



2011 Drama

Higher

Finalised Marking Instructions

© Scottish Qualifications Authority 2011

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is to be used for any other purposes written permission must be obtained from SQA's NQ Delivery: Exam Operations Team.

Where the publication includes materials from sources other than SQA (secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the centre's responsibility to obtain the necessary copyright clearance. SQA's NQ Delivery: Exam Operations Team may be able to direct you to the secondary sources.

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

2011 Drama Higher

Section A

The study of a text in its theatrical context

1. **As a director of your prescribed text, to what extent would you have new ideas for staging and design concepts in your production? Explain and justify your choices.**

The candidate requires to justify the extent they would have a fresh approach to staging the play. This will necessitate a comparison with regards to the original setting, staging and design concepts and possibly other notable productions. If there is no reference to the original production of the play or other notable productions, then this essay can only be marked out of nine. The argument will be based on a desired directorial interpretation of the text in performance. Reference may be made to: venue of production, staging, set design, props, actor/audience relationship, lighting, sound, costume, make-up, and any other relevant theatre technology.

A good response would be (15 – 20 marks):

A clear and detailed argument with regards to fresh ideas for staging and design concepts. A clear and detailed explanation of a range of the staging and design concepts which could be used.

A fair response would be (10 – 14 marks):

A fairly clear and reasonably detailed argument with regards to fresh ideas for staging and design concepts. A fairly clear and reasonably detailed explanation of a range of the staging and design concepts which could be used.

A poor response would be (0 – 9 marks):

A limited argument with regards to fresh ideas for staging and design concepts. Limited or unclear explanation of some staging and design concepts which could be used.

- 2. Identify and describe the importance of one or two important minor characters from your prescribed text. Give reasons for your choice. As a director, how would you help your actor/s prepare for performance?**

This question is in two parts:

- (a)** Firstly the question requires the candidate to identify one or two minor characters and explain their importance with regards to the text. Reference may be made to themes/ issues, plot, setting, relationships to other characters with appropriate textual exemplification.
- (b)** Secondly the question requires the candidate to explain how, as a director, they would help their actors develop this/these role(s) in rehearsals leading towards a performance. Reference may be made to: acting techniques used to develop characterisation, research, acting style, character interaction, use of movement (facial expressions, eye contact, gestures, stance, posture, body language, speed, timing, use of space, use of levels, stage positioning, placing), use of voice (tone, accent, pace, pause, articulation/ clarity, volume, emphasis/stress, pitch) and the actor's use of costume, props and make-up.

A good response would be (15 – 20 marks):

- (a)** Clear and detailed explanation of the importance of one or two minor characters in the text with highly appropriate textual exemplification.
- (b)** Clear and detailed description of how they would direct this/these character(s) in rehearsals leading to performance through a range of highly appropriate directorial concepts.

A fair response would be (10 – 14 marks):

- (a)** Fairly clear explanation of the importance of one or two minor characters in the text with appropriate textual exemplification.
- (b)** Fairly clear and reasonably detailed description of how they would direct this/these character(s) in rehearsals leading to performance through a range of mainly appropriate directorial concepts.

A poor response would be (0 – 9 marks):

- (a)** Limited explanation of the importance of one or two minor characters in the text with some textual exemplification.
- (b)** Limited description of how they would direct this/these character(s) in rehearsals leading to performance through a limited range of directorial concepts which may or may not be appropriate.

- 3. As a director, describe the dramatic impact you would wish to create in the final scene of your prescribed text. Explain how your direction of the final scene would lead to this desired dramatic impact.**

This question is in two parts:

- (a)** Firstly the candidate requires to identify, describe and explain the desired dramatic impact they would wish to create in the final scene of the play. Reference may be made to the characters and relationships, themes and issues, mood/atmosphere, dramatic tension and dramatic climax. They must make appropriate textual reference.
- (b)** Secondly the question requires candidates to explain how they would achieve this impact through a range of directorial concepts. Reference could be made to acting, staging, a range of design concepts and theatrical effects.

A good response would be (15 – 20 marks):

- (a)** Clear and detailed description of the desired dramatic impact they would wish to create in the final scene, with detailed textual reference.
- (b)** Clear and detailed explanation of how they would attempt to create this impact through a range of clear and detailed directorial concepts.

A fair response would be (10 – 14 marks):

- (a)** Fairly clear and fairly detailed description of the desired dramatic impact they would wish to create in the final scene, with fairly detailed textual reference.
- (b)** Fairly clear and fairly detailed explanation of how they would attempt to create this impact through a range of fairly clear and fairly detailed directorial concepts.

