



Advanced Higher Drama

Course code:	C821 77
Course assessment code:	X821 77
SCQF:	level 7 (32 SCQF credit points)
Valid from:	session 2024–25

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 required to deliver the course.

The information in this document may be reproduced in support of SQA qualifications only on a non-commercial basis. If it is reproduced, SQA must be clearly acknowledged as the source. If it is to be reproduced for any other purpose, written permission must be obtained from permissions@sqa.org.uk.

Contents

Course overview	1
Course rationale	2
Purpose and aims	2
Who is this course for?	3
Course content	4
Skills, knowledge and understanding	4
Skills for learning, skills for life and skills for work	6
Course assessment	7
Course assessment structure: project–dissertation	7
Project–dissertation marking instructions	9
Course assessment structure: assignment	14
Assignment marking instructions	17
Course assessment structure: performance	19
Performance marking instructions	24
Grading	37
Equality and inclusion	38
Further information	39
Appendix 1: course support notes	40
Introduction	40
Developing skills, knowledge and understanding	40
Approaches to learning and teaching	43
Preparing for course assessment	46
Project–dissertation	46
Project–dissertation examples	49
Assignment — analysis of a professional theatrical production	50
Performance	51
Developing skills for learning, skills for life and skills for work	52
Appendix 2: influential practitioners	54
Appendix 3: recommended texts	55

Course overview

This course consists of 32 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 three components.

Component	Marks	Duration
Component 1: project–dissertation	30	see 'Course assessment' section
Component 2: assignment	20	1 hour and 30 minutes
Component 3: performance	50	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 Higher Drama course or equivalent qualifications and/or experience prior to starting this course.</p>	<ul style="list-style-type: none">◆ a range of drama-related Higher National Certificates (HNCs) and/or Higher National Diplomas (HNDs)◆ degrees in drama and related disciplines◆ careers in the creative industries

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, critical thinking, perseverance and resilience.

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. By exploring and analysing the work of influential theatre practitioners, the course extends the study of the art of professional theatre, its forms and its practices. The course includes:

- ◆ active involvement in devising, creating, appreciating, and using theatre to communicate with an audience
- ◆ the analysis of texts and the study of influential theatre practitioners

Learning through drama helps candidates appreciate historical, social, cultural and/or political values, identities and ideas.

Purpose and aims

The course enables candidates to explore both the practical and analytical aspects of drama.

Candidates investigate how professional theatre practice has been shaped by influential theatre practitioners.

The course aims to enable candidates to:

- ◆ develop autonomy and independent thinking skills
- ◆ analyse professional theatrical performance
- ◆ develop knowledge and understanding of professional theatre practice and influential practitioners
- ◆ investigate how theatre practitioners have influenced professional theatre
- ◆ develop knowledge and understanding of historical, social, cultural and/or political influences on drama
- ◆ apply critical, investigative and analytical skills to a performance issue
- ◆ apply creative and critical thinking to synthesise ideas and arguments
- ◆ develop analytical skills in the interpretation of texts
- ◆ develop and extend skills in performing within their chosen area of acting, directing or design

- ◆ develop their skills in devising drama and interpreting complex texts
- ◆ explore how to use theatre and performance skills to communicate effectively with an audience
- ◆ develop creativity when applying skills in problem solving, analysis and evaluation

Who is this course for?

The course is suitable for candidates with an aptitude for theoretical and practical aspects of drama and for those wishing to progress to further levels of study. It allows candidates to further extend their drama skills developed through the Higher 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 professional theatre practice and influential practitioners.

Candidates explore, develop and communicate ideas and performance concepts in theatre through acting, directing, or designing. Candidates devise drama and interpret complex texts using their understanding of form, style, structure and genre. They study the work of influential theatre practitioners to inform and communicate their theatrical concept to an audience.

Candidates:

- ◆ develop knowledge and understanding of historical, social, cultural and/or political influences on drama
- ◆ learn how to evaluate their own progress and the progress of others
- ◆ 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:

- ◆ exploring and investigating the influence, theory and practice of influential theatre practitioners
- ◆ identifying and exploring a relevant performance issue
- ◆ analysing and evaluating the impact of key productions by influential theatre practitioners
- ◆ applying creative and critical thinking to synthesise ideas and arguments
- ◆ interpreting the historical, social, cultural and/or political contexts of complex texts
- ◆ analysing and interpreting the role and craft of the actor, director, and designer
- ◆ working independently to produce a theatrical concept
- ◆ applying skills in acting, directing, or design
- ◆ creating and presenting their own theatrical concepts
- ◆ investigating how meaning can be communicated to an audience
- ◆ using a range of complex creative problem-solving, planning and evaluation 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:

Project–dissertation

Candidates identify a performance issue. They research relevant features of performance, theatre practice and/or aspects of theory and communicate their findings in a dissertation. The dissertation must reference at least one influential theatre practitioner.

Assignment

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.

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

Performance

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

Actor

Candidates perform to an audience. They 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.

Director

Candidates must prepare a substantial extract, for example an act, from their chosen play. On the day of the performance, the visiting assessor selects approximately three consecutive pages for the candidate to direct in a rehearsal lasting approximately 35 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 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.

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 are available 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

5.4 Analysing and evaluating

5.5 Creating

You 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 in this course specification.

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

- ◆ 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:

- ◆ demonstrate a depth of knowledge and understanding of performance issues
- ◆ demonstrate a depth of knowledge and understanding of influential practitioners and apply depth of knowledge and understanding of text(s) to their chosen production area in a performance
- ◆ evaluate the impact of influential practitioners on professional theatre practice
- ◆ apply and demonstrate advanced skills, knowledge and understanding to explore, create and develop a range of concepts for a text-based performance as an actor, director, or designer

Course assessment structure: project–dissertation

Project–dissertation

30 marks

The project–dissertation has 30 marks out of a total of 100 marks for the course assessment.

Project–dissertation overview

Candidates identify a performance issue, carry out research and communicate their findings in a dissertation of 2,500 to 3,000 words. Candidates must acknowledge sources and include visual evidence as appropriate.

Candidates choose an aspect of drama that interests them and carry out independent research. The dissertation allows candidates to demonstrate a depth of knowledge and understanding of:

- ◆ influential theatre practitioners and their impact on professional theatre practice
- ◆ performance theories, processes and practices within the context of their identified performance issue

Candidates must decide on the focus and nature of their dissertation. The performance issue can be the same, different, or a combination of, the production role candidates use in their performance assessment. Candidates may find some appropriate performance material from discoveries made during their own practice; however, the project–dissertation requires candidates to identify alternative perspectives to their own, and to synthesise the evidence from all of their sources to produce a coherent line of argument.

Setting, conducting and marking the project–dissertation

This project-dissertation is:

- ◆ set by centres within SQA guidelines
- ◆ conducted under some supervision and control
- ◆ produced independently by the candidate

Evidence is submitted to SQA for external marking. SQA quality assures all marking.

Assessment conditions

Time

This assessment is carried out over a period of time. Candidates should start at an appropriate point in the course.

Supervision, control and authentication

The project–dissertation is conducted under some supervision and control.

Teachers and lecturers should put mechanisms in place to authenticate candidate evidence, for example:

- ◆ regular checkpoint or progress meetings with candidates
- ◆ short spot-check personal interviews
- ◆ checklists which record activity and/or progress
- ◆ photographs, film or audio evidence

Resources

There are no restrictions on the resources that candidates may access while producing their project–dissertation.

Reasonable assistance

Candidates must carry out the assessment independently. However, they can receive reasonable assistance before the formal assessment process takes place.

The term ‘reasonable assistance’ is used to balance the need for support with the need to avoid giving too much help. If candidates need more than what is thought to be ‘reasonable assistance’, they may not be ready for assessment, or they may have been entered for the wrong level of qualification.

Teachers and lecturers can give reasonable assistance on a generic basis to a class or a group of candidates, for example advice on meeting submission dates.

Teachers and lecturers can also give reasonable assistance to candidates on an individual basis, for example by:

- ◆ approving or challenging the titles and/or questions that candidates set themselves for their project–dissertation
- ◆ supporting candidates to see a live performance
- ◆ facilitating access to video and other media
- ◆ engaging in group discussion and responding to reflections
- ◆ explaining how to present, and reference their work

If a candidate seeks clarification on the wording of the instructions for the assessment, teachers and lecturers should clarify it for the whole class.

