



August 2021

Subject guidance for internally assessed qualifications in 2021–22

Please read this document in conjunction with [guidance for the assessment of internally assessed qualifications, which was](#) issued to centres in August 2021.

Group award titles:	NPA Musical Theatre (SCQF level 6) Advanced Certificate in Musical Theatre (SCQF level 7) HNC Musical Theatre (SCQF level 7) HND Musical Theatre (SCQF level 8)
Group award codes:	G9KP 46 GP2P 47 G81J 15 G81K 16

Units and/or outcomes where conditions of assessment can or cannot 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 2021–22. 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 assessed online or recorded live for evidence. The recording should not be edited.

If performances are assessed online or recorded, the chosen production should be appropriate for online performance. It may be necessary to amend the current performance checklists to reflect the criteria being assessed.

Update: August 2021

The camera (laptop, tablet, phone etc) should capture the performance as it would be experienced as a live stage performance. At all times, to assimilate theatrical stage conventions, the camera should only be used to capture a performance and not be a replacement for a character.

Where a performance is assessed online or recorded, the camera should be positioned as if it were a member of a theatre audience. The camera should be directly addressed only under appropriate circumstances — for example, in a situation where a stage character would address an individual within an audience.

Where a production or performance requires a character to talk to a screen, (eg laptop or mobile phone) as if on social media or online chat, the character's eyeline should be slightly to the side of the camera. The performer should signify addressing a wider audience by using eye/head movement to scan the area where the audience would normally be.

The candidate should be supported and guided through the mentoring and rehearsal process to ensure compliance with this guidance.

DP8T 34 & J1C7 47 Performance 1: Developing Skills for Musical Theatre: updated

The performance will allow candidates to integrate skills of acting, singing, and dance. The final performance should be assessed live, where possible, in a suitable performance space to ensure candidates have the correct skills and techniques for further education or employment.

Adaptations to evidence requirements to help manage assessment

Performances could be reduced to smaller pieces 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 productions could be repeated.

H1KY 34 Vocal Techniques for Musical Theatre 1 and J1C6 47 Singing Skills for Musical Theatre 1

These units can be delivered remotely, and it would be acceptable for a recording to be used for assessment of Outcome 3.

H90F 35 Singing Skills for Musical Theatre 2: updated

This unit can be delivered remotely, and it would be acceptable for a recording to be used for assessment of Outcomes 2 and 4.

A flexible approach may be required to gathering evidence for ensemble and/or choral singing due to current COVID-19 restrictions. Centres may choose to conduct duets to

replace ensemble/choral singing using existing performance materials and/or pre-recorded harmony lines.

DP8V 35 Performance 2: Applying Skills for Musical Theatre: updated

This unit requires candidates to perform in two productions. However, for session 2021–22, one production will be accepted as minimum requirement. The production will 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 could be, for example, an abridged version or scenes from a musical. 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 that candidates have had the opportunity to fulfil the knowledge and skills within the unit outcomes. Rehearsals could be conducted remotely but the final performance, where possible, should be live in a suitable performance space.

Rationale

The Performance skills in singing, acting, voice and dance are developed in the NPA, HNC and HND Group Awards to prepare 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

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

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
- ◆ Singing
- ◆ Dance
- ◆ Spatial awareness
- ◆ Acting and Reacting
- ◆ Spontaneity

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

Contact

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