



## 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 2023–24

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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This edition: May 2023 (version 3.0)

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# Contents

<b>Course overview</b>	<b>1</b>
Course rationale	2
Purpose and aims	2
Who is this course for?	3
<b>Course content</b>	<b>4</b>
Skills, knowledge and understanding	4
Skills for learning, skills for life and skills for work	7
<b>Course assessment</b>	<b>8</b>
Course assessment structure: question paper	8
Course assessment structure: performance	11
Performance marking instructions	16
Grading	28
<b>Equality and inclusion</b>	<b>29</b>
<b>Further information</b>	<b>30</b>
<b>Appendix 1: course support notes</b>	<b>31</b>
Introduction	31
Developing skills, knowledge and understanding	31
Approaches to learning and teaching	34
Preparing for course assessment	39
Developing skills for learning, skills for life and skills for work	39
<b>Appendix 2: higher drama lexicon</b>	<b>41</b>
<b>Appendix 3: recommended texts</b>	<b>44</b>

# 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 a recorded 'live' theatrical performance. The performance must be a play, not a musical, pantomime or movement piece. A professional performance should be used.

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 Higher Drama performance 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.

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



Activity	Marks	Comment
<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	<b>9–10</b>	Full, detailed and imaginative documentation and evidence, clearly showing ideas development.
	<b>7–8</b>	Coherent imaginative evidence showing development.
	<b>5–6</b>	Documentation and evidence showing ideas development.
	<b>3–4</b>	Basic evidence showing limited development of ideas.
	<b>1–2</b>	Unconvincing with very little evidence of development.
	<b>0</b>	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	<b>9–10</b>	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.
	<b>7–8</b>	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.
	<b>5–6</b>	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.
	<b>3–4</b>	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.
	<b>1–2</b>	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.
	<b>0</b>	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.



# **Appendix 1: course support notes**

## **Introduction**

These support notes are not mandatory. They provide advice and guidance to teachers and lecturers on approaches to delivering the course. You should read these in conjunction with this course specification and the specimen question paper and coursework.

## **Developing skills, knowledge and understanding**

This section provides further advice and guidance about skills, knowledge and understanding that you could include in the course. You have considerable flexibility to select contexts that will stimulate and challenge candidates, offering both breadth and depth.

### **Responding to stimuli, including text, when creating drama**

Teachers and lecturers should choose stimuli that allow candidates to explore a range of complex production areas, so that they can respond as actors, directors and designers. Candidates should discuss and research themes; issues; characters; historical, social, cultural and theatrical contexts; gender; and so forth.

Teachers and lecturers should select stimuli, including texts that allow scope for candidates to develop their interpretative skills. From this, candidates become proficient in their understanding of a text and the ways in which it could be performed.

Candidates can develop an understanding of acting, directing and design by studying productions of full-length published plays and analysing how these were interpreted for performance.

Candidates could interpret stimuli (including texts) through essays, notes, performance, and class discussions.

### **Working with others to share and use drama ideas**

Candidates should work in groups of differing sizes. In a small group, they could respond to stimuli (including texts), and create a piece of drama to perform to others. In a larger group they could develop a different stimulus, with individual candidates contributing to different production areas, for example acting, directing, designing set, lighting, sound, props, costume, make-up and hair.

Candidates should develop an awareness of all production areas to make connections between them.

Candidates could respond to and develop ideas through class discussions.

### **Developing knowledge and understanding of historical, social, cultural and theatrical influences when creating drama**

When discussing stimuli, candidates should explore and develop awareness of the historical, social, cultural and theatrical influences on drama. Candidates could explore time periods, locations, cultural context, historical facts and theatrical influences to enhance their performance.

For example, candidates selecting *The Crucible* may choose to investigate the McCarthy Trials. This may lead candidates to setting a presentation in 1950s America. Or candidates selecting *The Importance of Being Earnest* may choose to investigate the role of men and women in Victorian society. This may lead the candidates to create a piece on the gender issues confronting today's society. Or candidates selecting *Antigone* may look at Greek theatre and its performance style to create a piece using a chorus.

Candidates need to be aware of societal and cultural issues, such as historical facts, theatrical influences, fashions of the time, language usage, appropriate designs, technology of the period, appropriate objects, and music of the period. This can lead to the development of more authentic or symbolic dramas.

