



2011 Drama

**Standard Grade Foundation, General and
Credit**

Finalised Marking Instructions

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IMPORTANT INFORMATION on the marking of Voice and Movement answers.

In all **voice** and **movement** based questions, from now on, the following guidelines will apply:

The adjective used with a **voice** term must be accurate, because it is the adjective which indicates knowledge and understanding of the term. For example, if a candidate says 'low tone' it is not clear if the term is understood. If a candidate says 'angry tone', understanding of the term is clear. Therefore, the adjectives associated with each word must be accurate to gain marks. Normally, the adjectives associated with each term are:

- *Volume: loud/quiet, high or low*
- *Pace: fast/slow*
- *Pitch: high/low*
- *Tone: reference to an emotion*
- *Pause: long/short*
- *Emphasis: on word or phrase, not usually on entire sentence*
- *Accent: reference to a place/area/country required*
- *Clarity: poor/no/with/good*

Of course, there will be variations, but this is a general guide. No longer, at F, G or C level, will eg 'low tone' or 'high volume' be credited with marks. Neither should marks be awarded if a candidate merely states that a voice word would be used, as in: 'I would use pace/tone/pitch' etc.

The description of **movement** terms will be similarly tightened up.

- Body language: cannot be described as open or closed. Detail or exemplification must be given.

Evidence from scripts indicates that 'open' and 'closed' are taught as acceptable answers. Therefore, this change was not applied to the marking of 2010 papers, but will take effect **from 2011**.

- Eye contact: made/not made/made intermittently
- Use of space: no/little/extensive/full
- Facial expression: must refer to an emotion
- Posture: good/bad/poor, or descriptions such as slouched/upright
- Gesture: big/small not acceptable, must be described

Of course, there will be variations, but the above is a general guide. As with voice, marks should not be awarded if a candidate merely states that a movement word would be used, as in: 'I would use gesture/posture' etc.

Please apply these guidelines assiduously to your marking. If all markers do so, no candidate is disadvantaged.

Marking Guidelines

Foundation

For all voice and movement questions in this paper, apply the guidelines issued with these marking instruction.

Section A

- | | | |
|----|---|---------|
| 1. | 1 mark for number given | 1 mark |
| 2. | (a) 3 marks for clear outline of action, giving characters involved.
2 marks for less clear account, with less clear characters.
1 mark for muddled, unclear account, with vague or little reference to characters. | 3 marks |
| | (b) 1 mark for naming character. May be name or role. | 1 mark |
| | (c) 1 mark for each idea. | 2 marks |
| | (d) As above for movement. | 2 marks |
| | (e) 1 mark for clearly identifying appropriate feeling given outline described in (a). 1 mark for suitable reason. | 2 marks |
| 3. | (a) Name and age: full name and age required. | 1 mark |
| | (b) Occupation: do not accept 'none'. | 1 mark |
| | (c) Personality: 1 mark for each detail given.
Do not credit contradictions.
(moody, bubbly – 1 mark;
Serious but can have a laugh – 2 marks) | 2 marks |
| | (d) Spare time: 1 mark for each relevant detail given. | 2 marks |
| | (e) Biggest wish: 1 mark for each relevant detail given.
(to be famous – 1 mark, to be rich and famous – 2 marks) | 2 marks |
| | (f) Biggest fear: 1 mark for each relevant detail given.
(to die – 1 mark, to die alone – 2 marks) | 2 marks |
| 4. | For each theatre art described:
1 mark for explanation of how theatre art could be used.
1 mark for justification. | 4 marks |

Section B

5. (a) Blackout. 1 mark
(b) Props. 1 mark
(c) Pantomime. 1 mark
(d) Audience. 1 mark
(e) Gel. 1 mark
(f) Slow motion. 1 mark
(g) Scene. 1 mark
6. (a) 1 mark for describing suitable relationship (husband/
wife, brother/sister, flatmates etc) or quality of relationship
(good, stable, fight all the time.) 1 mark
(b) 1 mark for one appropriate idea. 1 mark
(c) 1 mark for one appropriate idea. 1 mark
(d) 1 mark for one appropriate idea. 1 mark
(e) 1 mark for movement term and explaining usage x 2. 2 marks
(f) & (g) 1 mark for one appropriate idea. 2 marks
(h) 1 mark for stating voice term and explaining usage x 2. 2 marks
7. Accept no alternatives to the following:
- (a) ground plan 1 mark
(b) stipple sponge 1 mark
(c) fake blood 1 mark
(d) costume 1 mark
(e) flood 1 mark
(f) mask(s) 1 mark
(g) rostra 1 mark
(h) stimulus. 1 mark

Marking Guidelines

General

For all voice and movement questions in this paper, apply the guidelines issued with these marking instruction.

