



## Higher Drama

<b>Course code:</b>	C821 76
<b>Course assessment code:</b>	X821 76
<b>SCQF:</b>	level 6 (24 SCQF credit points)
<b>Valid from:</b>	session 2018–19

This document provides detailed information about the course and course assessment to ensure consistent and transparent assessment year on year. It describes the structure of the course and the course assessment in terms of the skills, knowledge and understanding that are assessed.

This document is for teachers and lecturers and contains all the mandatory information you need to deliver the course.

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# Course overview

The course consists of 24 SCQF credit points which includes time for preparation for course assessment. The notional length of time for candidates to complete the course is 160 hours.

The course assessment has two components.

Component	Marks	Scaled mark	Duration
Component 1: question paper	50	40	2 hours and 30 minutes
Component 2: performance	60	60	see 'Course assessment' section

Recommended entry	Progression
<p>Entry to this course is at the discretion of the centre.</p> <p>Candidates should have achieved the National 5 Drama course or equivalent qualifications and/or experience prior to starting this course.</p>	<ul style="list-style-type: none"><li>◆ Advanced Higher Drama</li><li>◆ HNC Acting and Performance</li><li>◆ HNC Technical Theatre</li><li>◆ HNC Musical Theatre</li><li>◆ other qualifications in drama or related areas</li><li>◆ further study, employment and/or training</li></ul>

## Conditions of award

The grade awarded is based on the total marks achieved across all course assessment components.

## Course rationale

National Courses reflect Curriculum for Excellence values, purposes and principles. They offer flexibility, provide time for learning, focus on skills and applying learning, and provide scope for personalisation and choice.

Every course provides opportunities for candidates to develop breadth, challenge and application. The focus and balance of assessment is tailored to each subject area.

This course encourages candidates to exercise their imagination and creativity. They develop important skills, attitudes and attributes, including creativity and adaptability, learning independently and as part of a group, critical-thinking, enthusiasm and confidence.

Candidates develop practical skills creating and presenting drama. The course provides scope for personalisation and choice by encouraging candidates to be creative and express themselves in different ways. Learning through drama helps candidates appreciate historical, social and cultural values, identities and ideas.

## Purpose and aims

The course enables candidates to develop and use a range of complex drama skills and production skills.

Candidates develop practical skills in creating and presenting drama, and knowledge and understanding of historical, social and cultural influences on drama. They analyse and evaluate how the use of self-expression, language and movement can develop their ideas for drama. They also develop critical-thinking skills as they investigate, develop and apply a range of complex drama skills and production skills.

The course enables candidates to:

- ◆ generate and communicate thoughts and ideas when creating drama
- ◆ develop a knowledge and understanding of the historical, social and cultural influences on drama
- ◆ develop complex skills in presenting and analysing drama
- ◆ develop knowledge and understanding of complex production skills when presenting drama
- ◆ explore drama form, structure, genre and style

## **Who is this course for?**

The course is suitable for candidates with an aptitude for drama or for those wishing to progress to further levels of study. It allows candidates to further extend their drama skills developed through the National 5 Drama course.

The course is largely learner-centred with practical and experiential learning opportunities. The learning experiences in the course are flexible and adaptable, with opportunities for personalisation and choice. This makes it accessible as it can be contextualised to suit a diverse range of candidates' needs and aspirations.

# Course content

The course has an integrated approach to learning, giving candidates the opportunity to develop practical and evaluative skills, as well as knowledge and understanding of drama and its influences.

Candidates explore and develop a range of complex drama skills and approaches to communicating thoughts and ideas to an audience. They explore acting skills by developing and portraying a range of characters.

They learn how to respond to stimuli, including text, and develop knowledge, understanding and practical experience of form, structure, genre and style when creating and presenting drama.

Candidates generate ideas for presenting text using production areas. They explore and develop practical skills in a range of complex production areas. They apply these skills to enhance the presentation of text.

Candidates develop knowledge and understanding of historical, social, cultural and theatrical influences on drama. They learn how to evaluate their own progress and the progress of others.

Candidates also consider the influence that cultural values, identities and ideas have on drama.