Evidence to be gathered

The following evidence is required for this assessment:

- ◆ candidate’s completed project–dissertation

Volume

The word count for the project–dissertation should be 2,500 to 3,000 words. This includes quotations, but does not include footnotes and bibliography. Candidates must submit the word count with the completed project–dissertation

If the word count exceeds the maximum by more than 10%, a penalty is applied.

Project–dissertation marking instructions

In line with SQA’s normal practice, the following marking instructions for the Advanced Higher Drama project–dissertation are addressed to the marker. They will also be helpful if you are preparing candidates for course assessment.

Candidates’ evidence is submitted to SQA for external marking.

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 If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- c 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

Project–dissertation detailed marking instructions

A Analysing features of performance, theatre practice and/or aspects of theory that explore a chosen performance issue

Award marks according to how the candidate:

- ◆ describes specific features of performance, theatre practice and/or aspects of theory relevant to their issue
- ◆ explains and develops these features regarding the issue (using examples, and/or contextual evidence)
- ◆ uses valid sources, such as reference to theory, critical perspectives and performances

Award a maximum of 10 marks.

Marks	Comment
9–10	Highly detailed features of performance, theatre practice and/or aspects of theory are used to develop an insightful argument. A depth of understanding that supports the analysis and draws out implications. Coherent and accurate references.
7–8	Detailed features of performance, theatre practice and/or aspects of theory are used to develop a relevant argument. Detailed analysis draws out implications. Accurate references.
5–6	Fairly detailed features of performance, theatre practice and/or aspects of theory are used to develop a mostly relevant argument. Mostly detailed analysis draws out some implications. Adequate references. Any misunderstandings are in areas not central to the argument.
3–4	Some features of performance, theatre practice and/or aspects of theory are used in an attempt to develop an argument and/or present the issue. Some straightforward analysis that falls short of drawing out implications. Basic references. Some misunderstandings in the argument.
1–2	Limited features of performance, theatre practice and/or aspects of theory are used in an attempt to present the issue. Analysis can be imbalanced and lacking in relevance. Some limited references. Misunderstandings in the argument, confused at times.
0	No features of performance, theatre practice and/ or aspects of theory. No valid references.

B Synthesising by comparing and contrasting different ways the performance issue has been explored

Synthesis involves the linking of knowledge and/or information from within or between sources. Award marks according to how the candidate:

- ◆ organises their material to draw out contrasts and comparisons
- ◆ shows a breadth of research (for example from across different forms and styles, between early and late work of a practitioner or company)
- ◆ shows a depth of understanding of their chosen area by combining a series of examples for building or challenging an argument
- ◆ critically considers the work of a practitioner or company

Award a maximum of 10 marks.

Marks	Comment
9–10	Shows an excellent understanding of the issue by the selection and organisation of materials. Draws out contrasts and comparisons through a range of highly relevant examples, leading to an insightful argument. Highly effective use of primary and secondary sources.
7–8	Shows a good understanding of the issue by the selection and organisation of materials. Draws out contrasts and comparisons through a relevant range of examples, leading to a convincing argument. Effective use of primary and secondary sources.
5-6	Shows some understanding of the issue by the selection and organisation of materials. Draws out some contrasts and comparisons. Fairly broad range of examples, leading to a sound argument. Some use of primary and secondary sources.
3-4	Shows a basic understanding of the issue by the selection and organisation of materials. Contrasts and comparisons are basic. Inconsistent use of examples, leading to a basic argument. Some use of primary and/or secondary sources.
1-2	Shows a simplistic understanding of the issue by the selection and organisation of materials. Limited attempt to contrast and compare. Lack of relevant examples, leading to a limited argument. Limited use of sources.
0	No understanding of the issue. Poorly organised. No attempt to draw comparisons or contrasts. No use of sources.

C Expressing an argument leading up to an evaluative conclusion

Award marks according to how the candidate:

- ◆ maintains a focus on their chosen title, which connects the researched material into an overarching thesis
- ◆ expresses and reflects on the research in their own voice, offering evaluative comment on their sources
- ◆ builds to a conclusion of how they perceive their area of research

Award a maximum of 10 marks.

Marks	Comment
9-10	A rigorous, focussed dissertation on the chosen title. Consistently lucid argument develops naturally from a securely structured series of well-analysed and synthesised examples. The enquiry is led by a fluent expression of opinion in their own voice. Personal thinking drives the exploration of material, leading to a comprehensive conclusion.
7-8	A consistently focused dissertation on the chosen title. A relevant argument develops from a well-structured range of analysed material. Consistently returns to their own voice to express a clear opinion. Creates a coherent line of argument, leading to a convincing conclusion.
5-6	A focused dissertation on the chosen title. Analysed material applied to develop a mainly relevant argument. Reflective and evaluative comments show their opinion. Structure is effective in developing a mainly coherent line of argument, leading to a sound conclusion.
3-4	A straightforward dissertation on the chosen title. Offers a basic argument. At times loses clarity through structure or choice of material. Basic reflective and evaluative comments in their own voice, leading to a basic conclusion.
1-2	A simplistic dissertation that often fails to directly address the chosen title. Structure lacks clarity. Lacks discernment between relevant and irrelevant points. Limited reflective and evaluative comments in their own voice, leading to a simplistic conclusion.
0	Dissertation offers no attempt to relate argument to chosen title. No attempt to relate researched materials to the chosen title. Discussion, when attempted, is inappropriate or confused. No conclusion.

Course assessment structure: assignment

Assignment

20 marks

The assignment has 20 marks out of a total of 100 marks for the course assessment.

Assignment overview

The assignment has two stages:

- ◆ research
- ◆ production of evidence

Candidates analyse a professional theatrical production and the work of at least one theatre practitioner (actor, director, and/or designer) involved in the production, in an extended response.

The analysis could be of a live performance, a live-streamed performance, a recorded 'live' theatrical performance or a historical performance. The performance must be a play: it must not be a musical, pantomime, ballet or opera.

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

The assignment gives candidates an opportunity to demonstrate the following skills, knowledge and understanding within a performance analysis context:

- ◆ research and investigate their chosen question within the context of the performance, using sources of information
- ◆ research a minimum of one theatre practitioner involved in the production from an actor, director, and/or designer
- ◆ demonstrate knowledge and understanding of theatre practice and the chosen practitioner in relation to the performance
- ◆ analyse a professional theatrical production in response to the chosen question
- ◆ structure information and present a well-reasoned argument and conclusion, supported by evidence

Setting, conducting and marking the project

The assignment is set by centres within SQA guidelines. SQA provides candidates with a choice of two questions for the assignment. Evidence is submitted to SQA for external marking. SQA quality assures all marking.

SQA issues a choice of two performance analysis questions at the start of the academic session to allow candidates to engage in productions early, and to start sourcing appropriate resources and research.

Assessment conditions

Time

Candidates should undertake the research stage at an appropriate point in the course, normally when they have developed the necessary skills, knowledge and understanding.

In the research stage, candidates choose a question which allows them to analyse and evaluate a theatrical production. They research their chosen question and their theatrical production. Candidates then organise their findings to address the question, using the Drama resource sheet to collate their summary of research evidence and key references. The research stage is designed to be completed over a notional period of 8 hours.

Candidates have 1 hour and 30 minutes to complete the production of evidence for assessment. This must be done in one sitting.

Candidates must complete the production of evidence stage in time to meet the submission date set by SQA.

Supervision, control and authentication

The research stage is conducted under some supervision and control.

Teachers and lecturers should put mechanisms in place to authenticate candidate evidence, for example:

- ◆ regular checkpoint or progress meetings with candidates
- ◆ short spot-check personal interviews
- ◆ checklists which record activity and/or progress
- ◆ photographs, film or audio evidence

Group work approaches are acceptable as part of the research stage. However, there must be clear evidence to show that each individual candidate meets the evidence requirements of the assignment.

The production of evidence stage is conducted under a high degree of supervision and control. This means that candidates must:

- ◆ be in direct sight of the teacher or lecturer or other responsible person during the period of the assessment
- ◆ not communicate with each other

Resources

During the research stage, there are no restrictions on the resources to which candidates may have access.

During the production of evidence stage, candidates must only have access to their prepared Drama resource sheet.

Reasonable assistance

Candidates must carry out the assessment independently. However, they can receive reasonable assistance before the formal assessment process takes place.

The term 'reasonable assistance' is used to balance the need for support with the need to avoid giving too much help. If candidates need more than what is thought to be 'reasonable assistance', they may not be ready for assessment, or they may have been entered for the wrong level of qualification.