Section A

1. **Time/Place:** All changes in time/place stated. 2 marks
Inconsistent detail of time/place. 1 mark
- Action:** Plot clearly and **succinctly** summarised. 4 marks
Plot outline given, but not **succinct** or balanced. 2/3 marks
Muddled plot account, unbalanced/confused. 1 mark
- Penalise over-long scenarios by 1 mark. 6 marks**
2. **1 mark for implicit or explicit** identification of the drama process outlined in the Body of Knowledge as:
- responding to stimulus
 - offering ideas
 - discussing and selecting ideas for situations and roles
 - agreeing form, structuring and devices
 - setting up space
 - rehearsing
 - reviewing
 - adding theatre arts
 - presenting to an audience
 - evaluating.
- 2 marks for two reasons (or one reason fully explained).
1 mark for single reason. 3 marks
3. (a) Full name **not** required. Role must be relationship or occupation.
Be alert to confusion between purpose and status. 4 marks
- (b) No mark awarded for identifying character as already done in previous question. Check that details are for one of two characters identified in 3(a).
If the character is NOT one of those mentioned in 3(a) 0 marks.
Age – **1 mark**
Occupation: do not accept none – **1 mark**
Appearance: can include physical description and/or style of dress – **1 mark for each detail**
Relevant background information – **1 mark for each appropriate idea.** 6 marks
- (c) **1 mark** for appropriate feeling. 1 mark

- (d) Voice
2 marks for each idea appropriately linked to the feeling stated in (c).
- (e) Movement
2 marks for each movement idea appropriately linked to the feeling stated in (c). 4 marks
4. No mark for choice of TA. For all three: 1 mark for idea, 1 mark for enhancement. 6 marks

Section B

5. Accept no alternatives to:
- (a) Flat.
 - (b) Spontaneous improvisation.
 - (c) Voice over.
 - (d) Lighting desk.
 - (e) Plot.
- 5 marks
6. (a) – (d)
- Appropriate naturalistic movement terms are outlined in the Body of Knowledge as:
- body language
 - facial expression
 - gesture
 - eye contact
 - posture
- *Use of space is a Credit word but is obviously acceptable too.
- Firstly, check that at least 4 movement words have been referred to. If not, 0 marks for repetition of a term already used. **Then, mark as: 2 marks for two ideas or one fully explained.**
- 8 marks
- (e) – (f)
- Set/Set dressing
- (e) 1 mark awarded for each appropriate idea. 3 marks
- (f) 1 mark awarded for each appropriate idea. 3 marks
7. As outlined in Body of Knowledge – accept no alternatives to:
- (a) (Use of) levels – **1 mark**.
 - (b) Balance – **1 mark**.
 - (c) Speed **or** pace – **1 mark** awarded for either response.
 - (d) Timing **or** rhythm – **1 mark** for either response.
 - (e) Use of space **or** positioning – **1 mark** awarded for either response.
- 5 marks
8. Accept no alternatives to:
- (a) Writing in role.
 - (b) Hot-seating.
 - (c) Role play.
 - (d) Improvisation **or** rehearsed improvisation **or** spontaneous improvisation.
 - (e) Character card.
 - (f) Thought tunnel **or** voices in the head.
- 6 marks

Marking Guidelines

Credit

For all voice and movement questions in this paper, apply the guidelines issued with these marking instruction.