## **Exploring drama form, structure, genre and style**

Introductory activities and the use of stimuli can help candidates develop an awareness of form, structure, genre and style, and how these can be communicated to an audience. Candidates could experiment with drama and production skills such as the:

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

Candidates could experiment with movement, characterisation, improvisation, tableaux, narration and conventions, to find the most effective way to convey their message to their audience.

Teachers or lecturers could use a range of approaches to encourage candidates to consider non-linear, linear, episodic, literal and abstract approaches to their drama through experimentation with drama skills.

During this process, teachers or lecturers could use open-ended questions to prompt and guide candidate discussion and to confirm candidates' understanding of form, structure, genre and style. This would also help candidates reflect on their own ideas.

## **Gaining knowledge and understanding of complex production skills**

In a devised drama, a directorial concept may rely on specific make-up or masks, sound effects or use of media, so candidates should experiment with and use complex production skills.

Candidates could trial ideas in their selected area to advance their production concept. This process could include practical activities, for example drawings, taking photographs, and research activities.

For a textual extract, candidates could discuss and highlight the relevant requirements of their chosen area, providing an opportunity to develop their ideas and concepts. This also helps candidates to understand the stages of the production process. Teachers or lecturers could discuss live productions candidates have seen. This encourages candidates to experiment with a range of directorial and design concepts.

Teachers or lecturers could use a range of approaches with candidates, for example internet research, demonstrations, and practical workshops. This encourages candidates to experiment with staging, time periods, locations and characterisation while they form ideas for their chosen area.

Research is valuable for candidates when they are creating their production concept. This informs them of appropriate information required for particular time periods or locations to help them in determining their final production concept.

## **Applying complex drama and production skills when presenting**

Candidates should portray a range of characters and demonstrate their ability to use complex production skills.

To prepare candidates for using drama and production skills, teachers or lecturers can build in opportunities for the following activities:

- ◆ making and/or selecting and/or adapting pieces of set
- ◆ planning and creating lighting effects
- ◆ creating and operating sound
- ◆ making and/or selecting and/or adapting props
- ◆ making and/or selecting and/or adapting pieces of costume
- ◆ applying theatrical make-up and hair
- ◆ directing extracts
- ◆ acting different characters
- ◆ choosing and using performance space

Throughout the course, teachers or lecturers can build in opportunities for candidates to perform in order to receive feedback. This allows candidates to develop their acting, directing and design skills.

## **Applying evaluative skills within the creative process**

After each performance, candidates should discuss their role and the roles of others. Teachers or lecturers could use open-ended questions to prompt and guide the discussion. This helps confirm candidates' understanding of their use of complex drama and production skills when developing a performance concept and a design concept. By discussing the process, decisions made, and end performance, candidates develop their ability to evaluate their own concepts and those of others.

Teachers or lecturers could film performances to enable candidates to evaluate their successes and next steps. Expressing ideas back to the class or to a small group could help candidates structure and sequence their evaluative thinking. At this point in the course, access to quality professional performances, either live or recorded live, could broaden candidates' experience and ability to evaluate the work of others. It could also develop candidates' ability to evaluate more complex production concepts in acting, directing and design.

# Approaches to learning and teaching

Effective learning and teaching draws on a variety of approaches to enrich the experience of candidates. In particular, practical approaches to learning and teaching that provide opportunities for personalisation and choice help to motivate and challenge candidates.

Teachers or lecturers could build variety into their teaching and learning approaches to meet the needs of different learning styles and preferences within the class group.

Groups of candidates can investigate drama skills, and practise using technology at different stages of learning, which can become a focus for group discussion. Innovative and creative ways of using technology could create inclusive learning and teaching approaches and develop candidates' creativity, for example:

- ◆ online research
- ◆ interactive activities to reinforce learning
- ◆ digital logs
- ◆ e-diaries
- ◆ blogs or vlogs capturing candidates' reflections on their learning

To guide this process, teachers or lecturers should support candidates to self-reflect on their learning and to discuss and/or record their thoughts as their work and ideas develop. Candidates could use diaries, logbooks, folios or digital media to help with this.