Teachers and lecturers can give reasonable assistance on a generic basis to a class or a group of candidates (for example, advice on how to develop an assignment plan). Teachers and lecturers can also give reasonable assistance to candidates on an individual basis. If a candidate seeks clarification on the wording of the instructions for the assessment, teachers and lecturers should clarify it for the whole class.

Teachers and lecturers may provide reasonable guidance on the question which enables candidates to meet all the requirements of the assignment. They may also guide candidates on the likely availability and accessibility of resources for their chosen question.

In the **research stage**, reasonable assistance may include:

- ◆ directing candidates to the 'Instructions for candidates' section in the coursework assessment task
- ◆ clarifying instructions and/or requirements of the task
- ◆ advising candidates on the choice of a question
- ◆ advising candidates on possible sources of information
- ◆ arranging visits to enable candidates to gather evidence
- ◆ interim progress checks

In preparing for the **production of evidence stage**, reasonable assistance may include advising candidates of the nature and volume of specified resources that may be used to support the production of evidence.

At any stage, reasonable assistance does not include:

- ◆ directing candidates to specific resources to be used
- ◆ providing model answers or writing frames specific to the task, such as outlines, paragraph headings or section headings
- ◆ providing detailed feedback on drafts, including marking

Evidence to be gathered

The following evidence is required:

- ◆ completed assignment
- ◆ Drama resource sheet

If a candidate does not submit a resource sheet, a penalty of 4 marks out of the total of 20 marks is applied.

Volume

There is no word count for the assignment.

The resource sheet must be a single-side of A4 paper with no more than 250 words.

Assignment marking instructions

In line with SQA's normal practice, the following marking instructions for the Advanced Higher Drama assignment are addressed to the marker. They will also be helpful if you are preparing candidates for course assessment.

Candidates' evidence is submitted to SQA for external marking.

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 If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- c 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

Range of marks	20-18	17-14	13-10	9-7	6-3	2-0
Knowledge and understanding Candidates demonstrate knowledge and understanding of theatre practice and at least one theatre practitioner in response to the question	◆ demonstrates an excellent knowledge and understanding of theatre practice and theatre practitioner	◆ demonstrates very good knowledge and understanding of theatre practice and theatre practitioner	◆ demonstrates good knowledge and understanding of theatre practice and theatre practitioner	◆ demonstrates basic knowledge and understanding of theatre practice and theatre practitioner	◆ demonstrates limited knowledge and understanding of theatre practice and theatre practitioner	◆ demonstrates little or no knowledge and understanding of theatre practice and theatre practitioner
Performance Analysis Candidates analyse a professional theatrical production, with reference to at least one theatre practitioner involved in the production	◆ detailed, relevant and highly effective performance analysis which considers the implications of the question	◆ detailed, relevant and effective performance analysis which considers the implications of the question	◆ good and mostly relevant performance analysis which mainly considers the implications of the question	◆ basic performance analysis and relevance which considers some of the implications of the question	◆ limited performance analysis and relevance; mostly narrative	◆ little or no evidence of performance analysis
Structure and line of argument Candidates present a line of argument leading to a conclusion in a structured manner, supported by evidence	◆ demonstrates an excellent and coherent argument showing independence of thought and makes excellent use of sources, leading to a highly convincing conclusion	◆ demonstrates a very good, coherent argument showing independence of thought and makes very good use of sources, leading to a convincing conclusion	◆ demonstrates a good argument showing some independence of thought and makes good use of sources, leading to a sound conclusion	◆ demonstrates a basic argument which makes some use of sources, leading to a basic conclusion	◆ demonstrates a limited argument which makes limited use of sources. Conclusion may be limited or confused	◆ demonstrates little or no argument with no reference to sources. Does not answer the question posed. Little or no conclusion

Course assessment structure: performance

Performance

50 marks

The performance has 50 marks out of a total of 100 marks for the course assessment.

Performance overview

The performance allows candidates to draw on, extend, and apply the skills, knowledge and understanding they have learned during the course. It assesses candidates' performance concepts from full-length published play(s). Candidates are assessed in an acting or directing or design role.

Candidates:

- ◆ creatively explore acting or directing or design concepts within the chosen play(s)
- ◆ respond to themes and issues of the chosen play(s)
- ◆ understand and interpret the historical, social, cultural and/or political context of their chosen play(s)
- ◆ use an advanced range of acting or directing or design skills
- ◆ communicate to an audience

Acting

Each candidate performs two acting roles — one interactive and one monologue — each from a different play.

30 marks are available for the interactive role and 20 marks for the monologue.

Candidates must deliver their performances in front of an appropriate 'live' audience. Each centre must provide an audience of sufficient number to gauge impact. The audience must be age-appropriate for the content of the plays selected.

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 and monologue roles must be assessed on the same day.

Other actors within the scene do not need to be from the same class and 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.

No other actors should be on stage when the monologue is performed.

Candidates should not read from a script.

In the interactive role, candidates should:

- ◆ communicate an effective interpretation of the text by demonstrating a clear understanding of character through the use of textual and sub-textual clues
- ◆ portray a credible character that expresses appropriate emotions and conveys complex relationships through detailed interaction with other characters
- ◆ demonstrate an appropriate and effective use of voice
- ◆ demonstrate an appropriate and effective use of movement
- ◆ create an impact on the audience

In the monologue, candidates should:

- ◆ communicate and portray an effective interpretation of a character through the use of textual and sub-textual clues
- ◆ demonstrate an appropriate and skilled use of voice
- ◆ demonstrate an appropriate and skilled use of movement
- ◆ create an impact on the audience

Elaborate theatrical effects are not necessary, but stage lighting and minimal costume, items of set, and props, may enhance the performance of candidates.

Directing

Candidates prepare a substantial extract, for example an act, from their chosen play. On the day of the performance, the visiting assessor selects approximately three consecutive pages from the candidate's chosen play for the candidate to direct in a rehearsal lasting 35 minutes. It is the responsibility of the teacher and/or lecturer to provide suitable actors for the candidate.

50 marks are available for directing.

Candidates must have 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.

Candidates should:

- ◆ set the extract in the context of the whole play and demonstrate an understanding and interpretation of the text
- ◆ communicate directorial concepts
- ◆ interact, engage and respond throughout the process
- ◆ effectively direct movement — the acting space, positioning, characterisation and the visual communication of dramatic meaning
- ◆ effectively direct voice — characterisation, style, tempo, rhythms, dynamics and delivery of lines

Design

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.

6 marks are available for the design concept, 30 marks are available for the scale model set and 7 marks are available for each additional production role.

Candidates produce a scale model set for their chosen play. The set must be related to an identified acting space. On the day of the assessment, the candidate presents their model of the set, ideas and concepts to the visiting assessor.

Candidates investigate the theatrical context and note any predominant style of design, either of the period in which the play was written, or associated with the first performance of the play (if appropriate). Candidates should use their investigation results and their acquired knowledge and understanding of theme, issues, and characters in the play to inform their performance concepts.

Set design

Candidates produce a set design for a play, which must allow for one significant set change. The design interpretation should be for an audience of today and the set should be related to a specified performance space. This could be, for example, a professional theatre, school performance space or a site-specific space.

Candidates make a scale model set for the play. The recommended scale ratio is 1:25. Candidates must make all the items of the set, as far as possible. Commercial set-in-a-box kits are not allowed.

Candidates should produce:

- ◆ creative, effective and coherent design concepts for a production of the play for an audience of today, demonstrating a thorough understanding and interpretation of the text in terms of the setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects
- ◆ a scale model set for a specified performance space with appropriate reference to textual clues, demonstrating accuracy and clarity. It should demonstrate coherence with the overall concept and an awareness of practical considerations
- ◆ creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings in relation to two additional roles. These should demonstrate coherence with the overall concept and an awareness of practical considerations

Candidates must choose two additional production roles from the following:

Lighting

Candidates plan lighting concepts for the whole play. These concepts must be coherent with their overall design concept communicated in the scale model set and their other selected production area. Candidates describe a minimum of six lighting concepts. Candidates

describe 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. Candidates must produce cue sheets for the lighting concepts described.

Sound

Candidates plan the sound concepts for the whole play. These concepts must be coherent with their overall design concept communicated in the scale model set and their other selected production area. Candidates describe a minimum of six sound concepts. Candidates describe 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. Candidates must produce cue sheets for the sound concepts described.