## Skills, knowledge and understanding

### Skills, knowledge and understanding for the course

The following provides a broad overview of the subject skills, knowledge and understanding developed in the course:

- ◆ responding to stimuli, including text, when creating drama
- ◆ working with others to share and use drama ideas
- ◆ developing knowledge and understanding of historical, social, cultural and theatrical influences when creating drama
- ◆ exploring drama form, structure, genre and style
- ◆ gaining knowledge and understanding of complex production skills
- ◆ applying complex drama and production skills when presenting
- ◆ applying evaluative skills within the creative process

## **Skills, knowledge and understanding for the course assessment**

The following provides details of skills, knowledge and understanding sampled in the course assessment:

### **Question paper**

The question paper assesses the application of skills, knowledge and understanding from across the course.

Candidates demonstrate their ability to interpret questions and respond in an informed way through the following skills, knowledge and understanding:

- ◆ acting concepts
- ◆ design concepts
- ◆ directing concepts
- ◆ performance concepts
- ◆ use of performance space
- ◆ a range of staging, settings and styles of production
- ◆ applying concepts when responding to stimuli, including text and performance
- ◆ historical, social, cultural and theatrical context
- ◆ target audience
- ◆ impact and audience appreciation
- ◆ form, structure, genre and style
- ◆ plot development
- ◆ key moments or scenes
- ◆ a range of production roles
- ◆ characterisation techniques
- ◆ character status, motivation, personality, attitude and relationships
- ◆ themes and issues
- ◆ message/purpose
- ◆ mood and atmosphere
- ◆ creation of tension
- ◆ dramatic features
- ◆ rehearsal techniques
- ◆ problem-solving and critical-thinking skills
- ◆ analysis and evaluation of self and others

## **Performance**

### **Section 1: preparation for performance**

All candidates are assessed on their preparation for performance which includes:

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

All candidates must demonstrate skills by exploring a text (or texts for actors) from the perspective of one of the following production roles:

- ◆ actor
- ◆ director
- ◆ designer

### **Section 2: performance**

Candidates prepare a concept for their chosen text(s) from full-length published plays.

#### **Actor**

Candidates perform to an audience. They perform two interactive acting roles, each from a different play.

#### **Director**

Candidates must prepare approximately eight pages from their chosen text. On the day of the performance, the visiting assessor selects approximately two pages for the candidate to direct in a rehearsal lasting 30 minutes. It is not advisable for candidates to direct actors who are performing the same scene for their own assessment.

#### **Designer**

Candidates demonstrate their overall set design concept for their chosen play and apply skills for an additional production role (from one of the following: lighting, sound, props, costume, make-up and hair).

Skills, knowledge and understanding included in the course are appropriate to the SCQF level of the course. The SCQF level descriptors give further information on characteristics and expected performance at each SCQF level, and can be found on the SCQF website.



# Skills for learning, skills for life and skills for work

This course helps candidates to develop broad, generic skills. These skills are based on [SQA's Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#) and draw from the following main skills areas:

## **1 Literacy**

1.3 Listening and talking

## **3 Health and wellbeing**

3.1 Personal learning

## **4 Employability, enterprise and citizenship**

4.3 Working with others

## **5 Thinking skills**

5.3 Applying

5.4 Analysing and evaluating

5.5 Creating

Teachers and lecturers must build these skills into the course at an appropriate level, where there are suitable opportunities.

# Course assessment

Course assessment is based on the information provided in this document.

The course assessment meets the key purposes and aims of the course by addressing:

- ◆ breadth — drawing on knowledge and skills from across the course
- ◆ 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

This enables candidates to:

- ◆ apply and demonstrate knowledge, understanding and skills to explore, create and develop a creative concept for a text-based performance as an actor or director or designer
- ◆ apply knowledge and understanding of a text (texts for actors) to their chosen role in a performance
- ◆ apply skills in problem-solving to work collaboratively with others to create and present a text-based drama performance
- ◆ demonstrate knowledge and understanding of a text as an actor or director or designer in terms of content, the historical, social, cultural and theatrical context, audience, and performance
- ◆ analyse a theatrical performance of others

## Course assessment structure: question paper

### Question paper

**50 marks**

Candidates apply a sample of all the skills, knowledge and understanding listed for the question paper in the 'Skills, knowledge and understanding for the course assessment' section of this document.

