



# **2012 Drama**

## **Higher**

### **Finalised Marking Instructions**

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## 2012 Drama Higher

### Section A

#### The study of a text in its theatrical context

- 1. You have been asked to direct a production of your prescribed text in a small, intimate performance space. Explain and justify how, as a director, your identified performance space could be used to good advantage. You are required to write about performance concepts as well as design concepts in your answer.**

The candidate requires to explain and justify the merits of presenting a production of their prescribed text in a small venue. The argument will be based on a desired directorial interpretation of the text in performance. The candidate must make reference to performance concepts that would be appropriate for such a venue. Comparison may be made to a range of theatrical configurations to help the candidate articulate his/her ideas. He/she may also make reference to his/her theatre going experience as well as other notable productions of the play.

Reference may be made to: venue of production, staging, actor/audience relationship, acting style, character interaction, use of movement, use of space, use of levels, stage positioning, placing, use of voice, use of costume, use of props, use of make-up, set design, lighting, sound, and any other relevant theatre technology suitable for a small venue.

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

A clear and detailed argument with regards to the advantages of presenting a production of the prescribed text in a small, intimate venue which includes reference to performance concepts as well as design concepts.

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

A fairly clear and reasonably detailed argument with regards to the advantages of presenting a production of the prescribed text in a small, intimate venue which includes reference to performance concepts as well as design concepts.

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

A limited argument with regards to the advantages of presenting a production of the prescribed text in a small, intimate venue which includes basic reference to performance concepts as well as basic design concepts.

- 2. What dramatic impact would you wish to create in a key scene from your prescribed text? Give reasons for your choice. Explain how your direction of this 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 a key scene of the play. Reference may be made to the characters and relationships, themes and issues, mood/atmosphere, dramatic tension as well as the climax of the scene. The candidate must make appropriate textual reference.
- (b)** Secondly the question requires candidates to explain how they would achieve this dramatic 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 a key 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 a key 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 a key 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.

- 3. Identify two characters in your prescribed text that you would consider to have different motivation. Give reasons for your choice. As a director, how would you help your actors prepare for a performance throughout the rehearsal process.**

**This question is in two parts:**

- (a)** Firstly the question requires the candidate to identify two characters with differing motivation and justify their choice. They may refer to the differences in motivation with regards to each character's: identity, individuality, persona, disposition, typical behaviour, morals, beliefs, attributes, idiosyncrasies, psychological make-up, manner, taste, temperament, uniqueness. Reference may also be made to: storyline/plot/ action of the play, to character development, character interaction and themes/issues/ message – using appropriate textual exemplification.
- (b)** Secondly the question requires the candidate to explain how, as a director, they would help their actors develop these differing roles in rehearsals leading towards a performance. Reference may be made to: acting techniques used to develop characterisation, 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)** Identification of two characters with differing motivation – detailed analysis re the differences between the two characters, justified through a range of highly appropriate textual references.
- (b)** Clear and detailed explanation of how the actors will be assisted in their development of characterisation throughout rehearsals with reference to a range of highly appropriate acting concepts.

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

- (a)** Identification of two characters with differing motivation – fairly detailed analysis re the differences between the two characters, justified through a range of appropriate textual references.
- (b)** Fairly clear and fairly detailed explanation of how the actors will be assisted in their development of characterisation throughout rehearsals with reference to a range of appropriate acting concepts.

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

- (a)** Identification of two characters with differing motivation – limited analysis re the differences between the two characters, justified through a few appropriate textual references.
- (b)** Limited explanation of how the actors will be assisted in their development of characterisation throughout rehearsals with reference to a limited range of appropriate acting concepts.

- 4. Identify a character that creates dramatic tension in your prescribed text and explain your choice. You may find it helpful to write about more than one scene from the play. As an actor, describe how you would build the dramatic tension in each of your chosen scenes.**

**This question is in two parts:**

- (a)** Firstly the question requires the candidate to identify a character that creates dramatic tension in their prescribed text and explain why this is the case. They may refer to some of the following: persona, disposition, typical behaviour, morals, beliefs, idiosyncrasies, psychological make-up, manner, taste, temperament, uniqueness. Reference may also be made to: storyline/plot/action of the play, to character development, character motivation/interaction and themes/issues/message – using appropriate textual exemplification.
- (b)** Secondly the candidate requires to describe how they would, as an actor, build dramatic tension 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)** Clear identification of a character that creates dramatic tension with detailed reasoning. Highly appropriate textual exemplification.
- (b)** Clear and detailed description of how they would build dramatic tension through a range of highly appropriate performance concepts.

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

- (a)** Identification of a character that creates dramatic tension with sound reasoning. Appropriate textual exemplification.
- (b)** Fairly clear and detailed description of how they would build dramatic tension through a range of appropriate performance concepts.

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

- (a)** Identification of a character that creates dramatic tension with limited reasoning.
- (b)** Limited description of how they would build dramatic tension through a range of simplistic performance concepts.

## **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

**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 5 not 7
- if no interpretative notes – mark out of 5 not 7
- justification needs to correspond with the moves and interpretative notes
- any important technical effects – candidates should give an indication of how lights are at the start of extracts.

## 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. **“Contemporary Scottish plays tend to focus on characters that have to deal with significant social hardship.”**

**Describe the social difficulties that are encountered by a range of characters in two or more plays that you have seen or read. You must make textual references in your answer.**

This question asks candidates to describe the social difficulties that a range of characters have experienced backed up by textual references from two or more contemporary Scottish plays. It is highly likely that the majority of candidates will focus on some of the following: 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 social difficulties experienced by two or more characters 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 social difficulties experienced by two or more characters 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 social difficulties experienced by two or more characters in at least two CST texts or performances justified through a limited range of appropriate textual references.