Multimedia

Candidates design media concepts for the whole play. These concepts must be coherent with their overall design concept communicated in the scale model set and their other selected production area. The number of designs cannot be prescribed, as the number of media elements within a play could vary. Candidates describe what they consider to be the key moments or scenes and the media effects and cues. These could be the opening or ending of acts or key moments within a scene. Media could include text, audio, images, projections, animations, video and interactive content. Candidates must produce media cue sheets for the key media concepts designed.

Props

Candidates plan prop concepts for the whole play. These concepts must be coherent with their overall design concept communicated in the scale model set and their other selected production area. The number of designs cannot be prescribed, as the number of props within a play could vary. Candidates describe 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 produce a props list for the key prop concepts designed.

Costume

Candidates design costume concepts for the whole play. These concepts must be coherent with their overall design concept communicated in the scale model set and their other selected production area. 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 must produce costume lists for the key costume concepts designed.

Make-up and hair

Candidates design the make-up and hair concepts for the whole play. These concepts must be coherent with their overall design concept communicated in the scale model set and their other selected production area. 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. Candidates must produce make-up and hair product lists for the key make-up and hair concepts designed.

Setting, conducting and marking the performance

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

Time

Actors

Each candidate's interactive performance must be approximately 17–20 minutes. Each candidate's monologue must be approximately 3 minutes.

Directors

The rehearsal must last approximately 35 minutes.

Designers

The presentation of the scale model set and additional production roles must last approximately 20 minutes.

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.

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

Resources

Centres should select full-length published plays which are suitable for the performance, ensuring appropriate challenge at this level.

There are no restrictions on the resources to which candidates may have access while preparing for their performance.

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. 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

Performance marking instructions

In line with SQA's normal practice, the following marking instructions for the Advanced Higher Drama performance are addressed to the visiting assessor. They will also be helpful if you are 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. 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

Actors: acting role 1 — interactive

Understanding and interpretation

Communicates an effective interpretation of the text by demonstrating a clear understanding of character through the use of textual and sub-textual clues

Marks	Comment
5–6	Excellent understanding conveyed through use of all textual clues. Wholly convincing and credible interpretation of the text and sub-text.
3–4	Good understanding conveyed through a good use of textual clues. A convincing interpretation of text with some reference to sub-text.
1–2	Limited understanding conveyed through an occasional use of textual clues. Limited interpretation with little or no reference to sub-text.
0	No understanding conveyed.

Portrayal

Portrays a credible character that expresses appropriate emotions and conveys complex relationships through detailed interaction with other characters

Marks	Comment
5–6	Excellent portrayal, highly effective with wholly appropriate emotional expression and detailed interaction, conveying the complexities of the relationships.
3–4	Good portrayal, effective with appropriate emotional expression and convincing interaction, conveying some of the complexities of the relationships.
1–2	Limited portrayal, has limited effect, with little or no emotional expression and interaction with other characters. Is at times unconvincing, conveying a basic understanding of relationships.
0	No portrayal of character.

Voice

Appropriate and effective use of voice

Marks	Comment
5–6	Excellent use of voice, wholly appropriate to the character, sustained throughout and technically highly accomplished.
3–4	Good use of voice, appropriate to the character, mainly sustained throughout and technically accomplished.
1–2	Limited use of voice, lacking credibility, not always sustained and inaudible at times.
0	No voice skills applied.

Actors: acting role 1 — interactive (continued)

Movement

Appropriate and effective use of movement

Marks	Comment
5–6	Excellent use of movement, wholly appropriate to the character, and fully integrated into the whole performance. Technically fluent.
3–4	Good use of movement, appropriate to the character, mainly integrated into the whole performance. Technically competent.
1–2	Limited use of movement, lacks credibility, and may not always be controlled or integrated within the whole performance. Technically awkward at times.
0	No movement skills applied.

Impact

Impact on audience

Marks	Comment
5–6	Excellent, a highly successful and effective performance. Creates a strong impact on the audience.
3–4	Good, a successful performance. Creates some impact on the audience.
1–2	Limited, a basic performance. Inconsistent or little impact on the audience.
0	No positive impact on the audience.

Actors: acting role 2 — monologue

Characterisation

Communicates and portrays a creative interpretation of a character through the use of textual and sub-textual clues

Marks	Comment
5	Excellent portrayal, highly effective and creative. Wholly credible interpretation of the text and sub-text.
4	Good portrayal, effective and creative. Convincing interpretation of text and sub-text.
3	Sound portrayal, mainly effective and creative. Some convincing interpretation of text and sub-text.
2	Limited portrayal, with limited effect and lacking creativity. Occasional use of text and sub-textual clues.
1	Unconvincing portrayal with little use of textual clues.
0	No portrayal of character.

Voice

Appropriate and skilled use of voice

Marks	Comment
5	Excellent use of voice, accent, pace, emotion, projection and originality sustained throughout.
4	Good use of voice, accent, pace, emotion, projection and originality sustained throughout.
3	Sound use of voice, accent, pace, emotion and projection reasonably sustained.
2	Limited use of voice, weak in delivery, accent not sustained. Pace lacking variety, inaudible at times.
1	Unconvincing use of voice, monotone in delivery. Often inaudible and/or garbled.
0	No voice skills applied.

Actors: acting role 2 — monologue (continued)

Movement

Appropriate and skilled use of movement

Marks	Comment
5	Excellent use of movement, fluent, totally integrated, varied use of facial expression, body language, gesture, posture and space.
4	Good use of movement, integrated use of facial expression, body language, gesture, posture and space.
3	Sound use of movement, mainly integrated. Sound use of facial expression, body language, gesture, posture and space.
2	Limited use of movement, lacking variety, and at times awkward.
1	Unconvincing, awkward use of movement.
0	No movement skills are applied.

Impact

Impact on audience

Marks	Comment
5	Excellent, a highly successful performance. A strong impact on audience is created.
4	Good, a successful performance. An effective impact on the audience is created.
3	Sound, a competent performance. A sustained impact on the audience is created.
2	Limited, a basic performance. Inconsistent impact on the audience.
1	Unconvincing performance. Little impact on the audience.
0	No positive impact on the audience.

Directing role

Understanding

Sets the extract in the context of the whole play and demonstrates an understanding and interpretation of the text

Marks	Comment
9–10	Excellent understanding and interpretation of the text. Insightful, highly detailed and justified throughout.
7–8	Good understanding and interpretation of the text. Logical, detailed and appropriately justified.
5–6	Sound understanding and interpretation of the text. Fair, and adequately justified.
3–4	Limited understanding and interpretation of the text. Basic, and may not always be justified.
1–2	Little understanding and interpretation of the text with no clear justification.
0	No understanding or interpretation of the text.

Communication

Demonstrates the communication of directorial concepts

Marks	Comment
9–10	Excellent, coherent and comprehensive communication of highly imaginative directorial concepts.
7–8	Good, clear and consistent communication of imaginative directorial concepts.
5–6	Sound, mainly coherent communication of directorial concepts, which are reasonably consistent.
3–4	Limited, simple communication of basic directorial concepts, which may not always be consistent.
1–2	Little communication of directorial concepts, which may be confused or inconsistent.
0	No evident communication of directorial concepts.

Directing role (continued)

Interaction

Interacts, engages and responds throughout the process

Marks	Comment
9–10	Excellent interaction. Engagement and responsiveness is insightful and consistently positive. Actors are motivated throughout.
7–8	Good interaction. Engagement and responsiveness is confident, positive and motivates the actors.
5–6	Sound interaction. Engagement and responsiveness is mainly positive, constructive and encouraging.
3–4	Limited interaction. Engagement and responsiveness is occasionally positive and productive.
1–2	Little interaction. Engagement and responsiveness is not positive or productive.
0	No interaction, engagement or responsiveness throughout the process.

Movement

Effective use of the acting space in terms of positioning, characterisation, and the visual communication of dramatic meaning

Marks	Comment
9–10	Excellent, highly effective and creative use of the acting space, positioning, characterisation, and the visual communication of dramatic meaning. Terminology is used confidently throughout.
7–8	Good, clear and effective use of the acting space, positioning, characterisation, and the visual communication of dramatic meaning. Terminology is used appropriately.
5–6	Sound, mainly effective use of the acting space, positioning, characterisation, and the visual communication of dramatic meaning. Terminology is used with reasonable accuracy.
3–4	Limited use of the acting space, positioning and characterisation. Limited communication of dramatic meaning. Terminology is used occasionally.
1–2	Little use of the acting space, positioning and characterisation. Simplistic communication of dramatic meaning, which may be confused. Terminology is used inconsistently and sometimes inaccurately.
0	No consideration given to the acting space, positioning, characterisation or the visual communication of dramatic meaning. No evident use of appropriate terminology.