The question paper has three sections:

- ◆ section 1: theatre production: text in context (extended-response questions)
- ◆ section 2: theatre production: application (structured questions)
- ◆ section 3: performance analysis (extended-response questions)

For sections 1 and 2, candidates must answer on their selected text. For section 3, candidates must answer on a performance they have seen using a different text from that used in sections 1 and 2.

The question paper has 50 marks out of a total of 110 marks. This is scaled by SQA to represent 40% of the overall marks for the course assessment.

### **Section 1 — theatre production: text in context**

**20 marks**

Candidates answer from the perspective of an actor or director or designer in preparation for an intended production. Candidates analyse the selected text in the context of theatre production. They demonstrate knowledge of the selected text they have studied in terms of content and context, and show an understanding of how the text could be communicated to an audience through performance. Candidates gain credit for their ability to make use of appropriate quotations and/or textual references.

### **Section 2 — theatre production: application**

**10 marks**

Candidates answer structured questions on their understanding and application of two production roles for the selected text they have studied. Candidates respond on the ways in which two of the following production roles could be applied to their selected text:

- ◆ actor
- ◆ director
- ◆ designer

To avoid predictability, two of the three production roles will be sampled each year.

### **Section 3 — performance analysis**

**20 marks**

Candidates answer one extended-response question from a choice of two on a performance they have seen. The focus of the questions require candidates to respond on two of the following production areas:

- ◆ choice and use of the performance space
- ◆ director's intentions and effectiveness
- ◆ acting and development of characters
- ◆ design concepts and their effectiveness

The performance analysis may be of a live performance, a live-streamed performance, or, if necessary, a recorded 'live' theatrical performance. Recorded performances must have been performed 'live' within two years of the start of the academic year in which the assessment takes place. The performance must be a play, not a musical, pantomime or movement piece. Appropriate amateur performances may be used, providing candidates have the opportunity to meet the criteria for this section.

Candidates should state the name of the performance in the introduction to their response. They must consider how the chosen production areas impacted on their appreciation of the performance.

## **Setting, conducting and marking the question paper**

The question paper is set and marked by SQA, and conducted in centres under conditions specified for external examinations by SQA.

Candidates have 2 hours and 30 minutes to complete the question paper.

Specimen question papers for Higher courses are published on SQA's website. These illustrate the standard, structure and requirements of the question papers candidates sit. The specimen papers also include marking instructions.

# Course assessment structure: performance

## Performance

**60 marks**

The performance allows candidates to draw on, extend and apply the skills, knowledge and understanding they have learned during the course. The performance assesses candidates' preparation and performance of a textual extract from a full-length play. Candidates are assessed in an acting or directing or design role.

The performance has a total mark allocation of 60 marks. This is 60% of the overall marks for the course assessment.

### Performance overview

The performance has two sections:

- ◆ section 1: preparation for performance
- ◆ section 2: performance in the chosen role of acting, directing or design

All candidates must demonstrate skills by:

- ◆ responding to themes and issues of the chosen text
- ◆ developing characters and their relationships within the chosen text
- ◆ understanding the historical, social, cultural and theatrical context of their chosen text
- ◆ using a complex range of acting or directing or design skills
- ◆ communicating to an audience

### Section 1: preparation for performance

**10 marks**

Candidates write about their preparation from the perspective of an actor or director or designer.

Marks are awarded for:

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

### Section 2: performance

**50 marks**

**Actors** — must deliver their performance in front of an appropriate 'live' audience. Each centre is responsible for providing the audience and ensuring it is age-appropriate for the content of the texts selected, and of a sufficient number in order to gauge impact on audience.

Each candidate must perform two interactive acting roles, each from a different play. 25 marks are available for each role. It is recommended that no more than four candidates are assessed in each acting piece to ensure each candidate contributes fully to the performance, and can access the full range of marks.

Both interactive acting roles must be assessed on the same day.

Other actors within the scene do not need to be from the same class and they do not need to be assessed. Any additional actors who are not being assessed must be fully rehearsed to support the candidate(s) being assessed.

Actors must cover each of the following areas:

- ◆ communicating acting concepts by demonstrating an understanding of character through the use of textual clues
- ◆ sustaining character and conveying relationships through credible interaction with other characters
- ◆ using voice appropriately and effectively
- ◆ using movement appropriately and effectively
- ◆ creating an impact on an audience

A total of 10 marks is available for each area (5 marks for each acting role).

