

2005 Drama

Higher

Finalised Marking Instructions

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments.

2005 Drama Higher

Marking Instructions

SECTION A

THE STUDY OF TEXT IN ITS THEATRICAL CONTEXT

There should be a clear correlation between the prescribed text question and the ground plan for the set text.

- 1. Explain the significance of the opening scene in your prescribed text. As a director, explain what impact you would like the scene to have on the audience and how you would achieve this.**

The question is in two parts:

- (a) Firstly the candidate is required to describe the significance of the opening scene in the play with appropriate textual exemplification. Reference may be made to the plot, themes/issues, character development/motivation/interaction, opening stage picture, and mood/atmosphere.
- (b) Secondly the candidate is required to explain what impact they would like the scene to have and how this could be achieved. Reference may be made to direction of the actors, stage positioning, stage imagery, the actor/audience relationship, and design and theatrical concepts including lighting, sound, and drama media.

A good response (8 – 10 marks)

- (a) Clear and detailed description of the significance of the opening scene with appropriate exemplification from the text.
- (b) Clear and detailed explanation of how the candidate would create their desired impact of this scene through a range of highly appropriate staging and design directorial concepts.

A fair response (5 – 7 marks)

- (a) Fairly clear and fairly detailed description of the significance of the opening scene with some appropriate exemplification from the text.
- (b) Fairly clear and fairly detailed explanation of how the candidate would create their desired impact of this scene through a range of mainly appropriate directorial concepts.

A poor response (0 – 4 marks)

- (a) Limited description of the significance of the opening scene with little appropriate exemplification from the text.
- (b) Limited explanation of how the candidate would create their desired impact of this scene through directorial concepts which may or may not be appropriate.

2. Identify, with justification, a character in your prescribed text who is either rebelling against or conforming to the society in which they live. As an actor, how would you communicate these features of rebellion or conformity in performance?

The question is in two parts:

- (a) Firstly the candidate is required to identify a character and explain how and why they are conforming or rebelling against the society in which they live. Reference may be to social and historical expectations and traditions of the time in which the play is set, character motivation, character personality, events in the text that make the character challenge or adhere to conventions, overall themes and issues – with appropriate textual reference.
- (b) Secondly the candidate is required to describe how they, as an actor, would communicate these features of rebellion or conformity – they may refer to actor/audience relationship, voice/movement/use of space, how they would interact with other characters, use of costume, make-up/props.

A good response (8 – 10 marks)

- (a) Clear and detailed identification and justification of a character who is rebelling or conforming to the society in which they live using highly appropriate textual exemplification.
- (b) Clear and detailed description of how they would develop the features of rebellion or conformity through a range of highly appropriate acting concepts.

A fair response (5 – 7 marks)

- (a) Fairly clear and fairly detailed identification and justification of a character who is rebelling or conforming to the society in which they live using mainly appropriate textual exemplification.
- (b) Mainly clear and detailed description of how they would develop the features of rebellion or conformity through a range of mainly appropriate acting concepts.

A poor response (0 – 4 marks)

- (a) Limited identification and justification of a character who is rebelling or conforming to the society in which they live using little appropriate textual exemplification.
- (b) Limited description of how they would develop the features of rebellion or conformity through acting concepts which may or may not be appropriate.

3. Identify, with justification, a scene of conflict between two characters in your prescribed text. As a director, explain how you would work with your actors during the rehearsal process to develop this scene for performance.

The question is in two parts:

- (a) Firstly the candidate is required to identify a scene of conflict between two characters by using appropriate textual clues. (There could be other characters in the scene – but the candidate needs to clearly describe the specific conflict between two characters). This description of the conflict may include reference to character motivation, attitudes and beliefs, personality and background, the relationship development throughout the play, themes/issues.
- (b) Secondly the candidate is required to describe how they would work with the actors during rehearsal to develop this scene for performance using a range of appropriate directorial concepts. Reference may be made to acting style, acting techniques, use of space and body language/facial expressions, use of voice/pause and the actor's use of costume/props and make-up. Character and relationship deepening exercises – hot seating, improvisation etc.

A good response (8 – 10 marks)

- (a) Detailed description of the conflict between two characters, justified through a range of highly appropriate textual references.
- (b) Clear and detailed explanation of how the director would work with the actors to develop the scene through a range of highly appropriate directorial concepts.

A fair response (5 – 7 marks)

- (a) Fairly detailed description of the conflict between two characters, justified through a range of mainly appropriate textual references.
- (b) Mainly clear explanation of how the director would work with the actors to develop the scene through a range of mainly appropriate directorial concepts.

