

[C037/SQP064]

Intermediate 2

Time: 1 hour 30 minutes

Drama

Written Assignment

Specimen Question Paper

NATIONAL
QUALIFICATIONS

30 marks are allocated to this paper.

Attempt **all** questions in Section A and **one** question in Section B.

Written Assignment

Your answers should be based on **one** of the selected extracts provided for this purpose.

PART A

You should answer **all** of the following questions.

1. Write down which of the three extracts you chose to explore.
2. Identify and explain the themes and issues of the extract. 5
3. Discuss how these themes and issues are highlighted with reference to three of the following: 9

PLOT, LANGUAGE, CHARACTERS, TIME, PLACE.
4. Identify the characters in the extract, giving a **brief** description of each. Explain each character's motivation and discuss his or her relationship to the other characters in the extract. 8

PART B

Answer **one** of the following questions.

5. Choose a character from the extract. Describe and justify how you would act this character in a presentation. You should include a full character description. 8
6. Describe and justify the set you would use for the presentation of this extract. You should include a groundplan and you may include other drawings if you wish. 8
7. Describe and justify the sound effects you would create for use in a presentation of this extract. You should include a sound cue sheet. 8
8. Describe and justify the lighting effects which you would create for a presentation of this extract. You should include a lighting cue sheet. 8
9. Describe and justify the props which you would create for use in a presentation of this extract. You should include a props list, detailing personal props and stage props. 8
10. Describe and justify the costumes which you would create for a presentation of this extract (you may include drawings if you wish). You should include a costume list for each character. 8
11. Describe and justify the make up which you would create for a presentation of this extract. You should include a make-up chart for each character. 8

(30 marks)

[END OF QUESTION PAPER]

[C037/SQP064]

Intermediate 2
Drama
Written Assignment
Instructions to Centres
(containing Extracts)

NATIONAL
QUALIFICATIONS

INSTRUCTIONS TO CENTRES

The Written Assignment represents 30% of the total Intermediate 2 course and is worth 30 marks. It involves the dramatic and theatrical analysis of a short dramatic extract from a selection of three extracts provided by the SQA. Candidates require to demonstrate knowledge and understanding of:

- textual analysis;
- use of role play;
- improvisation;
- an area of production skills.

The extracts which are attached as appendices to these notes, have been selected from the following plays:

1. The Steamie;
2. Blood Brothers;
3. Gregory's Girl.

Please note that these extracts are to be considered purely as stimulus material. No prior knowledge of the text is necessary for this assignment.

Each candidate should choose **one** extract on which to base their Written Assignment. Time should be made available, between receipt of these Instructions and prior to undertaking the Written Assignment, for candidates to make a practical exploration of the extracts in class.

The Written Assignment should be completed in the centre under supervision, in the time stipulated in accordance with external guidelines. Supervision may be undertaken by the teacher or lecturer, an invigilator or a workplace provider.

[Note: The Instructions to Centres containing the extracts will be issued in February each year.]

APPENDIX 1

THE STEAMIE

- DOREEN: Mrs Culfeathers, I hope you don't think I'm cheeky, I don't mean tae be, but it's jist that the way yer talkin' . . . are you feelin' lonely? . . . if it's none o' my business just tell me tae shut up. I just wondered if I could maybe help.
- MRS CULFEATHERS: Doreen, that's awful kind o' ye. I'm no lonely here hen, but, when I go back tae the hoose . . . well . . . Harry's no too good, an mebbe ah jist . . .
- DOREEN: Oh Mrs Culfeathers.
- MRS CULFEATHERS: I'm sorry. I jist feel as if I'm finished.
- DOLLY: Naw yer no. There's many a young wan couldnae get through the work you dae.
- DOREEN: That's true Mrs Culfeathers. Yer smashin' fur yer age.
- MRS CULFEATHERS: I'm healthy enough, it's jist when yer family's moved away, and ye don't see them, it's awful empty. D'ye know, I've got three great grand weans . . . and I've never seen them.
- DOREEN: Are they in England Mrs Culfeathers?
How d'ye no go doon and see them?
- MRS CULFEATHERS: They've never asked me . . . but I'd like tae see . . .
- DOREEN: That's a bloody shame.
- DOLLY: They want their bucking' airces kicked. Never mind ye've goat friends aw roon ye here. Wid ye like a wee drink Mrs Culfeathers? Steady yer nerves a bit.
- MAGRIT: It's like the January sales doon there [*Entering.*] wi' the queues at the wringers, ah've jist left mine tae keep ma place . . . whit's happened?
- DOREEN: Mrs Culfeathers is jist feeling a bit sad. She's missin' the family.
- MAGRIT: It's this bloody time ae the year, that's whit it is.
- MRS CULFEATHERS: I'm sorry Magrit.
- MAGRIT: I aye greet at this time . . . so does ma Maw.
- DOREEN: So dae ah.
- MRS CULFEATHERS: I just feel . . . I keep rememberin' . . .
- DOREEN: I think ah'm gonnae greet as well.
- DOLLY: Aw don't hen ye'll start me aff an' aw . . . don't worry Mrs Culfeathers.
- MAGRIT: Aw fur Christ's sake . . . ah aye feel awful stupit when I greet.