Directing role (continued)

Voice

Effective direction of the textual extract in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines

Marks	Comment
9–10	Excellent, highly effective and creative direction in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines. Terminology is used confidently throughout.
7–8	Good, clear and effective direction in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines. Terminology is used appropriately.
5–6	Sound, mainly effective direction in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines. Terminology is used with reasonable accuracy.
3–4	Limited direction in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines. Terminology is used occasionally.
1–2	Little direction in terms of characterisation, style, tempo, rhythms, dynamics and the delivery of lines. Terminology is used inconsistently and sometimes inaccurately.
0	No evident direction in terms of characterisation, style, tempo, rhythms, dynamics or the delivery of lines. No evident use of appropriate terminology.

Designer role

Design concept

In response to the chosen text produce creative, effective and coherent design concepts in relation to requirements for a production of the play for an audience of today

Marks	Comment
6	Excellent, innovative design concepts are entirely coherent, demonstrating a thorough understanding and interpretation of the text. Fully considers setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
5	Very good, imaginative design concepts are coherent. Shows a good understanding and interpretation of the text. Considers setting, period, plot, themes and issues, mood and atmosphere, and relevant environmental aspects.
4	Good, effective design concepts are mostly coherent. Shows an understanding and interpretation of the text. Considers most of the following: setting, period, plot, themes and issues, mood and atmosphere, and relevant environmental aspects.
3	Sound design concepts are coherent to an extent. Shows some understanding and interpretation of the text. Considers some of the following: setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
2	Limited design concepts, lacking coherence. Shows a limited understanding and interpretation of the text. Limited consideration of setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
1	Unconvincing design concepts lack coherence. Shows little understanding and interpretation of the text. Does not consider most of the following: setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.
0	No evidence of design concepts. No consideration of setting, period, plot, themes and issues, mood and atmosphere and relevant environmental aspects.

Designer role (continued)

Scale model set

Produces a scale model set for a specified performance space with appropriate references to textual clues, demonstrating a strong visual impact

Marks	Comment
9–10	Excellent, visually impressive set design. Shows a strong awareness of all aspects of the mise-en-scène. Totally coherent with the overall concept. Clearly explained with references to textual clues. Shows a thorough understanding of the text.
7–8	Good, visually interesting set design. Shows awareness of most aspects of the mise-en-scène. Mainly coherent with the overall concept. References to textual clues are explained. Shows a good understanding of the text.
5–6	Sound, visually basic set design. Shows an awareness of some aspects of the mise-en-scène. At times lacks coherence with the overall concept. Some references to textual clues are explained, showing an understanding of the text.
3–4	Limited, visually unimaginative set design. Shows little awareness of the mise-en-scène. Lacks coherence with the overall concept. Little reference to textual clues are explained. Shows a limited understanding of the text.
1–2	Visually weak set design. Shows no awareness of the mise-en-scène. Lacks any coherence with the overall concept. No reference to textual clues are explained. Shows a poor understanding of the text.
0	No evidence.

Designer role (continued)

Scale model set

Produces a scale model set which takes into account practical considerations of the performance space for which it is designed, for example:

- ◆ sightlines
- ◆ entrances or exits
- ◆ use of materials
- ◆ scene changes
- ◆ weight and/or height restrictions
- ◆ moving parts of set
- ◆ technical requirements
- ◆ viability of set
- ◆ space for actors and action

Marks	Comment
9–10	Excellent model, fully takes into account all practical considerations for the production. The design features have been fully considered and problems have all been anticipated and solved.
7–8	Good model, takes into account most practical considerations for the production. The design features have been considered and problems have mostly been anticipated and solved.
5–6	Sound model, takes into account some practical considerations for the production. Some design features have not been well considered and some problems have not been anticipated.
3–4	Limited model, takes into account some practical considerations for the production. Most design features have not been well considered and most problems have not been anticipated.
1–2	Model does not take into account many practical considerations for the production. Most design features have not been considered and no problems have been anticipated.
0	No evidence.

Designer role (continued)

Scale model set

Produces a scale model set which is accurately made and clear in its design

Marks	Comment
9–10	Excellent, features of the model are extremely accurate in measurements and use of scale. Demonstrates a very high level of technical ability. Excellent model-making skills evidenced through highly effective use of materials.
7–8	Good, features of the model are mostly accurate in measurements and use of scale. Demonstrates a good level of technical ability. Good model-making skills evidenced through effective use of materials.
5–6	Sound, features of the model have some inaccuracies in measurements and use of scale. Demonstrates a fairly good level of technical ability. Some good model-making skills evidenced through use of materials.
3–4	Limited, features of the model have many inaccuracies in measurements and use of scale. Demonstrates a basic level of technical ability. Some model-making skills are shown through use of materials.
1–2	Features of the model are largely inaccurate in measurements and use of scale. Demonstrates little technical ability. Few model-making skills are shown through poor use of materials.
0	No evidence.

Additional role 1

Responds to the text to produce creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings in relation to the additional role, selected from lighting, sound, multimedia, props, costume, make-up and hair. These designs should demonstrate coherence with the overall concepts and an awareness of practical considerations.

Designer role (continued)

Marks	Comment
7	Excellent, highly effective demonstration reflects creative designs/cue sheets/plans/drawings. Full and detailed designs/cue sheets/plans/drawings accurately reflect quantity, period, size and style, as appropriate. Total coherence with overall concept and a thorough awareness of practical considerations.
5–6	Good, detailed and imaginative designs/cue sheets/plans/drawings accurately reflect quantity, period, size and style, as appropriate. Coherence with overall concept and a good awareness of practical considerations.
3–4	Sound, designs/cue sheets/plans/drawings are produced with reasonable accuracy towards quantity, period, size and style, as appropriate. Some coherence with overall concept and some awareness of practical considerations.
1–2	Designs/cue sheets/plans/drawings are unconvincing in terms of accuracy towards quantity, period, size and style. Little coherence with overall concept and little awareness of practical considerations.
0	No documentation and no evidence.

Additional role 2

Responds to the text to produce creative and effective notes/plotting sheets/plans/designs/cue sheets/drawings in relation to the second additional role, selected from lighting, sound, multimedia, props, costume, make-up and hair. These designs should demonstrate coherence with the overall concepts and an awareness of practical considerations.

Marks	Comment
7	Excellent, highly effective demonstration reflects creative designs/cue sheets/plans/drawings. Full and detailed designs/cue sheets/plans/drawings accurately reflect quantity, period, size and style, as appropriate. Total coherence with overall concept and a thorough awareness of practical considerations.
5–6	Good, detailed and imaginative designs/cue sheets/plans/drawings accurately reflect quantity, period, size and style, as appropriate. Coherence with overall concept and a good awareness of practical considerations.
3–4	Sound, designs/cue sheets/plans/drawings are produced with reasonable accuracy towards quantity, period, size and style, as appropriate. Some coherence with overall concept and some awareness of practical considerations.
1–2	Designs/cue sheets/plans/drawings are unconvincing in terms of accuracy towards quantity, period, size and style. Little coherence with overall concept and little awareness of practical considerations.
0	No documentation and no evidence.

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.

Guidance on assessment arrangements for disabled candidates and/or those with additional support needs is available on the assessment arrangements web page:

www.sqa.org.uk/assessmentarrangements.

Further information

- ◆ [Advanced Higher Drama subject page](#)
- ◆ [Assessment arrangements](#)
- ◆ [Building the Curriculum 3–5](#)
- ◆ [Guidance on conditions of assessment for coursework](#)
- ◆ [Guide to Assessment](#)
- ◆ [Recent SQA research](#)
- ◆ [Remote assessment](#)
- ◆ [SCQF Handbook](#)
- ◆ [SCQF level descriptors tool](#)
- ◆ [SQA's Skills Framework: Skills for Learning, Skills for Life and Skills for Work](#)

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. Please read these course support notes in conjunction with the course specification and the project–dissertation, assignment and performance.

Developing skills, knowledge and understanding

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

Exploring and investigating the influence, theory, and practice of influential theatre practitioners

Candidates should explore a combination of primary and secondary sources to discover the theory of the practitioners and how they have engaged in discourse on the practice of performance. See 'Appendix 2: influential practitioners'.