A poor response (0 – 4 marks)

- (a) Limited description of the conflict between two characters, with limited justification and reference to the text.
- (b) Limited explanation of how the director would work with the actors to develop the scene through directorial concepts which may or may not be appropriate.

4. As a director, explain how you would create visual images in a production of your prescribed text to communicate central themes in the play.

The candidate is required to describe the visual images which would be incorporated in the intended production. Use may be made of drawings and diagrams where appropriate. Reference may be made to stage positioning and moves, character movement, tableaux, setting and set design, props, costume, make-up/mask, lighting, and use of other drama media. The candidate is required to explain how each of the visual images described will communicate central themes in the play.

N.B. This question should be marked holistically.

A good response (15 – 20 marks)

Clear and detailed description of a range of visual images and clear and detailed explanation of how each image described could communicate central themes in the play.

A fair response (10 – 14 marks)

Fairly clear and fairly detailed description of desired visual images and fairly clear and fairly detailed explanation of how each image described could communicate central themes in the play.

A poor response (0 – 9 marks)

Limited description of desired visual images and limited explanation of how each image described could communicate central themes in the play.

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.

In set plan:

- Lighting must reflect opening state.
- For “Antigone” chorus must be present.
- For “The Crucible” Betty must be in the bed.

A good response (4 marks)

A 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 the characters in the extract

A fair response (2 – 3 marks)

A ground plan which shows fairly clearly 3 or 4 of the above criteria.

A poor response (1 mark)

A ground plan which lacks clarity or which only mentions 1 or 2 of the above criteria.

5 (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 is a clear correlation between section A and B of the paper.

If voice only – mark column out of 4

If movement only – mark column out of 4

If no theatrical terminology used – mark column out of 4

If the script is not numbered and marker cannot work out where candidates move, mark 0

A good response (6 – 7 marks) (6 – 7 marks) (2 marks)

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, giving appropriate reference to mood and tension where applicable.

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

A fair response (4 – 5 marks) (4 – 5 marks) (1 mark)

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 terms of the motivation of the characters within the extract.

Some justification reference should be given to technical effects.

A poor response (0 – 3 marks) (0 – 3 marks) (0 marks)

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

Little justification offered in terms of character motivation or technical effects.

SECTION C

CONTEMPORARY SCOTTISH THEATRE

The questions in this section are designed to allow as broad 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”. Two additional marks can be awarded for an excellent essay structure. One additional mark can be awarded for a good essay structure. It is unlikely that candidates will be in the good response category if they fail to use quotes. Candidates should be given credit for good use of quotes. (Two additional marks can be awarded for a range of highly appropriate quotes. One additional mark for use of appropriate quotes.) (This does not apply to question 13 in this year’s paper).

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 at least two plays/productions in their answer, except the answer to question 13 which allows the candidate to focus on one production.

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.

Candidates should make reference to ‘any post 1900 play which is set in Scotland and/or written by a playwright Scottish by birth or residence and/or commissioned by a Scottish theatre company and/or performed by a Scottish theatre company using a Scots translation, a Scottish idiom or a Scottish setting’.

SOCIAL POLITICAL AND RELIGIOUS DIMENSIONS

6. Explain how Scottish playwrights use characters to convey social issues in their plays. You must refer to at least three characters. You should illustrate your answer with reference to at least two plays you have either seen or read.

This question does not ask the candidate to merely list the social issues.

Candidates may comment on each character's function, status, actions, attitudes, opinions, relationship to and influence on other characters, their importance in the plot and their development throughout a play.

Allow a wide definition of social issues. For example plays which explore:

- differences in class
- poverty
- prejudice
- deprivation
- unemployment
- housing/living conditions
- working conditions
- domestic violence
- the exploitation of women
- the role of men in society
- the role of women
- the plight of old people in society
- gender issues such as gay relationships

A good response (15 – 20 marks)

The candidate gives a clear and detailed analysis of the playwright's choice of characters (at least three) and how they are used to convey social issues. The candidate will make extensive reference to at least two wholly appropriate plays/productions.

A fair response (10 – 14 marks)

The candidate gives a fairly clear and detailed analysis of the playwright's choice of characters (at least three) and how they are used to convey social issues. The candidate will make adequate reference to at least two appropriate plays/productions.

A poor response (0 – 9 marks)

The candidate gives a limited analysis of the playwright's choice of characters (at least three) and how they are used to convey social issues. The candidate will make reference to at least two appropriate plays/productions.

7. Explain how two or more contemporary Scottish plays which you have either seen or read have helped you to understand one or more than one political issues.