Teachers or lecturers should support candidates to consider and develop their ideas in an individual way when they respond to their stimulus. Open-ended questioning techniques and structured activities to reflect on their work can support this process. Research helps to further stimulate candidates' creativity as they develop their ideas. Where possible, teachers or lecturers should support independent learning, and help candidates build confidence in their own creative abilities through structured activities and clearly defined tasks. Teachers or lecturers should also provide opportunities for candidates to discuss and share their ideas and experiences with others, where appropriate.

The approaches below outline two possible strategies to help teachers and lecturers to deliver the course. The first approach focuses on the drama process, and the second on the production process. They could be used separately or together for one or two performances.

Acting candidates who use an extract from a full-length play as the stimulus for the production process could use their role as one extract for the performance section of the examination. Directing and design candidates could also use the same text (in its entirety) for the performance section of the examination.

## Learning and teaching approach 1

In this approach, teachers or lecturers could focus on developing knowledge and understanding of the process involved in creating drama through response to stimuli, including text.

Teachers or lecturers should establish the starting point for each candidate as a basis for development. This also allows teachers or lecturers to put differentiated activities into place to support those candidates with additional learning needs.

Teachers or lecturers could use a variety of introductory activities to encourage trust, communication and working with others. For example, short role-plays or improvisation scenarios, incorporating drama skills such as structure, form, conventions and genre help candidates work together. Candidates could also develop directorial practices, by leading others in games, blocking activities or characterisation exercises. Candidates could explore the dramatic techniques of practitioners such as Stanislavski, Brecht, Katie Mitchell and/or companies such as Frantic Assembly, Splendid Productions among others. These activities should also encourage candidates to reflect on their own work and the work of others. At this point candidates could be introduced to professional live or broadcasts of live performances to extend their experience and knowledge of theatre production.

At this stage, candidates should experiment with voice and movement techniques and characterisation and rehearsal techniques. They could also be introduced to a selection of stimuli, including texts to read or look at and discuss. The stimuli could reflect the interests of candidates and should provide opportunities for them to portray sufficiently challenging characters. Candidates could respond to the social, cultural, historical and theatrical influences on their chosen stimuli by reading, discussing, and researching themes and issues.

Candidates could then be given an area to research either individually or in groups including interviews with professional directors, actors and designers. They could present the results of their research back to the class in a variety of ways, for example by delivering digital presentations, directly addressing the class, or in other visual ways.

Following the presentations, several ideas could emerge, which the class could discuss. Practical activities could also be used to explore and develop the ideas. Through these activities, candidates could develop an understanding of the characters involved and the thinking behind characters' actions and reactions. The information that candidates gain from these activities could inform their portrayal of the characters and directorial concepts.

Candidates could then decide on the relevant form, structure, genre, style and techniques they need to incorporate in order to communicate their chosen ideas. Candidates may devise preliminary work to share with the class on their initial ideas. After presentations, the whole class or individual groups could decide on the most successful ideas to develop. Using self- and peer-evaluation may help candidates arrive at their final concepts.

At this point, teachers or lecturers could develop some activities to support candidates with creating and developing portrayal of character, for example hot seating, thought tracking, highlighting key moments with tableaux, character cards and writing in role.

Candidates or the teacher or lecturer could then identify the section of the drama they feel most suited for candidates to direct. Some differentiation could occur here. Candidates may need support from the teacher or lecturer to establish positive strategies for working together as directors and actors. This is an ongoing reflective process, with regular improvements being made as candidates rehearse, make informal presentations of work, and discuss progress.

Once candidates have created their drama, they could present it to an audience suitable for the content of the drama.

Candidates may also undertake production roles during the rehearsal process to create a performance with added production elements.

After performing, candidates could reflect on the work they have undertaken and performed. This could take the form of a written response to questions or a discussion with the teacher or lecturer and members of their group. This could be filmed, audio-recorded, or the teacher or lecturer could take notes.

Either after or before performing, candidates could answer extended-response style questions or structured questions on their understanding and application of their role(s), justifying their choices in preparation for the course assessment question paper, sections 1 and 2.