**Directors** — prepare approximately eight pages from their chosen text. On the day of the performance, the visiting assessor selects approximately two pages for the candidate to direct in a rehearsal lasting 30 minutes.

Candidates are given at least 30 minutes to prepare. It is not advisable for candidates to direct actors who are performing the same scene for their own assessment.

Directors must cover each of the following areas:

- ◆ setting the extract in the context of the whole play and communicating their directorial concept, including establishing characterisation
- ◆ directing the use of movement and stage proxemics within the blocking process, and communicating aspects of plot, themes and issues, the development of characterisation and relationships
- ◆ directing the use of voice including delivery of lines to communicate aspects of the plot, themes and issues; development of characterisation and relationships
- ◆ interacting, engaging and responding throughout the process
- ◆ directorial impact through conducting a final run-through of the extract

A total of 10 marks is available for each area.

**Designers** — design a set for their chosen text and choose one other relevant production role. For their additional production role, candidates must design for the whole play and there must be coherence with the set design.

Candidates must design a set for a specified performance space for the whole play text to include each act or scene and any significant change of setting. All acts or changes of location or setting must have a ground plan and elevation (end-on drawing) and they must create a coherent concept. The set does not need to be realised practically.

Candidates present their work in a presentation lasting approximately 20–30 minutes. This must include the demonstration of their additional production role.

For set design, candidates design a set and give a presentation. They must:

- ◆ evidence the development of their ideas from initial thoughts, research and designs to final design concept
- ◆ 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, referring to textual clues

Candidates must select one additional production role from: lighting, sound, props, costume, make-up and hair. The additional production role does not need to be demonstrated and assessed with the use of actors.

For the selected additional production role candidates must:

- ◆ produce creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings
- ◆ demonstrate practical skills

**Lighting** — candidates plan the lighting for the whole play. They design and use a minimum of five lighting states and seven lighting cues. Candidates describe and demonstrate what they 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 their concepts, candidates must have cue sheets for the whole play. It is permissible to use LED lighting.

**Sound** — candidates plan the sound for the whole play. They design and use a minimum of six different sound effects and eight sound cues. Candidates describe and demonstrate what they 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 their concepts, candidates must have cue sheets for the whole play. It is permissible to use any format of music or effects.

**Props** — candidates design props for the whole play, and select key props to describe. The number of designs cannot be prescribed, as the number of props within a play could vary. Candidates describe and demonstrate what they 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. Candidates must create one fully functional prop that is fit for purpose and can be used on stage. To demonstrate their concepts, candidates produce a props list for the whole play. It is permissible to use personal and/or set props.

**Costume** — candidates design costume for the whole play. Candidates create designs for all major characters, which must include any changes to situations or status. Generic designs are suitable for minor characters. The number of designs cannot be prescribed, as the number of characters within a play could vary. Candidates 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 as the method of ‘making’ is not prescribed, but it must be modelled on a mannequin or actor.

**Make-up and hair** — candidates design the make-up and hair for the whole play. Candidates create designs for all major characters, which must include any changes to situations or status. Generic designs are suitable for minor characters. The number of designs cannot be prescribed, as characters within a play could vary.

Before their presentation, candidates apply one full make-up and hair application to a model on the day of the assessment. Candidates present this full make-up and hair application to the visiting assessor and explain the techniques used, describe the products used and the effect they wished to achieve.

Make-up and hair candidates are expected to use theatrical make-up. They 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, lipstick and mascara must be applied with disposable applicators or the model’s own can be used.

Theatrical make-up can be supplemented with cosmetic make-up when a candidate wishes to achieve a particular effect and they have taken into account the performance space and lighting conditions they are designing for.

Set design has 30 marks. The additional selected production role has 20 marks.

### **Setting, conducting and marking the performance**

The **preparation for performance** is:

- ◆ set by centres within SQA guidelines
- ◆ conducted under some supervision and control
- ◆ marked by an SQA visiting assessor under conditions set by SQA

The **performance** is:

- ◆ set by centres within SQA guidelines
- ◆ conducted under a high degree of supervision and control
- ◆ marked by an SQA visiting assessor under conditions set by SQA

All marking is quality assured by SQA.