Candidates should:

- ◆ review materials of influential practitioners, reflecting on their dramatic work
- ◆ explore what critics have written about the work of influential practitioners
- ◆ participate in and facilitate workshops, exploring style and methodology of influential practitioners
- ◆ investigate the creative processes of influential practitioners and adapt these methods to improve their own dramatic work

Identifying and exploring a relevant performance issue

Candidates should:

- ◆ identify a performance issue which interests them
- ◆ explore and investigate the performance issue by researching critical accounts of key productions and influential practitioners

Analysing and evaluating the impact of key productions by influential theatre practitioners

Candidates should:

- ◆ analyse influential practitioners (actors, directors and/or designers)
- ◆ evaluate their theatre practice in relation to the creation of key productions

- ◆ explore critical accounts of past productions, video, photography and other media
- ◆ explore critical accounts, biographies, interviews and other sources to inform their judgements
- ◆ explore and analyse the impact of productions on social and theatrical contexts

Applying creative and critical thinking to synthesise ideas and arguments

Candidates should:

- ◆ select relevant materials to support their argument
- ◆ develop a fluent argument between different perspectives
- ◆ express their own opinion in relation to the argument

Interpreting the historical, social, cultural and/or political contexts of complex texts

Candidates should consider:

- ◆ social and cultural events and issues surrounding their explored texts and pre-texts
- ◆ their own social and cultural contexts
- ◆ interpreting these contexts in creative and personal ways
- ◆ aspects of culture and style from these contexts that are significant influences on the text

Analysing and interpreting the role and craft of the actor, director and designer

Candidates should:

- ◆ analyse and evaluate the roles and crafts of the actor, director and designer in the devising process
- ◆ analyse and evaluate the interpretation of the actor, director and designer in a professional theatrical performance
- ◆ analyse and interpret how influential practitioners have viewed the different roles and crafts of the actor, director and designer

Working independently to produce a theatrical concept

Candidates should develop:

- ◆ their theatrical interpretation for acting, directing, or designing
- ◆ theatrical concepts in response to their research on the chosen text

Candidates should use their prior knowledge and experience of seeing live theatre when they experiment with style and genre. You should encourage candidates to follow their own lines of inquiry to help them decide on their theatrical concept.

Applying skills in acting, directing or design

Candidates have options for applying skills:

- ◆ acting or directing skills — through a performance of an extract
- ◆ design skills — through a process of developing their concepts into a series of designs

Creating and presenting their own theatrical concepts

Candidates should:

- ◆ create their original concepts for performance and present these in an appropriate format
- ◆ apply skills as an actor, director or designer by creating and presenting dramatic work

Investigating how meaning can be communicated to an audience

Candidates should:

- ◆ investigate approaches practitioners have used to create dramatic meaning
- ◆ use research to explore developments made by practitioners to communicate dramatic meaning
- ◆ be part of a live theatre audience to understand and appreciate how dramatic meaning can be communicated
- ◆ investigate how they can communicate dramatic meaning to an audience through language, genre and style
- ◆ reflect and self-evaluate how they communicate to audiences

Using a range of complex creative problem-solving, planning and evaluation skills within the creative process

Candidates should:

- ◆ use the creative process of the actor, director or designer to demonstrate their problem-solving skills; each role has different challenges to solve
- ◆ choose a broad range of approaches to demonstrate their problem-solving skills

As an actor, candidates should:

- ◆ deliver an effective performance
- ◆ plan how they will research the text
- ◆ experiment with characterisation

- ◆ evaluate their process through rehearsals and characterisation exercises

As a director, candidates should:

- ◆ deliver an effective interpretation of the text
- ◆ consider elements of the staging, characterisation and audience to communicate dramatic meaning
- ◆ plan how they will research the text
- ◆ experiment with style and space
- ◆ evaluate their process through rehearsals and directorial workshops

As a designer, candidates should:

- ◆ deliver an effective design interpretation of the text
- ◆ consider the specified performance space to communicate dramatic meaning
- ◆ plan how they will research the text
- ◆ produce draft designs
- ◆ evaluate their processes through their presentation of concepts

The solutions candidates create should focus on achieving a quality performance.

Approaches to learning and teaching

Effective learning and teaching draws on a variety of approaches to enrich the experience of candidates. To help motivate and challenge candidates, you should provide them with practical approaches to learning and teaching and give them opportunities for personalisation and choice.

You can build variety into your learning and teaching approaches to meet the needs of different learning styles and preferences within your class.

Candidates can investigate theatre practice, and explore using technology at different stages of learning, which can become a focus for discussion. Candidates using technology in innovative and creative ways include:

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

You should support candidates:

- ◆ by encouraging independent learning and research to further stimulate candidates' creativity as they develop their ideas, and to help build confidence in their own creative abilities through structured activities and clearly defined tasks

- ◆ to consider and develop their ideas in an individual way
- ◆ by using open-ended questioning techniques and structured activities so candidates can reflect on their work
- ◆ by encouraging them to discuss and share ideas and experiences with others
- ◆ to self-reflect on their learning and to discuss and/or record their thoughts as their work and ideas develop — they could use diaries, logbooks, folios or digital media to help with this

The following approaches outline two possible strategies to help you deliver the course. The first approach focuses on the drama process, and the second on the production process. You can use them separately or together, for one or two performances.

Learning and teaching approach 1

In this approach, you focus on the drama process. You could encourage candidates to:

- ◆ respond to dramatic techniques and/or text by presenting ideas
- ◆ explore techniques informed by practices and methodologies of a chosen practitioner
- ◆ identify appropriate ideas associated with the chosen practitioner
- ◆ select performance style and genre
- ◆ select appropriate form and structure
- ◆ research aspects of their chosen practitioner
- ◆ select and reject ideas
- ◆ use rehearsal strategies, including opportunities for evaluation
- ◆ use acting techniques and style to create characters for presentation
- ◆ use voice and movement skills to portray character
- ◆ identify ideas for design and technical aspects
- ◆ present their research
- ◆ evaluate and analyse their own work

You could help candidates develop their knowledge and understanding in devising and directing in drama by encouraging them to explore the work, influences and practices of an influential practitioner.

Candidates interpret and analyse methodologies, theatre practices and/or texts of an influential theatre practitioner. They could use a variety of acting, directing and design concepts to explore how they communicate meaning to an audience by presenting their own theatrical concepts.

Candidates could respond to the social, cultural and/or political influences of their chosen practitioner by researching their theories and/or practice, and discuss these with the class. Candidates could present their research by using appropriate technologies, a mood board, directly addressing the class, or in another visual way.

Following the presentations, candidates could deliberate and discuss the ideas that have emerged from the class discussion. You could use practical activities for candidates to explore and develop these ideas. This helps candidates decide on the relevant form, structure, genre, style and techniques in order to communicate their theatrical concepts.

Learning and teaching approach 2

In this approach, you focus on the production process.

Candidates choose influential practitioners to explore social and theatrical context, background, influences, theories, and methodologies. You can help candidates by using a range of activities, such as: research, practical workshops and prepared presentations. Candidates can present their research by using available technologies to communicate their knowledge and understanding of aspects of practitioners' work.

Candidates should explore a minimum of two theatre practitioners. The emphasis of the exploration is from the perspective of:

- ◆ an actor (acting)
- or**
- ◆ a director (directing)
- or**
- ◆ a designer (designing lighting, sound, multimedia, props, set, costume, hair and make-up)

Candidates research texts and/or look at notable productions and/or theatrical experiments to explore the acting, directing or design influences, theories and methodologies of their chosen practitioner.

Candidates analyse and evaluate performances. This may be a live performance, a live-streamed performance, a recorded 'live' theatrical performance or a historical performance. The performance must be a play: it must not be a musical, pantomime, ballet or opera. They should identify aspects of the production that have influenced the theories, methodologies and practice of their chosen practitioners.

You can use practical workshops, for example on the acting techniques of Bertolt Brecht; the directorial style of Gregory Doran or Rufus Norris; or Edward Gordon Craig's use of screens. These practical workshops should be appropriate to the candidate's chosen practitioner and production area.

Candidates can familiarise themselves with the pre-text by reading, acting and/or directing scenes from the texts used by the practitioner. To explore the pre-texts, the candidates should read the original play text and investigate the rehearsal processes and interpretation of this text by influential practitioners.

You can encourage candidates to look at the productions and/or theatrical experiments in chronological order, so they can highlight or chart the development and progress of the theories, methodologies and practices of their chosen practitioner.

Candidates could look at various points in the practitioner's career, to see how their theories were evident in their productions and/or theatrical experiments by researching contextual evidence. This could include: reviews of the production, or the writings of another author on the work of the practitioner, or the reflective writing of the practitioner.