Teachers or lecturers could help candidates to develop an understanding of the drama process by encouraging candidates to:

- ◆ offer ideas in response to stimuli
- ◆ use dramatic conventions like monologue and improvisation
- ◆ identify appropriate ideas associated with the chosen stimuli, including texts
- ◆ discuss key questions during improvisation (for example: What do candidates want the audience to gain from viewing their performance? What is the purpose of their drama?)
- ◆ discuss decisions on performance style and genre
- ◆ discuss decisions on appropriate form and structure
- ◆ discuss ideas on appropriate blocking and use of proxemics
- ◆ offer ideas for researching chosen stimuli
- ◆ offer ideas for characters and roles
- ◆ offer ideas for situations and setting
- ◆ offer ideas for directing the drama
- ◆ select and reject ideas
- ◆ provide rehearsal strategies and opportunities for evaluation
- ◆ use characterisation techniques like character cards, writing in role, giving witness, to add depth to characters
- ◆ identify opportunities for using voice and movement skills
- ◆ offer ideas for design and technical aspects
- ◆ present their final performance to an audience
- ◆ evaluate rehearsal process and final performance (self and others)

## Learning and teaching approach 2

In this approach, teachers or lecturers focus on developing knowledge and understanding of the following production areas: acting, directing, designing set, lighting, sound, props, costume, make-up and hair, from initial ideas and research through to selection with justification for concepts. This helps candidates throughout the course and prepares them for all sections of the question paper.

Teachers or lecturers should establish the starting point of each candidate as a basis for development. This also allows them to put differentiated activities into place to support the different learning needs of candidates.

Teachers or lecturers should demonstrate production resources to reinforce skills and to encourage candidates to experiment. They should also reinforce health and safety requirements, along with the tasks and duties associated with each production role.

At this point, teachers or lecturers could introduce text. This could be a selection of short textual extracts, or a full-length published play, for the candidates to read and discuss. These could reflect the interests of the candidates, or their prior experience.

Exploring short textual extracts or full-length published plays helps the group co-operate and allows candidates to reflect on their own work and the work of others. This establishes a starting point for each candidate and provides a basis for the teacher or lecturer to develop skills in using a range of performance and design concepts, and theatrical terminology.

Teachers or lecturers should ensure that the short textual extracts or full-length published plays provide opportunities for candidates to explore, design, create and present a complex production concept.

Candidates should start by responding to the historical, social, cultural and theatrical influences in their chosen extract or full-length published play. This may involve: discussion; research; analysis of themes, issues, characters, historical, social, cultural contexts, and previous design concepts; or watching recorded productions.

Candidates could research productions of their chosen play to develop their understanding of design and performance concepts. Many companies now publish designs and support notes on their websites.

At this point, candidates could benefit from viewing a professional performance. Discussing the acting, directing and design concepts supports candidates in creating and realising their own concepts. Industry professionals could also be invited to give talks. Backstage visits or online interviews could also support candidates to develop their initial ideas.

Teachers or lecturers could advise candidates in selecting production areas to research. Candidates could then present their findings verbally to the rest of the class. This information could then become a resource for others. Teachers or lecturers could also use these presentations to assess candidates' knowledge and understanding of the production areas and associated terminology.

Following the presentations, several concepts could emerge. The practicability and viability of these concepts could be deliberated and discussed to help candidates understand their next task.

Following this, practical activities could be used to explore and develop ideas, which may help candidates develop an understanding of the potential barriers to realising their concept. Further research activities into theatre companies, directors, designers, playwrights, themes, issues, staging, and health and safety could develop candidates' ability to formulate feasible production concepts. The information gained from these activities should help inform their final concept.

Candidates may develop preliminary work to share with the class on their initial ideas. After presenting, the whole class or individual groups could decide on the most successful concepts to work with. Using self- and peer-evaluation could help candidates arrive at their final concepts.

The teacher or lecturer could develop some activities to support the candidates in developing their concepts. This could include further demonstrations, exploring characters, design and technical workshops and directing workshops.

At this point, candidates should select ideas, techniques and production areas they wish to use for their final concept. Candidates may need support from the teacher or lecturer to establish positive strategies for working together as actors, directors and designers. Production meetings may be useful. This is an ongoing reflective process, with regular improvements being made as candidates experiment, rehearse, make informal presentations of work and discuss progress.

Before performing, candidates could answer structured questions on acting, directing and designing for their selected extract in preparation for section 2 of the question paper.

Once candidates have developed their production concept through rehearsal, they could perform it to an audience suitable for the content of the drama.