- 7. “Contemporary Scottish playwrights have strong political beliefs. They often explore political and/or social injustices in their plays.”**

**What are the political and/or social injustices that are explored in two or more contemporary Scottish plays that you have seen or read? You must make textual references in your answer.**

This question asks the candidates to reflect on the political and/or social issues explored in contemporary Scottish plays for example the futility of war, nationalism, prejudice, the war on terror, human rights, isolation, poverty, inequality, social exclusion, unemployment, feminism, domestic violence, environmental issues. Candidates would be expected to make appropriate exemplification in terms of narrative, characterisation, language, impact on audiences, metaphor and perceived meaning of the plays.

**A good response (15 – 20)**

The candidate will demonstrate a clear and well-argued analysis 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

- 8. Describe and analyse the methods and techniques that contemporary Scottish playwrights use to help us gain a greater understanding of Scottish history.**

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

Candidates are being asked to identify, describe and analyse the methods and techniques that Scottish playwrights use to build an understanding of Scottish history. Candidates might comment on: the effect that a historical setting might have on acting style and what impact this might have in terms of actor/audience relationship, audience involvement or engagement, use of costumes, use of props, use of stereotypes/archetypes, use of music, use of song, use of dance and stylised movement, story-telling, the structure and language of the play (particular use of language, idiom and dialect), use of humour, characterisation and metaphors.

### **A good response (15 – 20)**

The candidate will present a clear and justified account of how a range of methods and techniques are used to gain a greater understanding of Scottish history. 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 a range of methods and techniques are used to gain a greater understanding of Scottish history. 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 range of methods and techniques are used to gain a greater understanding of Scottish history. Candidates will use examples from two or more appropriate plays.

- 9. “Contemporary Scottish playwrights use popular tradition techniques as an easy way of tapping into their audience’s emotions.”**

**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 are asked to make a clear argument, debating the statement given and coming to an appropriate conclusion, either agreeing or disagreeing, which is supported by reference to two or more appropriate plays. In answering this question candidates would be expected to identify, describe and analyse the features and the techniques of the popular stage that might be used by playwrights to get an emotional response. 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, staging, actor/audience relationships, audience involvement or engagement, acting style, use of music, dance and song, particular use of humour, sentiment, local references, particular use of language, idiom and dialect.

Alternatively, candidates might argue that with regards to the plays that they have read or seen playwrights don’t overly use the popular tradition techniques and instead do create characterisations and plots that slowly build enough tension to get you emotionally involved.

**A good response (15 – 20)**

The candidate will present a clear and justified argument. 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 argument. 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 argument. Candidates will use examples from two or more appropriate plays.

## ISSUES OF GENDER

**10. Discuss the extent to which Scottish playwrights present a positive portrayal of men and manhood.**

**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 males are portrayed positively in contemporary Scottish plays. Candidates may make comment on the perceived positive and/or negative representations of men 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. Discuss the gender inequalities that have been highlighted in two or more contemporary Scottish plays that you have seen or read. You must ensure that you explain the reasons for the gender inequalities in your answer.**

**You must make textual references in your answer.**

Within any appropriate text, the candidate would be expected to identify, describe and analyse the nature of the inequality between people as portrayed in contemporary Scottish drama.

Reference may be made to: the role of men within the context/period of a play, the role of women within the context/period of a play, men in the work place, women in the work place, expectations of society, prejudice, expectations of individuals, hopes and aspirations, shifts in status, stereotypes, motivation, theme/s, intentions of the playwright, character background, character development, impact on audience.

**A good response (15 – 20)**

The candidate will present a clear and detailed analysis of the gender inequality that exists between people in Scottish drama. The candidate will make extensive reference to at least two wholly appropriate plays/productions. The candidate will make it clear just why the playwright paints a particular portrayal analysing what the portrayal has to say to a contemporary audience.

**A fair response (10 – 14)**

The candidate will present a fairly clear and detailed analysis of the gender inequality that exists between people in Scottish drama. The candidate will make adequate reference to at least two appropriate plays/productions. The drama will draw some conclusions.

**A poor response (0 – 9)**

The candidate will present a limited analysis of the gender inequality that exists between people in Scottish drama. The candidate will make reference to at least two appropriate plays/productions. The candidate may not draw any wider conclusions.

## CURRENT PRODUCTIONS AND ISSUES

**12. Describe and analyse one 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. Playwrights often explore universal themes such as; love, loss, death, friendship, relationships.**

**Explain the extent to which the playwright that you have studied focuses on universal themes.**

**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 some depth on one contemporary Scottish playwright offering analysis of two or more plays.

Candidates would be expected to discuss the statement and weigh appropriate evidence. Candidates would be expected to demonstrate a clear understanding of the work of one playwright giving reasons for the individual playwright's choices re writing plays that deal with universal themes.

Alternatively, the candidate might argue the case that the playwright that he/she has studied doesn't explore universal themes. The candidate would still be expected to analyse the limitations of the chosen playwright's output.

**A good response (15 – 20)**

The candidate will offer a clear and detailed analysis of the work of a contemporary Scottish playwright, making close and detailed reference to a wide range of plays.

**A fair response (10 – 14)**

The candidate will offer a fairly clear and fairly detailed analysis of the work of a contemporary Scottish playwright, making adequate reference to a wide range of plays.

**A poor response (0 – 9)**

The candidate will offer a limited analysis of the work of a contemporary Scottish playwright, making reference to a wide range of plays.

[END OF MARKING INSTRUCTIONS]