Some questions you could ask candidates to consider include:

- ◆ How did the practitioner alter or change practice within their theatrical context?
- ◆ What are the key areas in which the chosen practitioner continues to have an influence on theatre production today?

Preparing for course assessment

The Advanced Higher Drama course is assessed through three components:

- ◆ project–dissertation
- ◆ assignment
- ◆ performance

Each course has additional time which you can use at your discretion to help 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 and/or gathering evidence for course assessment.

To prepare for the course assessment, candidates must:

- ◆ prepare for their performance task
- ◆ present their performance
- ◆ research and prepare their dissertation
- ◆ research and prepare for their assignment

Project–dissertation

Identify and explore a relevant performance issue to research

Candidates have the opportunity to research an aspect of drama that interests them. It is important that they take the lead in identifying their chosen performance issue. They can approach the focus and nature of their project in diverse ways. You can give advice to candidates in response to their research choices. You can help candidates in their choices and to explore the assessment criteria.

Some candidates may choose to add depth to the production role in which they have specialised in the course, such as researching an area of acting, directing or design. Alternatively, candidates can explore a performance issue that combines or moves away from these roles.

For example, a candidate who specialised in directing during the course becomes interested in the difference between textual language and visual elements as an alternative means of communication on stage. In discussion with their teacher or lecturer, they decide to research the area of 'visual style versus spoken language' and the performance issue of 'analysing the choices of directors to communicate visually, more than through spoken language'.

Analysing theory and performance examples that explore a chosen performance issue

Candidates can gather a broad range of evidence from all relevant areas of performance and critical theory. Candidates should draw evidence from the work of influential theatre practitioners using examples from **performances or theatrical experiments**, in addition to evidence from the contributions made to the **critical discourse** on the performance issue identified. Candidates should:

- ◆ analyse specific examples of productions staged by a practitioner
- ◆ evaluate how these examples reflect their chosen issue
- ◆ analyse the significance of a practitioner's ideas on the performance issue as the practitioner had expressed them, for example in interviews, articles or books

Candidates may choose to analyse significant figures from theatre history, or practitioners currently working, or even a combination of both.

Candidates must identify alternative perspectives to their own when they analyse professional practice and theories.

For example, a directing candidate likes Brecht's work during an acting workshop. In tutorial discussion, the candidate enjoys talking about their recent analysis of Brecht's varied views on language, playwrights and the importance of visual communication, and decides to research Brecht's minimalist approach to design.

Synthesising by comparing and contrasting different ways the performance issue has been explored

Candidates can synthesise the alternative perspectives they have researched by linking their knowledge and/or information from within or between sources. They can combine examples that show how practitioners have common or contrasting approaches to performance.

Candidates can compare and contrast their evidence in many ways, for example by:

- ◆ tracking changes in style and theory within their research area over time
- ◆ exploring conflict between the intentions and theories of practitioners, and the expression of these in practice
- ◆ comparing shifts in priority within their performance issue in response to contextual pressures

You could use various ongoing methods to ensure that candidates do not rely heavily on performance theories alone, or neglect theory completely in favour of performance analysis.

For example, the candidate who decided to research Brecht's approach to design described a shift toward the visual in two productions they had seen over the last two years. The candidate decided to analyse recent Brecht plays to find out the views of these directors on visual style, compared to spoken language.

Expressing an argument leading up to an evaluative conclusion

Over the timespan of the project–dissertation, candidates could have a range of critical stances towards their performance issue. They could use different methods of ongoing evaluation to track how their ideas are influenced in response to their learning. You could use periodic discussion, spot-checks and/or other assessment methods to gauge how well candidates are developing their own point of view about their performance issue. Through discussion, you can explore with candidates a working title for their dissertation to help give them a clearer view of their research and their major argument.

Candidates could explore different methods of using persuasive and critical language as appropriate for a dissertation. You can help to support candidates in exploring structural, analytical and discursive techniques when they are drafting their dissertations.

Candidates must maintain their focus on their chosen title, and at regular points in the dissertation they should check that they are addressing their chosen performance issue.

Candidates could make use of research logs or diaries to help them document their thoughts and opinions about their performance issue. Looking back over such notes and comments, candidates could develop their own voice within their dissertation, expressed as a through-line of opinion.

Candidates can choose how they wish to express their evaluative comments on their sources. Some candidates may offer a critique of how effectively a practitioner puts their theories into practice. Others may evaluate the impact a performance decision had on the social or theatrical context, while other candidates may make value judgements on a significant change in a style or technique over time, and so on.

Through discussion, tutorials and other periodic assessments, you can support candidates in developing their through-line of argument toward a conclusion.

For example, the directing candidate has gathered their analysed evidence of visual style and spoken language from a range of theories and performances by Brecht. They have reviewed a series of interview evidence from the directors of two recent productions, one of which has a company manifesto reflecting visual style. The candidate has developed the material into a piece of extended writing, making specific points about the shifts in emphasis in style. In one of their final tutorials, you offer constructive questioning on the candidate's ideas, and the candidate leaves with a confident idea of how they now view their performance issue and is ready to finish their conclusion.

Project–dissertation examples

Research area	Performance issue	Title	Specific focus
Directing	How directorial techniques are used to bring contemporary relevance to classic texts	‘How Carrie Cracknell uses her feminist lens to reclaim classic female roles’	An analysis of the evolution of Carrie Cracknell’s directorial style in <i>A Doll’s House</i> , <i>Medea</i> , and <i>Julie</i>
The director and the playwright	Does the playwright have ownership over their text when it is performed?	‘Does the director convey the playwright’s intention?’	An analysis of the relationship between the playwright and the director and the ultimate authorship in theatre, referencing Stanislavski’s symbiotic relationship with Chekhov, Zinnie Harris’ <i>Rhinoceros</i> , and Yaël Farber’s <i>Mies Julie</i>
Theatre technology	How lighting design communicates meaning	‘Innovation on a West End scale — Danny Boyle’s National Theatre <i>Frankenstein</i> ’	An analysis of the innovative use of lighting in the National Theatre’s production of <i>Frankenstein</i> , drawing comparisons with how Edward Gordon Craig uses light, shadow and colour
Politics in performance	The evolution of Scottish political theatre since the 1970s	‘From Wildcat Stage Productions to A Play, A Pie and A Pint — The contribution of David MacLennan and Dave Anderson to political theatre in Scotland’	Analysis of the popular theatre techniques that Anderson and MacLennan used during Wildcat Stage Productions (1978–97), drawing comparisons with the range of work commissioned through Glasgow’s Òran Mór lunchtime theatre programme (2004–14). Direct links are identified between the directorial, writing and performance techniques employed by both practitioners and the epic theatre of Brecht.

Assignment — analysis of a professional theatrical production

SQA issues centres with a choice of two performance analysis questions at the beginning of the academic session so that centres and candidates can engage in productions and obtain appropriate resources.

Candidates research, investigate and analyse a professional theatrical production and the work of at least one theatre practitioner involved in this production chosen from actor, director and/or designer. You can select an appropriate production for the whole class, or support candidates to choose an appropriate production for themselves.

For example, a candidate may select the National Theatre's production of *The Lehman Brothers Trilogy*, and choose to research the director Sam Mendes, in relation to his contribution and overall directorial vision for the production. Candidates can research interviews and post-show discussions that the director has given regarding the production.

Alternatively, a candidate may select one of the actors, for example Simon Russell Beale, and focus on his approach to the production within the context of the question.

Or candidates may want to research the National Theatre in terms of its repertoire and/or manifesto, and how that relates to the question selected and *The Lehman Brothers Trilogy* production.

Candidates must analyse their chosen production in relation to the question, and they must identify the key aspects of the performance.

For example, candidates can engage with elements of the production design and comment on how the mise-en-scène added to the dramatic impact of the production. They can discuss the director's intentions as well as the acting style adopted.

If a candidate chooses to write about the Royal Shakespeare Company's 1970 production of *A Midsummer Night's Dream*, they may choose to write about how the designer Sally Jacobs designed a white box set to emphasise the original aspects of the play, such as the language.

Through discussion and tutorials, you can support candidates in developing their through-line of argument towards a conclusion. This also helps candidates as they prepare for their project-dissertation.

You can encourage candidates to discuss their initial research findings, and debate about aspects of the production which relate to their chosen question. You could ask candidates to challenge or endorse aspects of their chosen question. Aspects of this could be documented by the candidate in the resource sheet to help them to develop their line of argument.

Candidates could write down a paragraph plan to develop their structure in order to support their line of argument in a logical, systematic way. Candidates could also write down quotes or important analysed examples to develop their line of argument.

