



February 2021

## Subject guidance for internally assessed qualifications in 2020–21

Please read this document in conjunction with [guidance for the assessment of internally assessed qualifications issued to centres in August 2020](#).

<b>Group award titles:</b>	NPA Acting and Performance (SCQF level 6) NPA Professional Theatre Preparation (SCQF level 6) NC Acting and Theatre Performance (SCQF level 6) HNC Acting and Performance (SCQF level 7) HND Acting and performance (at SCQF level 8)
<b>Group award codes:</b>	G9KM 46 G9KT 46 G98A 46 G7G1 15 G7G2 16

## Units and/or outcomes where conditions of assessment can be altered

For units that are normally assessed under closed book conditions, centres can gather evidence for outcomes under open book conditions if this is more practicable for 2020–21. Examples of alternative assessment could be questions that have been answered and submitted in a given time period, an electronic presentation with questions and answers, case studies, professional discussions, viva voce examinations or a report. Centres must ensure that the revised assessment task(s) is of the same level of demand as required by the original assessment requirements.

However, please note that when an assessment is open book, centres must not use SQA ASPs. Centre-devised assessments must be used instead.

Centres have a responsibility to ensure authenticity of all assessments regardless of where they take place.

### Update

The final performances (or when candidates are assessed in a group exercise), where possible, should be live in a suitable performance space. Where candidates cannot perform live in a suitable performance space, the production can be online and recorded live for evidence. The recording should not be edited.

If performances are assessed online, the chosen production should be appropriate for online performance. An example of this would be the genre of verbatim theatre or other suitable online alternatives. It may be necessary, if the production is online, to amend the current performance checklists to reflect the criteria being assessed.

## **Adaptations to evidence requirements to help manage assessment**

### **DG47 34 Production 1: Developing Skills: updated**

This unit requires candidates to perform in one production. The production should allow candidates to integrate skills in voice, acting, movement and stagecraft in production. The production could be an abridged version of a play, for example one act or scene, lasting a minimum of 20 minutes. Each candidate should perform a minimum of five minutes to demonstrate the required skills and techniques. To help facilitate smaller groups, the production could be repeated. Rehearsals could be conducted remotely but the final performance, where possible, should be live in a suitable performance space.

### **DG48 35 Production 2: Applying Skills in Performance: updated**

This unit requires candidates to perform in two productions. However, for 2020–21 one production will be accepted as minimum requirement. The production should allow candidates to develop a thorough working knowledge of the processes involved in preparing for production and the ability to integrate superior performance skills in production.

The production(s) could be an abridged version of a play, for example one act or scene, lasting a minimum of 20 minutes. Each candidate should perform a minimum of five minutes to demonstrate the required skills and techniques. To help facilitate smaller groups, the production could be repeated. The production could be devised, but evidence must be gathered to demonstrate candidates have had the opportunity to fulfil the required knowledge and skills. Rehearsals could be conducted remotely but the final performance, where possible, should be live in a suitable performance space.

### **H1KX 25 Voice 2: Applying Skills in performance**

Outcome 3 requires candidates to perform two contrasting texts sight unseen. If conducted remotely, the assessor could provide two contrasting texts to candidates and allow five minutes for them to study these. The recital can be delivered remotely.

### **H4SK 34 Movement 1: Developing Skills: updated**

Outcome 3 requires group movement. The group should be no less than three people. It can be rehearsed remotely as a group piece to demonstrate roles and responsibilities, but the final performance should be assessed live as a group in a suitable performance space. (Where suitable performance spaces are not available due to COVID-19 restrictions, see [‘Update’](#) under ‘Units and/or outcomes where conditions of assessment can be altered’).

### **H4SL 35 Movement 2: Applying skills in performance: updated**

Outcome 2 requires a movement piece of five to seven minutes. This can be reduced to three to five minutes to demonstrate the required skills. The final performance, where possible, should be assessed live in a suitable performance space. (Where suitable

performance spaces are not available due to COVID-19 restrictions, see '[Update](#)' under 'Units and/or outcomes where conditions of assessment can be altered').

### **F5LB 12 Drama: Theatre Skills in Performance: updated**

Outcome 4 should be assessed live, where possible, in a suitable performance space to retain the validity of the assessment. (Where suitable performance spaces are not available due to COVID-19 restrictions, see '[Update](#)' under 'Units and/or outcomes where conditions of assessment can be altered').

Productions can be limited to a minimum of 20 minutes. Each candidate should perform a minimum of five minutes, to demonstrate the required skills and techniques. To help centres facilitate smaller groups, the performance can be an abridged version of a play, for example one act or scene from a full play and can be repeated.

### **F5L4 12 Professional Theatre in Context**

A requirement of this unit is for candidates to attend a live theatre performance. For session 2020–21 this may not be possible. Candidates can watch online professional performances, for example, National Theatre Live productions.

## **Rationale**

Performance skills are developed in the NPA, NC, HNC and HND Group Awards to develop candidate skills in voice, movement, acting and stagecraft while developing an understanding of theatre practice. They prepare and present candidates for progression and employment in the industry. Candidates gain the practical skills to be confident in gaining employment through audition therefore live performance is key to the aims of these awards.

## **Additional guidance and information**

Performance spaces could be flexible. For example, one space could be on an indoor stage and the other could be online or outdoors while still maintaining the required knowledge and skills.

### **Update**

Within the synthesis of the skills demonstrated by the candidate through a production, it is expected that there should be evidence which demonstrates the candidate's ability in relation to:

- ◆ Voice projection
- ◆ Spatial awareness
- ◆ Acting and Reacting
- ◆ Spontaneity

For performances where there are restrictions on an audience, the audience could be the assessor or group members.

Voice and movement exercises can be conducted remotely supported by questions and answers and/or recordings for quality assurance purposes.

You are strongly encouraged to maintain ongoing records of candidates' progress and achievement, including regular filming of rehearsals and final performances.

## **Contact**

If you have any questions about this guidance, please email:

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