After performing, the candidates could reflect on the work they have undertaken and performed. This could take the form of a written response to questions or a discussion with the teacher or lecturer and members of their group. This could be filmed, audio-recorded, or the teacher or lecturer could take notes.

Performance analysis could also follow this approach in preparation for section 3 of the question paper.



## **Preparing for course assessment**

This course has additional time which may be used at the discretion of the teacher or lecturer to enable candidates to prepare for course assessment. This time may be used near the start of the course and at various points throughout the course for consolidation and support. It may also be used towards the end of the course, for further integration, revision and preparation for course assessment.

Within the notional time for the course assessment, time is required for:

- ◆ preparing for the performance task
- ◆ presenting the performance
- ◆ consolidating learning
- ◆ preparing for the question paper

## **Developing skills for learning, skills for life and skills for work**

Teachers and lecturers should identify opportunities throughout the course for candidates to develop skills for learning, skills for life and skills for work.

Candidates should be aware of the skills they are developing and teachers and lecturers can provide advice on opportunities to practise and improve them.

SQA does not formally assess skills for learning, skills for life and skills for work.

There may also be opportunities to develop additional skills depending on approaches being used to deliver the course in each centre. This is for individual teachers and lecturers to manage.

Some examples of potential opportunities to practise or improve these skills are provided in the following table.

<b>1 Literacy</b>		
1.3	Listening and talking	The starting point of almost every response to stimuli in the drama classroom is to discuss, generate ideas, listen to others' ideas and develop these ideas.
<b>3 Health and wellbeing</b>		
3.1	Personal learning	This could be developed through the choice of stimulus. For example, candidates could discuss and create ideas using a particular text taking their own cultural and social experiences into account.
<b>4 Employability, enterprise and citizenship</b>		
4.3	Working with others	Throughout the course candidates work co-operatively in various groupings. Contributing ideas and negotiating with others sensitively allows candidates to mature and take ideas forward. Drama lends itself to candidates becoming adaptable, having a set goal, working within a set of expectations and relying on others and themselves to complete tasks. Ongoing reflection by candidates in diaries, logbooks or folios help teachers or lecturers monitor candidate progress and help candidates identify next steps for learning.
<b>5 Thinking skills</b>		
5.3	Applying	<p>Questions or prompts designed by teachers or lecturers could help candidates identify features of text that are important to consider before decisions are made about structure, techniques, conventions, and production skills to use within a performance. Candidates can review their decisions and consider alternative solutions through discussing the text and practical exploration.</p> <p>Performance analysis could also give candidates the opportunity to develop their evaluative skills in reviewing a performance they have taken part in or seen. Candidates can analyse and evaluate a performance. This could be evidenced through notes on the performance and/or evaluative essays.</p>
5.4	Analysing and evaluating	
5.5	Creating	

During the delivery of the course there may also be opportunities for candidates to develop their communication skills. Communication skills are particularly important for candidates as these skills allow them to access, engage in, and understand their learning and to communicate their thoughts, ideas and opinions.

## Appendix 2: higher drama lexicon

The list below is a guide. It is designed to inform teaching and learning and to support candidates as they move through the course at Higher. It is neither prescriptive nor exhaustive, but the terms used reflect what can be assessed during the course assessment.

General terms		
Acting style	Dramatic irony	Rehearsal activities
Actor-audience relationship	Duologues	Set
Atmosphere	Episodic structure	Setting
Blocking	Focus	Site-specific theatre
Central character, complex character, important character, minor character, main character, pivotal character	Given circumstances	Special effects
Characterisation	Ground plans	Stage proxemics
Character behaviour, character motivation, character development, character interaction, relationships between characters	Key moment	Textual evidence
Climax	Key scene	Traditional theatre
Context, cultural context, dramatic context, political context, social context	Language	Stage imagery
Design concepts	Message	Status
Dialogue	Mood	Stimulus
Drama media (projections, video footage, sound-scapes)	Original production, original staging, stage configurations	Subtext
Drama process	Performance analysis	Symbols and imagery
Dramatic features	Performance concepts	Target audience
Dramatic tension, moments of tension, points of tension	Plot	Tension
	Plot twists	Textual analysis
	Positioning	Theatrical background
	Pre-show	Themes and issues
	Protagonist and antagonist	Time period, passage of time, shifts in time
	Purpose	Turning point
		Use of levels
		Venue