THE STEAMIE—(continued)

DOLLY: . . . it does ye good, get it oot yer system.

DOREEN: Are ye feelin' any better Mrs Culfeathers?

MAGRIT: See this time ae the year . . . I bloody hate it. It's memories that's what it is . . . memories. Dolly could ah have another sherry? . . . would ye mind?

DOLLY: Not at all Magrit, Doreen would you like wan?

DOREEN: Aye mebbe ah will, dy'e want another whisky Dolly?

DOLLY: Aye why no it'll mebbe cheer us us.

DOREEN: I don't suppose ye'd like a wee sherry Mrs Culfeathers?

MRS CULFEATHERS: Naw hen . . . I'll take a whisky though.

DOLLY: That's the spirit. Aw the best tae ye's.

MAGRIT: Ye know ah never touch this fae wan year tae the next.

DOLLY: Me an aw, unless it's an occasion. It's a man's thing really i'n't it?

DOREEN: John hardly touches it though.

MAGRIT: Ma Peter wid drink it oot a shitty clood.

DOREEN: You make him sound like an alcoholic.

MAGRIT: He no only sounds like wan, he looks like wan.

DOLLY: I never thought tae ask ye, wid ye like some water in that Mrs Culfeathers?

MRS CULFEATHERS: Naw thanks Dolly . . . is that McInlays Whisky?

DOLLY: Ah couldnae tell ye aye . . . it is.

MAGRIT: How did you know that?

MRS CULFEATHERS: Ma faither was a tester and he used tae bring them home wi' him . . . every kinna whisky ye could mention, and he used tae teach me how tae tell the difference . . .

MAGRIT: Whit age were ye?

MRS CULFEATHERS: Och I was only young.

DOLLY: Did ye no get awful drunk?

MRS CULFEATHERS: Oh, I never swallied it, neither did he. Ye jist pit it in yer mooth, and spat it oot. There was aye an' awful smell o' whisky in the hoose, and there was not wan ae us drank it.

THE STEAMIE—(continued)

MAGRIT: Ye'll need tae tell us the secret, and I'll pass it on tae Peter. He's the opposite. He drinks it and never tastes it.

MRS CULFEATHERS: This time for the first time, I'm gonnae drink it, tae toast you three . . . for being ma pals . . . To pals.

MAGRIT: Pals.

DOREEN: Pals.

DOLLY: Pals.

[*END OF EXTRACT*]

APPENDIX 2

BLOOD BROTHERS

EDDIE: Hellow.

MICKEY: Hello.

EDDIE: I've seen you before.

MICKEY: Where?

EDDIE: You were playing with some other boys near my house.

MICKEY: Do you live up by the park?

EDDIE: Yes. Are you going to come and play there again?

MICKEY: No. I would. But I'm not allowed.

EDDIE: Why?

MICKEY: I don't know.

EDDIE: Well, I'm not allowed to play down here actually.

MICKEY: Give us a sweet.

EDDIE: All right.

MICKEY: What?

EDDIE: Here.

MICKEY: Can I have another one? For our Sammy.

EDDIE: Yes of course. Take as many as you want.

MICKEY: Are you soft?

EDDIE: I don't think so.

MICKEY: Round here if you ask anyone for a sweet you have to ask about, about twenty four million times you know. And you know what?

EDDIE: What?

MICKEY: They still don't bleeding give you one. Sometimes our Sammy does but you have to be dead careful if Sammy gives you a sweet.