A poor response would be (0 – 9 marks):

- (a)** Limited description of the desired dramatic impact they would wish to create in the final scene, with basic textual reference.
- (b)** Limited explanation of how they would attempt to create this impact through a limited range of basic directorial concepts.

- 4. Choose a character in your prescribed text that you would consider being essential to the plot and the themes and/or issues raised in the play. Give reasons for your choice. As an actor, how would you perform the complexities of this role?**

This question is in two parts:

- (a)** Firstly the question requires the candidate to identify the character and explain why they consider them to be essential to the plot and the themes and/or issues raised in the play. They should refer to the character's development as the play unfolds and relate this to themes/issues, relationship to and influence on the other characters – using textual exemplification.
- (b)** Secondly the question requires the candidate to describe how they would, as an actor, communicate the different facets of characterisation through performance concepts – they may refer to a range of acting concepts and justify how these concepts would communicate meaning, these would include – voice/movement, actor/audience interaction, use of space, use of costume, props and make-up.

A good response would be (15 – 20 marks):

- (a)** Detailed explanation of the correlation between role and plot/themes/issues with detailed justification and highly appropriate textual exemplification.
- (b)** Clear and detailed description of how they would communicate the complexities of characterisation through a range of highly appropriate performance concepts.

A fair response would be (10 – 14 marks):

- (a)** Fairly detailed explanation of the correlation between role and plot/themes/issues with fairly detailed justification and appropriate textual exemplification.
- (b)** Fairly clear and detailed description of how they would communicate the complexities of characterisation through a range of mainly appropriate performance concepts.

A poor response would be (0 – 9 marks):

- (a)** Limited explanation of correlation between role and plot/themes/issues with basic justification which lacks appropriate textual exemplification.
- (b)** Limited description of how they would communicate the complexities of characterisation through acting performance concepts which may or may not be appropriate.

Section B

Dramatic Commentary

- 5. Produce a dramatic commentary on the extract of your prescribed text.**
- (a) Draw a ground plan to show how you would want the extract to be staged.**

A good response would be (4 marks):

Ground plan which clearly shows all of the following:

- logical staging
- a key
- positioning of the audience in relation to the acting area
- entrances and exits
- opening positions of characters for the extract

In the case of 'Antigone', chorus must be placed on stage.

A fair response would be (2 – 3 marks):

Ground plan which shows three or four of the above criteria.

A poor response would be (0 – 1 mark):

Ground plan which is unclear and is lacking in most of the above criteria.

(b) Using the text itself and the blank page opposite, indicate your direction to your actors.

These should include:

- **moves and interpretative notes for actors**
- **justification**
- **any important technical effects.**

It is important that there should be a clear correlation with Section A of the paper.

- moves and interpretative notes for actors (eg moves and positioning, advice on voice, advice on relationships with other characters)
- if no theatrical terminology used – mark out of 4 not 7
- if no advice on voice – mark out of 4 not 7
- if no interpretative notes – mark out of 4 not 7
- justification needs to correspond with the moves and interpretative notes
- any important technical effects – candidates should give an indication of lighting state at the start of extracts.

A good response would be (6 – 7) (6 – 7) (2):

Clear notes on moves and interpretative notes for actors, with clear advice given on voice, moves and positioning, and relationships with other characters.

Full justification should be given, and should be in terms of motivation of the characters within the extract, moods and tensions and justification of any important technical effects.

The technical effects need not be complicated, but should be entirely appropriate for the scene being staged.

A fair response would be (4 – 5) (4 – 5) (1):

Fairly clear notes on moves and interpretative notes for actors, with some advice given on voice, moves and positioning, and relationships with other characters.

Reasonable justification should be given in the above terms.

The lighting state may be quite simplistic but it should be justified and should logically match what is happening in the scene. Some reference may also be given to sound effects. Some of these effects may not be entirely appropriate.

A poor response would be (0 – 3) (0 – 3) (0):

Notes of limited clarity on moves and interpretative notes for actors with little or no advice given on voice, moves and positioning, and relationships with other characters.

Little justification given in above terms.

Little or no justification given on the lighting or sound state.

Section C

Contemporary Scottish Theatre

The questions in this section are designed to allow as broad a range of responses as possible, while at the same time anticipating some of the preferred routes through the course taken by teachers and pupils. In all cases markers should be looking for responses which offer detailed answers to the questions posed, showing evidence of reading, understanding of and engagement with the subject, as well as an appreciation of some of the key issues at work within Scottish theatre.

Essay questions require candidates to select from their knowledge of texts in order to shape a response to each specific question. Thus, obviously “prepared” answers that entirely fail to focus on the question cannot pass. Similarly, blanket coverage, which merely touches on the question, is unlikely to do well. Credit should be given to candidates who demonstrate that they are writing an essay, not just making “a list of points”.

