in relation to the additional production role selected

For your additional production role:

- ◆ **lighting** – you must plan the lighting for the whole play, and design and use a minimum of five lighting states and seven lighting cues. You should describe and demonstrate what you consider to be the key moments or scenes, and the lighting states and cues. These could be the opening or ending of acts, or key moments within a scene. To demonstrate your concepts, you must have cue sheets for the whole play. You can use LED lighting.
- ◆ **sound** – you must plan the sound for the whole play, and design and use a minimum of six different sound effects and eight sound cues. You should describe and demonstrate what you consider to be the key or important moments or scenes and the sound effects and sound cues. These could be the opening or ending of acts or key moments within a scene. To demonstrate your concepts, you must have cue sheets for the whole play. You can use any format of music or effects.
- ◆ **props** – you must design props for the whole play and select key props to describe. The number of props you design depends on how many props are required within your chosen play. Describe and demonstrate what you consider to be the key or important moments or scenes and the use of props. These could be the opening or ending of acts or key moments within a scene. You must create one fully functional prop that is fit for

purpose and can be used on stage. To demonstrate your concepts, produce a props list for the whole play. You can use personal and/or set props.

- ◆ **costume** – you must design costume for the whole play and create designs for all major characters, which must include any changes to situations or status. You can use generic designs for minor characters. The number of costumes you design depends on the number of characters within your chosen play. You must make one costume that meets the demands of the text in terms of practicalities. The costume can be sewn or held together with fabric glue. On the day of the assessment, the costume must be modelled on a mannequin or actor.
- ◆ **make-up and hair** – you must design the make-up and hair for the whole play and create designs for all major characters, which must include any changes to situations or status. You can use generic designs for minor characters. The number of designs depends on the number of characters within your chosen play.

In preparation for your presentation, apply one full make-up and hair application to a model on the day of the assessment. After you have done this, you will present this full make-up and hair application to the visiting assessor and explain the techniques you used, describe the products used and the effect you wished to achieve.

You should use theatrical make-up and you must have carried out a patch test at least 24 hours before application to determine if the model is allergic to the products. For hygiene purposes, you must apply lipstick and mascara with disposable applicators, or you can use the model's own. You can supplement theatrical make-up with cosmetic make-up when you want to achieve a particular effect, as long as you have taken into account the performance space and lighting conditions you are designing for.

You will be awarded a maximum of 30 marks for set design. For your chosen additional selected production role, you will be awarded a maximum of 20 marks.

# Higher Drama: performance

## Preparation for performance – candidate review sheet

Candidate name:	
Candidate number:	
Class/group:	
Centre:	
Performance role:	

Write about your preparation for the performance from the perspective of an actor, or director, or designer. You should include:

- ◆ research into your chosen text(s)
- ◆ process (development and progression) of an acting or directing or design concept

**(10 marks)**

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<b>Signature of visiting assessor:</b>			
<b>Date:</b>		<b>Total mark:</b>	



# Administrative information

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## History of changes

Version	Description of change	Date

Note: you are advised to check SQA's website to ensure you are using the most up-to-date version of this document.

## Security and confidentiality

This document can be used by SQA approved centres for the assessment of National Courses and not for any other purpose.

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