EDDIE: Why?

MICKEY: Because if Sammy gives you a sweet he's usually weed on it first.

EDDIE: Oh that sounds like super fun.

MICKEY: It is if you're our Sammy.

EDDIE: Do you want to come and play?

MICKEY: I might do. But I'm not playing now because I'm pissed off.

BLOOD BROTHERS—(continued)

EDDIE: Pissed off! You say smashing things don't you? Pissed off. Do you know any more words like that?

MICKEY: Yeh. Yeh I know loads of words like that. You know like the "F" word.

EDDIE: Pardon?

MICKEY: You know, the "F" word.

EDDIE: What does it mean?

MICKEY: I don't know. It sounds good though, doesn't it?

EDDIE: Fantastic. When I get home I shall look it up in the dictionary.

MICKEY: In the what?

EDDIE: In the dictionary. Don't you know what a dictionary is?

MICKEY: Course I do. It's a thingy isn't it?

EDDIE: A book which tells you the meaning of words.

MICKEY: Yeh. I know.

EDDIE: Will you be my best friend?

MICKEY: Yeh. Yeh if you want.

EDDIE: And I shall be your best friend. What's your name?

MICKEY: Michael Johnston. But everyone calls me Mickey. What's yours?

EDDIE: Edward.

MICKEY: And they call you Eddie?

EDDIE: No!

MICKEY: Well I will.

EDDIE: Will you?

MICKEY: Yeh. How old are you, Eddie?

EDDIE: Seven

MICKEY: I'm older than you. I'm nearly eight.

EDDIE: Well I'm nearly eight really.

MICKEY: When's your birthday?

EDDIE: December the twelfth.

MICKEY: So is mine.

EDDIE: Is it really?

BLOOD BROTHERS—(continued)

- MICKEY: Hey, we were born on the same day. That means we can be blood brothers. Do you want to be my blood brother, Eddie?
- EDDIE: What do I have to do?
- MICKEY: It hurts you know. Now give us your hand. See this means that we're blood brothers and that we always have to stand by each other. Now, you have to say, after me: "I will always defend my brother . . ."
- EDDIE: I will always defend my brother . . .

[*END OF EXTRACT*]

GREGORY'S GIRL

- GREGORY: Ooh dear me, almost forgot my twelve hour protector. That would never do. Just a little roll fights off the demon sweaty odours for a full twelve hours. Then, just a little dab to encourage the chesty follicles, and perhaps a quick whirl round the band of the Y-fronts and he's protected. One hundred per cent protection against all unsightly odours. Or is he?
- Mm, can't smell a thing. Better give the shiny molars a polish, just to be on the safe side.
- Maximum revs. Massages the gums for the ultimate in oral gratification.
- MADELINE: You're not wearing that tie, are you?
- GREGORY: Please don't creep up on me like that. You could damage my delicate relationship with this finely tuned apparatus. What's wrong with the tie?
- MADELINE: It jars.
- GREGORY: So!
- MADELINE: It will set people's teeth on edge.
- GREGORY: It's a statement.
- MADELINE: Only to you. To everyone else it shows dreadful taste.
- GREGORY: Aren't you late for school or something?
- MADELINE: I'm waiting for somebody.
- GREGORY: Oh. Who?
- MADELINE: Richard. He walks me to school.
[*The doorbell rings.*]
- MADELINE: See you.
- GREGORY: Bye . . . Walks her to school?
[*His FATHER comes in.*]
- FATHER: Good God!
- GREGORY: Hi, Mike!
- FATHER: Call me Dad, Gregory, or Pop or something . . . It makes me feel better when you call be Dad . . . or Father.
- GREGORY: As you wish, Father. How are you anyway?
- FATHER: Fine. We're all very well. Your mother was asking about you only the other day. I told her we had met in the hallway, briefly, last Thursday and you looked fine . . . This is an added bonus. She'll be thrilled with news of this unexpected sighting.