In general each response should be marked out of 20 with broad bands as follows:

- a good response will be marked between 15 and 20
- a fair response between 10 and 14, and
- a poor response between 0 and 9.

Candidates must refer to two or more plays/productions in their answer. (*Please note that Question twelve is an exception to this instruction – the candidate only has to refer to one performance for question twelve). For a candidate who has answered on only one text, that response must be marked out of 10.

The broad bands are as follows: a good response will be marked between 8 and 10; a fair response between 5 and 7; and a poor response between 0 and 4.

SOCIAL, POLITICAL AND RELIGIOUS DIMENSIONS

- 6. With reference to at least two or more Contemporary Scottish plays that you have seen or read, comment on 'life in the city' and/or 'life in rural Scotland'.**

This question asks candidates to reflect on the influence environment can have on peoples' lives. It is highly likely that the majority of candidates will focus on some of the following: economic decline, national and/or personal politics, environmental issues, industrialisation, geographical setting, social setting, historical setting, differences in class, poverty, prejudice, deprivation of all kinds, unemployment, living conditions, working conditions, the role of women, domestic violence, the role of men, inequality, the plight of the old, disintegration of communities and social exclusion.

A good response (15 – 20)

The candidate will give a clear and detailed analysis re the influence environment can have on peoples' lives in at least two CST texts or performances, justified through a range of highly appropriate textual references.

A fair response (10 – 14)

The candidate will give a fairly clear and fairly detailed analysis re the influence environment can have on peoples' lives in at least two CST texts or performances, justified through a range of appropriate textual references.

A poor response (0 – 9)

The candidate will give a limited analysis re the influence environment can have on peoples' lives in at least two CST texts or performances justified through a limited range of appropriate textual references.

7. In your opinion, what religious and/or political issues most concern Scottish playwrights?

You should illustrate your answer with reference to two or more plays that you have seen or read.

This question asks the candidate to reflect on the religious and/or political issues raised in contemporary Scottish plays for example bigotry, prejudice, race, social exclusion, unemployment, nationalism, feminism, domestic violence, environmental issues, the war on terror, human rights. Candidates would be expected to describe the use of religious or political issues in contemporary Scottish plays through appropriate exemplification in terms of narrative, characterisation, language, impact on audiences, metaphor and irony, and perceived meaning of the plays.

A good response (15 – 20)

The candidate will demonstrate a clear and well-argued case using well-chosen examples. Candidates will fully justify their choices with detailed reference to at least two wholly appropriate CST texts.

A fair response (10 – 14)

The candidate will demonstrate an adequate analysis using appropriate examples. Candidates will justify their choices with reasonably detailed reference to at least two appropriate CST texts.

A poor response (0 – 9)

The candidate will offer a poorly argued account. Candidates in this category are likely to present an overly descriptive account of representation, analysis will be limited and references are likely to be descriptive rather than critical and justified.

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

- | |
|--|
| <p>8. Comment on the use of comedy techniques, comic characterisations and the use of comic language in two or more plays that you have seen or read.</p> |
|--|

In answering this question candidates would be expected to identify, describe and analyse the comedic features in CST texts and the comedic techniques of the popular stage that might be used by playwrights to 'work' an audience. Candidates must go beyond a simple "prepared" list of techniques. Reference may be made to any number of organisational, formal and representational aspects. For example, actor/audience relationships, audience involvement or engagement, acting style, use of stereotypes/archetypes, elements of slapstick, the influence of pantomime, use of music, use of song, comic patter, the influence of the star comic, the tradition re 'double acts', local references, particular use of language, idiom and dialect.

A good response (15 – 20)

The candidate will present a clear and justified account of how a range of comedic features/techniques are used to "work" an audience. Candidates will give commentary and analysis using examples from two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will present an adequate account of how some comedic features/techniques are used to "work" an audience. Candidates will give commentary and analysis using examples from two or more appropriate plays.

A poor response (0 – 9)

The candidate will present a limited account of how a few comedic features/techniques are used to "work" an audience. Candidates will use examples from two or more appropriate plays.

- 9. Discuss the appeal of history and/or social history for Scottish audiences. You should illustrate your answer with reference to two or more plays that you have seen or read.**

The question invites the candidate to analyse the reasons why CST plays that explore historical events and/or social historical contexts continue to interest audiences. Why are we fascinated by events played out on the stage such as those depicted in 'The Big Picnic' or 'Black Watch' for example? Why are we so intrigued by the way that we lived in years gone by as represented in plays such as 'Men Should Weep' and 'Tally's Blood'? The candidate will not do well if they merely list and explain historical features in general terms.