## **Assessment conditions**

The **preparation for performance** is carried out over a period of time. Candidates should start this at an appropriate point in the course, in advance of the performance date.

### **Time**

#### **Actors**

- ◆ If two candidates are being assessed, the performance of each extract should last approximately 7–10 minutes provided the piece is sustained and has equal weighting of challenge.
- ◆ If three candidates are being assessed, the performance of each extract should last approximately 10–12 minutes provided the piece is sustained and has equal weighting of challenge.
- ◆ If four candidates are being assessed, the performance of each extract should last approximately 12–16 minutes provided the piece is sustained and has equal weighting of challenge.

#### **Directors**

The rehearsal must last approximately 30 minutes.

#### **Designers**

The presentation must last approximately 20–30 minutes, including the demonstration of their additional production role.

### **Supervision, control and authentication**

Teachers or lecturers must ensure candidates are provided with a suitable performance environment and appropriate conditions to undertake their assessment.

There must be clear evidence to show that each individual candidate meets the assessment requirements of the drama performance. The balance within the performance must allow the visiting assessor to clearly observe and assess each candidate's performance.

Teachers or lecturers must ensure that evidence submitted by a candidate is the candidate's own work.

### **Resources**

Prior to the assessment event, centres are responsible for selecting and preparing published drama texts suitable for the performance.

There are no restrictions on the resources to which candidates may have access while preparing for their performance. Candidates must complete the preparation for performance review sheet in open-book conditions.

## **Reasonable assistance**

The term 'reasonable assistance' is used to describe the balance between supporting candidates and giving them too much assistance. Teachers and lecturers must be careful that the integrity of the assessment is not compromised. Teachers and lecturers must not provide model answers or writing frames specific to the task, such as outlines, paragraph headings or section headings, unless the subject-specific documentation states otherwise. Candidates must undertake the assessment independently. However, reasonable assistance may be provided before the formal assessment process takes place.

## **Evidence to be gathered**

The following candidate evidence is required for the performance:

- ◆ performance in an acting or directing or design role
- ◆ a completed preparation for performance review sheet (which is contained within the candidate mark sheet)

## **Volume**

The preparation for performance review sheet should provide a concise and relevant description of the candidate's research into the chosen text(s), and the process (development and progression) of the acting or directing or design concept into a performance or directing or design concept. As a guide, it should be approximately 500 words.

## **Performance marking instructions**

In line with SQA's normal practice, the following marking instructions for the level subject component are addressed to the visiting assessor. They will also be helpful for those preparing candidates for course assessment.

Candidates' evidence is marked in centres by an SQA visiting assessor.

There are detailed marking instructions for the acting roles, the director and designer and the preparation for performance. The marking instructions give generic activity requirements which are then broken down into the specific skills identified in the individual candidate mark sheets.

## **General marking principles**

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- a Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- b For each of the sections, select the band descriptor which most closely describes the evidence gathered:
  - where the evidence almost matches the level above, award the higher available mark from the range
  - where the evidence just meets the standard described, award the lower available mark from the range

## **Performance detailed marking instructions**

The **performance** is marked according to how the candidate:

- ◆ responds to text (published plays)
- ◆ develops a character or creatively uses directing concepts or design concepts
- ◆ uses a range of acting or directing or design skills
- ◆ communicates to an audience

Award a maximum of 50 marks for the performance.

## **Actors**

In each acting role the marks are allocated to the following areas, according to how the candidate:

- ◆ communicates acting concepts by demonstrating an understanding of character through the use of textual clues
- ◆ sustains character and conveys relationships through credible interaction with other characters
- ◆ uses voice appropriately and effectively
- ◆ uses movement appropriately and effectively
- ◆ creates an impact on an audience

Award a maximum of 10 marks for each of the above areas (5 marks for each acting role).