GREGORY'S GIRL—(continued)

- GREGORY: What keeps you hanging about the homestead?
- FATHER: "Returning to" not "hanging about". I have already taken Mr Clarke for his pre-test warm up, done an hour with Miss Benthall and since my next client . . .
- GREGORY: Client? Bit over the top, isn't it?
- FATHER: My next client happens to live nearby so I dropped in for a cup of coffee. Unfortunately the adaptor for the coffee machine seems to have walked, and, not unnaturally, I surmised that it may have walked here.
- GREGORY: It doesn't need an adaptor.
- FATHER: It always did.
- GREGORY: I have rewired the plug.
- FATHER: Ah!
- GREGORY: It now works the coffee machine and the food processor.
- FATHER: Sounds dangerous.
- GREGORY: It isn't.
- FATHER: While I'm here . . .
- GREGORY: I haven't long.
- FATHER: No. I sense a powerful urgency. Since chance has thrown us together, why don't we plan to meet sometime soon. Say breakfast, later in the week. Eight o'clock in the kitchen, Friday? Your mother would like that.
- GREGORY: Yes . . . that sounds fine.
- FATHER: It's a date then.
- GREGORY: Yes. Look forward to it. I must be off. Remember to switch the filter valve to the left. Have a nice day, you hear.
- [*Gregory leaves.*]

[END OF EXTRACT]

[END OF QUESTION PAPER]

[C037/SQP064]

Intermediate 2
Drama
Written Assignment
Specimen Marking Instructions

NATIONAL
QUALIFICATIONS

Intermediate 2 Drama

Marking Scheme

It should be noted that candidates may explore and respond to the texts purely as stimulus material. No prior knowledge of the texts or their particular contexts are required or need to be acknowledged in candidate responses.

Part A

- 1 Write down which of the three extracts you chose to explore.

There are no marks awarded for the answer to this question, but failure to provide an answer will result in the deduction of one mark.

- 2 Identify and explain the themes and issues of the extract 5 marks

Candidate has:

identified and fully explained the themes and issues in the extract (5)

identified and adequately explained the themes and issues in the extract (3-4)

identified and explained to a limited extent some of the themes and issues in the extract (0-2)

- 3 Discuss how these themes and issues are highlighted with reference to three of the following:

Plot, Language, Characters, Time, Place. 9 marks

Plot: reference may be made to storyline, events/happenings, structure, dramatic devices eg narration.

Language: reference may be made to use of vocabulary, sentence structure, dialect (regional or local) use of accent.

Characters: reference may be made to: socio/economic background, personality, age, status, relationship to others.

Time: reference may be made to past, present or future periods, time of day, time span, flashback.

Place: setting, location, country, city.

- Candidate has:*
made full reference to how the themes and issues are highlighted, with reference to three of the above (7-9)
- made adequate reference to how the themes and issues are highlighted with reference to three of the above* (4-6)
- made limited reference to how the themes and issues are highlighted with reference to three or fewer of the above.* (0-3)

(Markers should use their discretion if candidate response is an amalgam of all three categories).

- 4 Identify the characters in the extract, giving a brief description of each. Explain each character's motivation and discuss his or her relationship to the other characters in the extract.**
8 marks

- Candidate has:*
answered the whole question fully (7-8)
answered all, or most of the question adequately (4-6)
answered all, most, or some of the question to a limited extent (0-3)

Part B

- 5 Choose a character from the extract. Describe and justify how you would act this character in a presentation. You should include a full character description. **8 marks**
- 6 Describe and justify the set you would use for the presentation of this extract. You should include a groundplan and you may include other drawings if you wish. **8 marks**
- 7 Describe and justify the sound effects you would create for use in a presentation of this extract. You should include a sound cue sheet. **8 marks**
- 8 Describe and justify the lighting effects which you would create for a presentation of this extract. You should include a lighting cue sheet. **8 marks**
- 9 Describe and justify the props which you would create for use in a presentation of this extract (you should include a props list, detailing personal props and stage props). **8 marks**
- 10 Describe and justify the costumes which you would create for a presentation of this extract (you may include drawings if you wish). You should include a costume list for each character. **8 marks**
- 11 Describe and justify the make-up which you would create for a presentation of this extract. You should include a make-up chart for each character. **8 marks**

Candidate has:

offered a range of creative and imaginative ideas; given a full explanation and justification of the ideas; used correct theatre terminology. (7-8)

offered some creative and imaginative ideas; given an adequate explanation and justification of the ideas; used some theatre terminology. (4-6)

offered ideas which lack creativity; given little or no explanation or justification; used little or no theatre terminology. (0-3)

[END OF MARKING INSTRUCTIONS]