

# Advanced Higher Drama

## Subject-specific guidance on gathering key evidence in session 2020–21



Please read this guidance alongside [National Courses: guidance on gathering evidence and producing estimates](#) and the SQA Academy resource, [Quality assurance of estimates for National Courses](#).

### Gathering key evidence for Advanced Higher Drama

This document and *National Courses: guidance on gathering evidence and producing estimates* will give you additional support and guidance to support your decision making for session 2020–21. Evidence should be gathered later in the course, as a realistic reflection of a candidate's attainment. It is important to note that it is not the **quantity** of evidence, but the **quality** of evidence, in relation to its predictive value, that will support you during this process.

The following types of key evidence are likely to provide a good predictive value and may be helpful to you, although there may be other types of key evidence you would like to use.

#### Types of key evidence

You should focus on three key pieces of evidence when deciding a candidate's provisional result for Advanced Higher Drama:

- ◆ project–dissertation
- ◆ assignment
- ◆ performance

You should consider the relative weighting of each course assessment component when reviewing candidate evidence.

Evidence generated later in the year, once learning and teaching has taken place and candidates have had the opportunity to consolidate knowledge and understanding, has a higher predictive value than evidence generated early in the course.

#### Component 1: project–dissertation

This component has 30 marks, which is a relative weighting of 30% of the overall course assessment.

Candidates identify a performance issue. They research relevant and current performance theories and practice, and communicate their findings in a dissertation of between 2500 and 3000 words. The dissertation must reference at least one influential theatre practitioner.

Detailed marking instructions for the project–dissertation are on pages 9 to 13 of the [Advanced Higher Drama Course Specification](#).

## **Component 2: assignment**

This component has 20 marks, which is a relative weighting of 20% of the overall course assessment.

Candidates analyse a professional theatrical production, as well as the work of at least one theatre practitioner (actor, director, and/or designer) involved in the production and produce an assignment based on a choice of two questions published in the [Advanced Higher Drama assignment assessment task questions](#) document.

Candidates must not use the same theatrical production and/or theatre practitioner that they use in their project–dissertation.

The ‘production of evidence’ stage of the assignment should be completed in 1 hour and 30 minutes under a high degree of supervision and control and candidates should only have access to their prepared Advanced Higher Drama Resource Sheet. You can find the resource sheet in ‘Coursework’ tab of the [Advanced Higher Drama subject page](#).

Detailed marking instructions for the assignment are on pages 17 and 18 of the [Advanced Higher Drama Course Specification](#).

## **Component 3: performance**

This component has 50 marks, which is a relative weighting of 50% of the overall course assessment.

Candidates prepare concepts for their chosen text(s) from full-length published play(s).

Evidence of the highest predictive value would be the candidate fulfilling their role within a final performance. We recommend that you also gather evidence for this component at suitable times throughout the rehearsal process, to mitigate against potential candidate absence at the time of performance.

You are strongly encouraged to maintain records of candidate progress and achievement, including regular filming. Recorded candidate performances can be used for quality assurance purposes within your centre, at local authority and national level.

### **Drama performance restrictions**

When you select texts to use in the performance, and in your direction of the actors, you must consider if candidates will have the opportunity to maintain suitable physical distance when they perform.

We acknowledge the difficulties and restrictions you have in teaching, learning and assessment this session when complying with government guidance, for example with voice projection, wearing a face covering and physical distancing.

You should use your professional judgement when assessing candidates for performance. Candidates must not be penalised for adhering to current government guidance. Please refer to [Education Scotland practical activities guidelines](#) for drama.

You should follow government health advice when considering an appropriate audience. Alternatively, it would be acceptable that the audience consists of only the assessor(s).

## **Performance**

Following our consultation on further modifications, which closed on 3 December 2020, the response was positive on proposals for further modifications to Advanced Higher Drama. The following pages detail our advice for the Advanced Higher performance component.

### **Actors**

Candidates perform two acting roles — one interactive and one monologue. Each role must be from a different play.

The monologue must be from one part of the play. A longer speech can be edited to meet the approximate 3-minute requirement. No other actors are allowed on stage.

Groups should be as small as possible to minimise physical interaction between candidates. We recommend no more than four actors in each performance.

Timings for session 2020–21:

- ◆ Each candidate should make a maximum acting contribution of 17 minutes for the interactive piece.
- ◆ The monologue should remain approximately 3 minutes.

### **Assessing impact on audience**

If the audience for an acting performance consists only of the assessor(s), use professional judgement when assigning a mark for 'creates an impact on audience'. We strongly encourage you to use the space on the mark sheet to provide comments outlining your marking decisions.

### **Director**

Candidates must prepare a substantial extract, for example an act, from their chosen play. Candidates should direct a rehearsal lasting approximately 30 to 35 minutes.

We recommend that directors should direct no more than four candidates.

### **Designer**

Candidates demonstrate their overall set design concept for their chosen play by creating a scale model set and planning concepts for two additional production roles from the following: lighting, sound, multimedia, props, costume, make-up and hair.

We recommend that you complete a mark sheet for each candidate, which you will find in the [performance assessment task](#). Detailed marking instructions for each role are on pages 24 to 34 of the [Advanced Higher Drama Course Specification](#).

## Understanding the national standard

You must base your provisional results on demonstrated attainment from the candidate evidence gathered for each component. You should ensure that candidate evidence is judged in line with the national standard and that you have taken the weighting for each component into consideration.

Please refer to examples of candidate evidence from previous years — these illustrate how marking instructions are applied. Project–dissertation and assignment evidence with commentaries from 2019 are available on the [Understanding Standards website](#).

Examples of performance along with commentaries are available on SQA's Understanding Standards Advanced Higher Drama **secure** web page. Your centre's SQA co-ordinator can help you with access. Materials are available for:

- ◆ acting — monologue
- ◆ acting — interactive
- ◆ directing
- ◆ design