## Actors

Activity	Marks	Comment
<b>Understanding</b> Communicates acting concepts by demonstrating an understanding of character through the use of textual clues	5	Excellent understanding is conveyed through use of all textual clues; wholly convincing interpretation.
	4	Good understanding is conveyed through a good use of textual clues; convincing interpretation.
	3	Sound understanding is conveyed through use of some textual clues; a fairly convincing interpretation.
	2	Limited understanding is conveyed through an occasional use of textual clues; limited interpretation.
	1	Little use of textual clues; unconvincing interpretation.
	0	No communication of textual clues.
<b>Portrayal</b> Sustains character and conveys relationships through credible interaction with other characters	5	Excellent portrayal that is highly convincing and there is detailed interaction with other characters.
	4	Good portrayal that is convincing and there is interaction with other characters.
	3	Sound portrayal that is fairly convincing and has some interaction with other characters.
	2	Limited portrayal that has limited interaction with other characters.
	1	Unconvincing interaction with other characters.
	0	No portrayal of character.
<b>Voice</b> Appropriate and effective use of voice	5	Excellent use of voice, accent, pace, tone, clarity, projection that is sustained throughout.
	4	Good use of voice, accent, pace, tone, clarity, projection that is mostly sustained throughout.
	3	Sound use of voice, accent, pace, tone, clarity, projection that is reasonably sustained.
	2	Limited use of voice, weak, accent not sustained, pace lacks variety, and is inaudible at times.
	1	Unconvincing use of voice that is monotone in delivery, often inaudible and/or garbled.
	0	No voice skills applied.

<b>Activity</b>	<b>Marks</b>	<b>Comment</b>
<b>Movement</b> Appropriate and effective use of movement	<b>5</b>	Excellent use of movement that is fluent, totally integrated, has varied use of facial expression, body language, gesture, posture and space.
	<b>4</b>	Good use of movement that is integrated in use of facial expression, body language, gesture, posture and space.
	<b>3</b>	Sound use of movement that is mainly integrated, applying sound use of facial expression, body language, gesture, posture and space.
	<b>2</b>	Limited use of movement that is lacking variety and at times awkward.
	<b>1</b>	Unconvincing and awkward use of movement.
	<b>0</b>	No movement skills applied.
<b>Impact</b> Creates an impact on audience	<b>5</b>	Highly successful performance that has created a strong impact on audience.
	<b>4</b>	Successful performance that contributes to impact.
	<b>3</b>	Sound performance that contributes to impact.
	<b>2</b>	Limited contribution to impact.
	<b>1</b>	Little contribution to impact.
	<b>0</b>	No positive impact.

## Directors

For a directing role, select an extract of approximately two pages from the candidate's prepared extract of approximately eight pages. The marks are allocated in the following areas, according to how the candidate:

- ◆ sets the extract in the context of the whole play and communicates directorial concepts including establishing characterisation
- ◆ directs the use of movement and considers stage proxemics within the blocking process to communicate aspects of plot, themes and issues and the development of characterisation and relationships
- ◆ directs the use of voice, including delivery of lines to communicate aspects of plot, themes and issues and the development of characterisation and relationships
- ◆ interacts, engages and responds throughout the process
- ◆ creates directorial impact when showing the final run-through of the extract

Award a maximum of 10 marks for each of the above areas.

## Directors

Activity	Marks	Comment
<b>Understanding</b> Setting the extract in the context of the whole play and communicating directorial concepts including establishing characterisation	9–10	Excellent understanding of text that is insightful and is conveyed through highly imaginative directorial concepts.
	7–8	Good understanding of text that is conveyed through imaginative directorial concepts.
	5–6	Sound understanding of text that is conveyed through some imaginative directorial concepts.
	3–4	Limited understanding of text that is conveyed through a basic directorial concept.
	1–2	Little understanding of text that is conveyed with no clear directorial concept.
	0	No understanding of text.
<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	Excellent direction of movement that is clear and precise and full consideration is given to stage proxemics; highly effective in the development of characterisations and relationships.
	7–8	Good direction of movement that is clear and reasonably full consideration is given to stage proxemics; effective in the development of characterisations and relationships.
	5–6	Sound direction of movement that is mainly clear and some consideration is given to stage proxemics; reasonably effective in the development of characterisations and relationships.
	3–4	Limited direction of movement is provided and limited consideration given to stage proxemics; partially effective in the development of characterisations and relationships.
	1–2	Little direction of movement and only one or two references to the stage proxemics; poor at communicating the development of characterisations and relationships.
	0	No direction of movement and no mention of stage proxemics; no development of characterisations and relationships.