Performance

50 marks are allocated to the performance as either an actor, a director or a designer.

Candidates should select plays that allow them to explore, create and apply complex performance concepts in their development process. You could advise candidates about plays that would suit their skills and meet their learning needs in terms of appropriate challenge. It is important that plays are appropriate to the level of Advanced Higher and reflect the challenge of an SCQF level 7 qualification. See 'Appendix 3: recommended plays' — these represent the appropriate content, style, structure and complexity of both narrative, character and given circumstances.

Candidates must demonstrate a thorough understanding of the entire play to access the full range of marks available for each performance specialism.

Actors

Actors should apply any appropriate process or style in interpreting the text, making sure to respond to textual and sub-textual clues to develop a clear understanding of the chosen character.

Directors

Directors should choose any appropriate method to communicate their directorial concepts to their actors, including diagrams, presentation technology, printed resources, artefacts, objects, and pictures. To set the context of the extract, directors may, for example, choose to refer to prior rehearsals with the group if they have taken place, or make use of role cards and synopses. The concepts directors choose for their extract must make sense and be coherent within the context of the whole play. Directors must understand how their concepts for the selected extract are appropriate.

Directors should communicate with the actors throughout the rehearsal in a positive and engaging way. They could explain to the actors what they aim to achieve from the rehearsal in terms of their directing concepts for their chosen extract. To help their actors approach some of their concepts, directors could choose to run an exercise prior to working on the text itself. They could use any appropriate directing style so that the performance is visually engaging, and to clearly establish how the actors should deliver their lines.

Designers

Designers should consider how they can balance and prioritise the setting, period, plot, themes and issues, mood and atmosphere, and environmental aspects according to the textual and sub-textual demands of their chosen play.

Designers can draw together and communicate their design concepts in a broad range of ways including through: plans, drawings, designs, plot sheets, mood boards, tension graphs, cue sheets, artefacts, video and computer-aided design. They should consider how the range of their ideas maintains coherency across the play and between their scale model set and two additional production roles.

Designers should plan for their design concepts to be presented to an audience of today in a specified performance space, such as the National Theatre, the Lyceum Theatre, or a local theatre or studio.

There are many ways for designers to effectively communicate their concepts. Their main method of communication is their scale set model, which they should build to fit within the required specified performance space. There are many ways for designers to craft their model pieces, and you can advise them about effective and accurate means of crafting, for example adapting objects, decorating multi-functional shapes, or using wire and bars for flown items. The recommended scale is 1:25.

The designer is **not** expected to practically demonstrate their two additional production roles. For example, there is no requirement for lighting designs to be demonstrated by a candidate operating a lighting desk.

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

You 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 you 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 the approach centres use to deliver the course. 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.

1 Literacy	
1.3 Listening and talking	Candidates respond to stimuli in the drama classroom by discussing, generating ideas, listening to others' ideas and developing these ideas.
3 Health and wellbeing	
3.1 Personal learning	Candidates select their issue for their dissertation. They take into account their own cultural and social experiences as they develop their work.
4 Employability, enterprise and citizenship	
4.3 Working with others	Throughout the course, candidates work co-operatively with others by working with texts as actors, directors or designers. Candidates sensitively contribute and negotiate ideas with others, which 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.
5 Thinking skills	
5.4 Analysing and evaluating	<p>Candidates review their decisions and consider the effectiveness of their choices. They analyse their work and the work of others. The assignment develops their evaluative skills.</p> <p>Candidates produce a dissertation and an assignment by gathering and researching information, evaluating and analysing findings, developing and justifying conclusions, and presenting the information (as appropriate).</p>
5.5 Creating	Candidates are creative as actors, directors, or designers.

Appendix 2: influential practitioners

Candidates must study the work of a least two influential practitioners in the course.

For the purpose of the course, an influential practitioner is someone who creates theatrical performances and who generates a theoretical discourse. Here are some examples:

- ◆ Antonin Artaud
- ◆ Steven Berkoff
- ◆ Bertolt Brecht
- ◆ Peter Brook
- ◆ Augusto Boal
- ◆ Anne Bogart
- ◆ Bunny Christie
- ◆ Carrie Cracknell
- ◆ Edward Gordon Craig
- ◆ Gregory Doran
- ◆ Marianne Elliott
- ◆ Yaël Farber
- ◆ Vicky Featherstone
- ◆ David Greig
- ◆ Ivo van Hove
- ◆ Nicholas Hytner
- ◆ Kwame Kwei-Armah
- ◆ Joan Littlewood
- ◆ John McGrath
- ◆ Katie Mitchell
- ◆ Rufus Norris
- ◆ Christopher Oram
- ◆ Konstantin Stanislavski
- ◆ Peter Stein
- ◆ John Tiffany
- ◆ Michelle Terry
- ◆ Erica Whyman

Appendix 3: recommended texts

Name of play	Playwright
<i>A Doll's House</i>	Henrik Ibsen
<i>A Streetcar Named Desire</i>	Tennessee Williams
<i>An Ideal Husband</i>	Oscar Wilde
<i>As You Like It</i>	William Shakespeare
<i>Blood and Ice</i>	Liz Lochhead
<i>Dr Faustus</i>	Christopher Marlowe
<i>Duchess of Malfi</i>	John Webster
<i>God of Carnage</i>	Yasmina Reza
<i>Les Liaisons Dangereuses</i>	Christopher Hampton
<i>Love and Information</i>	Caryl Churchill
<i>Mary Stuart</i>	David Harrower
<i>Medea</i>	Euripides
<i>Metamorphosis</i>	Steven Berkoff
<i>Miss Julie</i>	August Strindberg
<i>Mother Courage</i>	Bertolt Brecht
<i>Oleanna</i>	David Mamet
<i>Our Country's Good</i>	Timberlake Wertenbaker
<i>Pygmalion</i>	George Bernard Shaw
<i>Romeo and Juliet</i>	William Shakespeare
<i>Skylight</i>	David Hare
<i>The Cherry Orchard</i>	Anton Chekhov
<i>The Inheritance</i>	Matthew Lopez
<i>The James Plays</i>	Rona Munro
<i>The Seagull</i>	Anton Chekhov
<i>The Tempest</i>	William Shakespeare
<i>The Trial</i>	Franz Kafka
<i>Woyzeck</i>	Georg Buchner
<i>Yerma</i>	Federico Garcia Lorca

Monologue list

Name of play	Playwright
<i>A Winter's Tale</i>	William Shakespeare
<i>Accidental Death of an Anarchist</i>	Dario Fo
<i>All My Sons</i>	Arthur Miller
<i>Anthony and Cleopatra</i>	William Shakespeare
<i>Blackbird</i>	David Harrower
<i>Electra</i>	Sophocles
<i>Hamlet</i>	William Shakespeare
<i>Happy Days</i>	Samuel Beckett
<i>Julius Caesar</i>	William Shakespeare
<i>Krapp's Last Tape</i>	Samuel Beckett
<i>Oresteia: This Restless House</i>	Zinnie Harris
<i>Private Lives</i>	Noël Coward
<i>Road</i>	Jim Cartwright
<i>Saint Joan</i>	George Bernard Shaw
<i>Spring Awakening</i>	Frank Wedekind
<i>Swallow</i>	Stef Smith
<i>The Changeling</i>	Thomas Middleton
<i>The Lark</i>	Jean Anouilh
<i>The Merchant of Venice</i>	William Shakespeare
<i>The Weir</i>	Conor McPherson
<i>The White Devil</i>	John Webster
<i>Uncle Vanya</i>	Anton Chekhov

Administrative information

Published: August 2024 (version 5.0)

History of changes

Version	Description of change	Date
2.0	Course support notes added as appendix 1, influential practitioners added as appendix 2, recommended texts added as appendix 3.	September 2019
3.0	The detailed marking instructions for the project–dissertation 'Activity A: Analysing theory and performance examples that explore a chosen performance issue', has been amended for 3-4 marks. Previously it stated some 'detailed' examples. We have amended this to 'some examples', for clarification. Detailed examples are awarded between 5-10 marks.	August 2022
4.0	We have amended the marking instructions for project–dissertation and assignment for clarity. We have updated all marking instructions tables to meet accessibility requirements.	September 2023
5.0	We have amended the marking instructions for project-dissertation for clarity. 'Further information' section updated.	August 2024

Note: please check SQA's website to ensure you are using the most up-to-date version of this document.

© Scottish Qualifications Authority 2014, 2019, 2022, 2023, 2024