Section A

1. (a) **1 mark** for explicit or implicit identification of any evaluation strategy from the following Body of Knowledge list:
- individual reflection
 - group discussion
 - teacher input
 - video/audio review
 - written tasks
 - taped responses.
- 1 mark
- (b) Candidates should refer to how evaluating allowed for improving/editing/amending areas such as character, plot, structure, staging, use of theatre arts etc.
- 2 marks** for full explanation of how improvement/editing/amending made final presentation more successful.
1 mark for simple statement of the above.
0 marks if explanation is not related to final presentation. 2 marks
2. (a) Candidates must use 1st person. If not, subtract 2 marks from total for question.
- 2 marks** for outline of what happened in the last scene.
- 2 marks awarded for concise account of action.
 - 1 mark for less clear account of action.
- 3 marks** for how their character felt about events.
- 3 marks for comments that show insight and depth of reaction to events outlined in above.
 - 2 marks for comments that show some insight in reaction to events outlined above.
 - 1 mark for little insight. A superficial reaction to events.
- 5 marks
- (b) 1 mark x 3 for each impact statement and/or justification. 3 marks
- (c) Answer must relate to final appearance. 0 marks awarded if answer does not refer to final appearance.
Candidates may refer, **explicitly** or **implicitly**, to acting techniques listed in the Body of Knowledge as movement, pace, pause, silence, voice, eye contact, moves, physical contact, contrast, positioning, timing.
- 1 mark x 3 for how technique(s) were used to enhance impact. 3 marks

3. Mark this question holistically, not on the basis of 1 mark per idea.

Costume

3 marks = Strong design concept, backed up by, but not consisting solely of, detail of costume. Clearly implied or stated impact on audience.

2 marks = Design concept emerges, but over-relies on detail of costume. Impact is implied or stated.

1 marks = Weak design concept emerges but consists largely of costume detail. Impact is weak or unclear.

Make-up

3 marks = Strong design concept, backed up by, but not consisting solely of, detail of make-up. Clearly implied or stated impact on audience.

2 marks = Design concept emerges, but over-relies on detail of make-up. Impact is implied or stated.

1 marks = Weak design concept emerges but consists largely of make-up detail. Impact is weak or unclear.

(3+3) 6 marks

Section B

4. Accept no alternatives to:
- (a) Latex.
 - (b) Gobo.
 - (c) Special effects.
 - (d) Mixing desk.
 - (e) Pyrotechnics.
 - (f) Nose putty.
 - (g) Safety chain.
 - (h) Skull cap. 8 marks
5. (a) **1 mark** for identification of appropriate and relevant mood/atmosphere.
2 marks for 2 reasons or 1 reason fully explained. 3 marks
- (b) All design ideas must be appropriate to the mood/atmosphere identified in 5a. **1 mark** for each idea which clearly reflects the mood and atmosphere stated. (3+3+3) 9 marks
6. **1 mark** for **explicit** or **implicit** identification of responsibilities, outlined in the Body of Knowledge as:
- the interpretation of script/scenario, including punctuation references
 - design concepts
 - communicating/liasing with actors and design team
 - casting
 - blocking
 - the rehearsal process.
- Candidates may refer to Theatre Arts collectively or to one individual Theatre Art, eg 'decide on Theatre Arts' – 1 mark, 'decide on lighting' – 1 mark but no further Theatre Arts credited. 6 marks
7. (a) Total of **2 marks** awarded for each movement term explained.
2 marks for two ideas, or one idea fully explained, of how movement term(s) is applied within the context of the script. Do not credit justification.
1 mark for simple or single statement of how movement term is applied within the context of the situation (2+2+2)
- Only 1 used – max 2 marks
Only 2 used – max 4 marks. 6 marks
- (b) **1 mark** for each appropriate and relevant sound heard. Human sounds are permissible eg a sigh, tapping of fingers. For sounds made by objects, both the object and the sound it would make must be identified for the mark.
- eg clock – no mark
ticking clock – 1 mark
newspaper – no mark
rustling of newspaper pages – 1 mark 4 marks

- (c) It is important that candidates illustrate in answer how voice is used to create tension within the extract highlighted. Candidates can choose any three appropriate voice terms from those listed in the Body of Knowledge as volume, pace, pitch, intonation, tone, accent, emphasis, pause, fluency, clarity, register, articulation.
- 1 mark for **each** voice instruction which creates tension. 6 marks
8. (a) Drawing of ground plan must contain the following 4 requirements:
- delineation of the acting area
 - position of the audience
 - entrances/exits
 - key.
- 1 mark for each. 4 marks
- (b) 1 mark for each appropriate explanation of why the set and/or staging was effective.
Candidates may refer to eg: choice/position/condition of furniture, use of levels, use of composite or single set, realism/symbolism, type of staging, position of, and impact on, audience etc. Candidates **may** refer to set dressing, props, lighting and sound **only** if there is clear link to a stated set or staging feature, eg 'the way the highest level wasn't lit until the angel appeared added impact to its sudden appearance.' 'The SFX of dripping water added atmosphere to the depressing set'.
- 4 marks

[END OF MARKING INSTRUCTIONS]