<b>Activity</b>	<b>Marks</b>	<b>Comment</b>
<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	<b>9–10</b>	Excellent direction of voice that is clear and precise and full consideration given to the delivery of the lines; highly effective in the development of characterisations and relationships.
	<b>7–8</b>	Good direction of voice that is clear and reasonably full consideration given to delivery of the lines; effective in the development of characterisations and relationships.
	<b>5–6</b>	Sound direction of voice that is mainly clear and some consideration is given to the delivery of the lines; reasonably effective in the development of characterisations and relationships.
	<b>3–4</b>	Limited direction of voice and limited consideration is given to the delivery of the lines; partially effective in the development of characterisations and relationships.
	<b>1–2</b>	Little direction of voice given and only one or two references to the delivery of the lines; poor at communicating the development of characterisations and relationships.
	<b>0</b>	No direction of voice; no mention of the delivery of the lines.
<b>Interaction</b> Interaction, engagement and responsiveness throughout the process	<b>9–10</b>	Excellent interaction; engagement and responsiveness are insightful and positive throughout.
	<b>7–8</b>	Good interaction; engagement and responsiveness are positive throughout.
	<b>5–6</b>	Sound and regular interaction, engagement and responsiveness.
	<b>3–4</b>	Limited interaction, engagement and responsiveness throughout the process.
	<b>1–2</b>	Little interaction, engagement and responsiveness throughout the process.
	<b>0</b>	No interaction, engagement or responsiveness throughout the process.
<b>Impact</b> Directorial impact when showing the final run-through of the extract	<b>9–10</b>	Excellent directorial impact reflected in the final run-through.
	<b>7–8</b>	Good directorial impact reflected in the final run-through.
	<b>5–6</b>	Sound directorial impact reflected in the final run-through.
	<b>3–4</b>	Limited directorial impact reflected in the final run-through.
	<b>1–2</b>	Little in the way of directorial impact reflected in the final run-through.
	<b>0</b>	No evidence of directorial impact reflected in the final run-through.

## **Designers**

For a design role the marks are allocated in the following areas, according to how the candidate:

- ◆ develops ideas from initial thoughts, research and designs to final design concept
- ◆ responds to the text and produces creative and effective design concepts in relation to requirements of the drama and needs of actors
- ◆ produces working and final designs and ground plans for the specified performance space, including elevations with reference to textual clues
- ◆ responds to text to produce creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings in relation to the additional production role selected
- ◆ demonstrates practical skills in relation to the additional production role selected

A maximum of 10 marks can be awarded for the selected area.

## Designers

Activity	Marks	Comment
<b>Ideas development</b> Development of ideas from initial thoughts, research and designs to final design concept	9–10	Full, detailed and imaginative documentation and evidence, clearly showing ideas development.
	7–8	Coherent imaginative evidence showing development.
	5–6	Documentation and evidence showing ideas development.
	3–4	Basic evidence showing limited development of ideas.
	1–2	Unconvincing with very little evidence of development.
	0	No evidence of development.
<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	Excellent innovative design concept that is totally coherent and fully considers performance space, period, time, location, interpretation of themes and issues, changes in mood and atmosphere and relevant environmental aspects.
	7–8	Good imaginative design concept that is coherent and considers most of the following: performance space, period, time, location, interpretation of themes and issues, changes in mood and atmosphere and relevant environmental aspects.
	5–6	Sound design concept that is coherent and considers some of the following: performance space, period, time, location, interpretation of themes and issues, changes in mood and atmosphere and relevant environmental aspects.
	3–4	Limited design concept that lacks coherence; limited consideration of the following: performance space, period, time, location, interpretation of themes and issues, changes in mood and atmosphere and relevant environmental aspects.
	1–2	Weak design concept that is unconvincing and fails to consider most of the following: performance space, period, time, location, interpretation of themes and issues, changes in mood and atmosphere and relevant environmental aspects.
	0	No evidence of design concept and no consideration of the following: performance space, period, time, location, interpretation of themes and issues, changes in mood and atmosphere and relevant environmental aspects.