A good response (15 – 20)

The candidate will present a clear and well-argued case using well-chosen examples re the elements/features of historical and/or social historical CST plays that appeal to contemporary audiences, describing and fully analysing the impact that such features can have.

A fair response (10 – 14)

The candidate will present an adequate case using appropriate examples re the elements/features of historical and/or social historical CST plays that appeal to contemporary audiences, describing and analysing the impact that such features can have.

A poor response (0 – 9)

The candidate will present a limited case using simple examples re the elements/features of historical and/or social historical CST plays that appeal to contemporary audiences. There will be limited analysis.

ISSUES OF GENDER

10. Discuss the extent to which Scottish playwrights present a negative portrayal of women and womanhood. You should illustrate your answer with reference to two or more plays that you have seen or read.

The question asks candidates to argue a case for or against the assertion that females are portrayed negatively in contemporary Scottish plays. Candidates may make comment on the perceived negative and/or positive representation of women from the point of view of the playwright and/or audience. Candidates must identify appropriate characters in at least two CST texts and responses should include an analysis of how the playwright has created characterisation in terms of some of the following:

- status
- role within society
- role within the drama itself
- character motivation
- relationship to other characters.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis of two or more wholly appropriate characters from at least two wholly appropriate CST texts.

A fair response (10 – 14)

The candidate will offer a fairly clear and reasonably detailed analysis of two or more appropriate characters from at least two appropriate CST texts.

A poor response (0 – 9)

The candidate will offer a limited analysis of two or more appropriate characters from at least two appropriate CST texts.

11. “The younger generation of men and women have greater equality compared to previous generations.”

Do you agree with this view? You should illustrate your answer with reference to two or more plays that you have seen or read.

Candidates would be expected to discuss the statement and weigh appropriate evidence. Candidates must identify a range of appropriate male and female characters in at least two appropriate plays.

Responses should include description and analysis of how the playwright has created the characterisations. Candidates might analyse the representations in terms of status, role within society and within the drama itself, motivation, plot, themes, relationships to other characters, intentions of the playwright, social/historical contexts, character background and stereotypes.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis re the portrayal of the younger generation of men and women compared to older generations as depicted in contemporary Scottish plays, making close and detailed reference to two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will give a fairly clear and reasonably detailed analysis re the portrayal of the younger generation of men and women compared to older generations as depicted in contemporary Scottish plays, making adequate reference to two or more appropriate plays.

A poor response (0 – 9)

The candidate will give a limited analysis re the portrayal of the younger generation of men and women compared to older generations as depicted in contemporary Scottish plays, making reference to two or more appropriate plays.

CURRENT PRODUCTIONS AND ISSUES

12. Describe and analyse one live performance that you have seen performed by a contemporary Scottish theatre company in the past two years.

Unlike all other questions in this paper this question asks the candidates to focus in detail on just one production. The production must have been performed by a contemporary Scottish theatre company. As this is a performance analysis there is no need to use quotes.

Candidates should touch on some or all of the following:

- the theatre space
- actor/audience relationship
- the design elements (set design, lighting, special effects, video/slide projections, sound, costume, stage make-up and hairstyles, masks)
- interpretation of themes/issues
- how characterisation has been achieved
- the quality of the acting
- the audience's reactions throughout the performance
- the success of each component.

A good response (15 – 20)

The candidate will offer a clear and detailed description and analysis of one contemporary Scottish theatre production.

A fair response (10 – 14)

The candidate will offer a fairly clear and fairly detailed description and analysis of one contemporary Scottish theatre production.

A poor response (0 – 9)

The candidate will offer a limited description and provide a generally unconvincing commentary.

13. Consider the work of one contemporary Scottish playwright. To what extent does this playwright create complex characterisations or merely present two dimensional ones?

You should illustrate your answer with reference to two or more plays that you have seen or read.

The question asks candidates to focus in depth on one contemporary Scottish playwright offering description and analysis of the playwright's use of characterisation. The question clearly asks the candidate to consider the depth and quality of characterisations created. It is important that the candidate has a balance between description and analysis. Candidates might comment on:

- role
- function
- status
- personality
- background details
- motivation
- symbolism
- representation
- stereotypes
- character development
- intentions of the playwright
- characterisations associated with a particular genre/style of play.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis re the depth and quality of characterisations used, making close and detailed reference to a range of CST texts/productions.

A fair response (10 – 14)

The candidate will offer a fairly clear and reasonably detailed analysis re the depth and quality of characterisations used, making appropriate reference to a range of CST texts/productions.

A poor response (0 – 9)

The candidate will offer a limited analysis re the depth and quality of characterisations used, making some reference to a range of CST texts/productions.

[END OF MARKING INSTRUCTIONS]