<b>Movement</b>	<b>Voice</b>	<b>Conventions</b>	<b>Staging/areas of the stage</b>
Abstract	Accent	Aside	Apron
Balance	Articulation	Dialogue	Centre-stage left
Body language	Clarity	Flash-back	Centre-stage
Eye contact	Emphasis	Flash-forward	Centre-stage right
Facial expression	Fluency	Freeze frame	Down-stage centre
Gesture	Intonation	Frozen picture	Down-stage left
Mannerisms	Pace	Mime	Down-stage right
Mime	Pause	Monologue	Up-stage centre
Naturalistic	Pitch	Movement	Up-stage left
Positioning	Projection	Narration	Up-stage right
Posture	Register	Slow motion	End-on
Proxemics	Rhythm	Soliloquy	Extended
Rhythm	Tone	Split stage	Promenade
Speed	Volume	Tableau	Proscenium arch
Stance		Voice over	Theatre-in-the-round
Stylised			Thrust
Timing			Traverse
Use of direction			
Use of levels			
Use of space			

Form, structure, genre, style		Characterisation and rehearsal techniques	Production areas
A full-length published play	Historical drama	Character cards	Acting
Forum theatre	In Yer Face Theatre	Giving witness	Costume
Monologue	Immersive Theatre	Hot seating	Directing
Physical theatre	Melodrama	Improvisation	Lighting
Episodic	Satire	Key moments	Make-up and hair
Linear	Tragedy	Mantle of the expert	Media
Non-linear	Tragicomedy	Role on the wall	Props
Absurd	Verbatim	Role play	Set
Agitprop	Naturalistic	Role-reversal	Sound
Black comedy	Non-naturalistic	Still image/speaking through the image	
Comedy		Thought tracking	
Comedy of manners		Thought tunnel	
Commedia dell'arte		Use of prop	
Docudrama		Visualisation exercises	
Epic theatre		Voices in the head	
Farce		Writing in role	

## Appendix 3: recommended texts

Name of play	Playwright
<i>A Taste of Honey</i>	Shelagh Delaney
<i>A View from the Bridge</i>	Arthur Miller
<i>Angels in America: Millennium Approaches</i>	Tony Kushner
<i>Antigone</i>	Sophocles
<i>Bondagers</i>	Sue Glover
<i>Clybourne Park</i>	Bruce Norris
<i>Dancing at Lughnasa</i>	Brian Friel
<i>Death and the King's Horseman</i>	Wole Soyinka
<i>Dunsinane</i>	David Greig
<i>An Enemy of the People</i>	Henrik Ibsen
<i>Fool For Love</i>	Sam Shephard
<i>Further than the Furthest Thing</i>	Zinnie Harris
<i>Jerusalem</i>	Jeremy (Jez) Butterworth
<i>Mary Queen of Scots Got Her Head Chopped Off</i>	Liz Lochhead
<i>Men Should Weep</i>	Ena Lamont Stewart
<i>Much Ado About Nothing</i>	William Shakespeare
<i>My Children! My Africa!</i>	Athol Fugard
<i>Tartuffe</i>	Molière
<i>The Bacchae</i>	Euripides
<i>The Birthday Party</i>	Harold Pinter
<i>The Crucible</i>	Arthur Miller
<i>The Curious Incident of the Dog in the Night-Time</i>	Simon Stephens
<i>The House of Bernarda Alba</i>	Federico García Lorca
<i>The Importance of Being Earnest</i>	Oscar Wilde
<i>The Pillowman</i>	Martin McDonagh
<i>The Prime of Miss Jean Brodie</i>	Jay Presson Allen
<i>The Resistible Rise of Arturo Ui</i>	Bertolt Brecht
<i>The Servant of Two Masters</i>	Carlo Goldoni
<i>The Slab Boys Trilogy</i>	John Byrne
<i>Titus Andronicus</i>	William Shakespeare

# Administrative information

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**Published:** May 2023 (version 3.0)

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## History of changes

Version	Description of change	Date
2.0	Course support notes, higher drama lexicon, and recommended texts added as appendices.	September 2018
3.0	Performance analysis rule change.	May 2023

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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