Activity	Marks	Comment
<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	Very accurate plans and elevations; full consideration of performance space.
	7–8	Accurate plans and elevations; good consideration of performance space.
	5–6	Fairly accurate plans and elevations; reasonable consideration of performance space.
	3–4	A few inaccuracies with regards to the plans and elevations; some consideration of performance space.
	1–2	Weak plans and elevations; little consideration of performance space.
	0	No evidence.
<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	Full and detailed notes/plotting sheets/plans/designs/cue sheets/drawings that are highly imaginative and creative, and accurately reflect quantity, period, size, style as appropriate.
	7–8	Detailed and imaginative notes/plotting sheets/plans/designs/cue sheets/drawings that accurately reflect quantity, period, size and style as appropriate.
	5–6	Fairly accurate notes/plotting sheets/plans/designs/cue sheets/drawings with reasonable accuracy towards quantity, period, size and style as appropriate.
	3–4	Basic notes/plotting sheets/plans/designs/cue sheets/drawings with occasional references to quantity, period, size and style.
	1–2	Weak notes/plotting sheets/plans/designs/cue sheets/drawings that are unconvincing in terms of accuracy towards quantity, period, size and style as appropriate.
	0	No documentation and no evidence of development.
<b>Additional production role</b> Demonstrates relevant practical skills in relation to one additional production role	9–10	Highly effective demonstration and reflective of notes/plotting sheets/plans/designs/cue sheets/drawings.
	7–8	Effective demonstration and reflective of notes/plotting sheets/plans/designs/cue sheets/drawings.
	5–6	Some evidence of application based on notes/plotting sheets/plans/designs/cue sheets/drawings.
	3–4	Basic demonstration of skills with occasional references to notes/plotting sheets/plans/designs/cue sheets/drawings.
	1–2	Unconvincing demonstration, with very basic use of skills and very little reference to notes/plotting sheets/plans/designs/cue sheets/drawings.
	0	No documentation and no evidence of development.

## Preparation for performance

Marks are awarded for the candidate's account of their preparation for their performance role in acting or directing or design.

A maximum of 10 marks can be awarded for the preparation for performance.

Activity	Marks	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 or directing or design concept</li> </ul>	<b>9–10</b>	A concise and relevant account of the research findings on the chosen text with thorough insight into the historical, social and cultural context. It reflects a range of thoughts and ideas for the development of their acting or directing or design concept.
	<b>7–8</b>	A mainly concise and relevant account of the research findings on the chosen text with knowledge and understanding of the historical, social and cultural context. It reflects some thoughts and ideas for the development of their acting or directing or design concept.
	<b>5–6</b>	A mainly relevant account of the research findings on the chosen text with adequate knowledge of the historical, social and cultural context. It reflects a few thoughts and ideas for the development of their acting or directing or design concept.
	<b>3–4</b>	A limited account of the research findings on the chosen text with basic knowledge and understanding of the historical, social and cultural context. It reflects at most one or two thoughts and ideas for the development of their acting or directing or design concept.
	<b>1–2</b>	A weak account of the research findings on the chosen text with little reference to the historical, social and cultural context. It shows little or no reflection of thoughts and ideas for the development of their acting or directing or design concept.
	<b>0</b>	No evidence produced.

# Grading

Candidates' overall grades are determined by their performance across the course assessment. The course assessment is graded A–D on the basis of the total mark for all course assessment components.

## **Grade description for C**

For the award of grade C, candidates will typically have demonstrated successful performance in relation to the skills, knowledge and understanding for the course.

## **Grade description for A**

For the award of grade A, candidates will typically have demonstrated a consistently high level of performance in relation to the skills, knowledge and understanding for the course.

# Equality and inclusion

This course is designed to be as fair and as accessible as possible with no unnecessary barriers to learning or assessment.

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/assessmentarrangements](http://www.sqa.org.uk/assessmentarrangements).

# Further information

The following reference documents provide useful information and background.

- ◆ [Higher Drama subject page](#)
- ◆ [Assessment arrangements web page](#)
- ◆ [Building the Curriculum 3–5](#)
- ◆ [Guide to Assessment](#)
- ◆ [Guidance on conditions of assessment for coursework](#)
- ◆ [SQA Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#)
- ◆ [Coursework Authenticity: A Guide for Teachers and Lecturers](#)
- ◆ [Educational Research Reports](#)
- ◆ [SQA Guidelines on e-assessment for Schools](#)
- ◆ [SQA e-assessment web page](#)

The SCQF framework, level descriptors and handbook are available on the SCQF website.



# 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.

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