The question asks candidates to reflect on one or more than one political issue raised in Scottish drama and to explain how their study of two or more contemporary Scottish plays has helped them to become more politically aware. Candidates would be expected to exemplify their analysis with reference to some or all of the following:

- narrative
- characterisation
- structure and conventions associated with political theatre
- language
- metaphor and irony
- agit-prop theatre

Allow a wide definition of “political issues”. For example plays which explore:

- unemployment
- disintegration of communities
- nationalism
- socialism
- feminism
- war
- the need for social change
- social protest
- environmental issues
- social exclusion
- issues of class

A good response (15 – 20 marks)

The candidate will demonstrate a clear and detailed analysis of their increased political awareness as a result of studying contemporary Scottish drama. The candidate will make extensive reference to at least two wholly appropriate plays/productions.

A fair response (10 – 14 marks)

The candidate will demonstrate a fairly clear and detailed analysis of their increased political awareness as a result of studying contemporary Scottish drama. The candidate will make adequate reference to at least two appropriate plays/productions.

A poor response (0 – 9 marks)

The candidate will offer a limited analysis of their increased political awareness as a result of studying contemporary Scottish drama. The candidate will make reference to at least two appropriate plays/productions.

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

8. “Scottish playwrights choose to set their plays in the past in order to draw comparisons with contemporary life.”

By referring to at least two plays you have either seen or read which have an historical/social setting, discuss the comparisons you have made between life in the past and life today.

The question asks candidates to assess the potential for a play set in the past to comment on the contemporary world. They may, for example, comment upon the function of drama to reclaim lost or forgotten histories or to represent a contemporary issue in an allegorical manner. The response should make it clear just what it is that the play set in the past might have to say about the contemporary world.

Allow candidates to answer this question using plays that explore aspects of social history and changes in Scottish Society. For example, it is acceptable for candidates to write about ‘Men Should Weep’, ‘Britannia Rules’ and ‘Tally’s Blood’.

A good response (15 – 20 marks)

The candidate will offer a clear and detailed analysis highlighting the comparisons with regards to contemporary life. The candidate will fully justify their choices with detailed reference to at least two wholly appropriate plays/productions.

A fair response (10 – 14 marks)

The candidate will demonstrate a fairly clear and detailed analysis highlighting the comparisons with regards to contemporary life. The candidate will justify their choice with adequate reference to at least two appropriate plays/productions.

A poor response (0 – 9 marks)

The candidate will offer a limited analysis attempting to make comparisons with regards to contemporary life. The candidate will make reference to at least two appropriate plays/productions.

9. In two or more plays you have either seen or read, comment on the use of music, song, dance and character stereotypes in contemporary Scottish drama.

The question expects candidates to analyse the function of music, song, dance, and character stereotypes in contemporary Scottish drama. Candidates may use nostalgic plays such as ‘The Steemie’ or plays that rely heavily on elements of popular tradition such as ‘The Big Picnic’.

Allow reference to plays such as ‘Bondagers’ as long as the candidate covers “character stereotypes” in their overall essay.

A good response (15 – 20 marks)

The candidate will present a clear and detailed analysis of the function of each dramatic device/convention in the context of each play. The candidate will make extensive reference to at least two wholly appropriate plays/productions.

A fair response (10 – 14 marks)

The candidate will present a fairly clear and detailed analysis of the function of each dramatic device/convention in the context of each play. The candidate will make adequate reference to at least two appropriate plays/productions.

A poor response (0 – 9 marks)

The candidate will present a limited analysis of the function of each dramatic device. The candidate will make reference to at least two appropriate plays/productions.

ISSUES OF GENDER

10. Discuss the relationship between parents and children in contemporary Scottish plays. You should illustrate your answer with reference to at least two plays you have either seen or read.

The question asks candidates to identify, describe and analyse the relationships between parents and their children as portrayed in contemporary Scottish drama.

Candidates may discuss the relationships as a source of narrative, drama and tension, in relation to stereotype, pathos, humour, metaphor, familiarity and impact on audiences.

Reference may also be made to:

- the role of parents within the context/period of a play
- the role of children within the context/period of the play
- expectations, hopes and aspirations
- comparisons between parents and children today
- status
- gender
- motivation
- theme/s
- intentions of the playwright
- character background
- character development

A good response (15 – 20 marks)

The candidate will present a clear and detailed analysis of relationships between parents and children in Scottish drama. The candidate will make extensive reference to at least two wholly appropriate plays/productions.

A fair response (10 – 14 marks)

The candidate will present a fairly clear and detailed analysis of relationships between parents and children in Scottish drama. The candidate will make adequate reference to at least two appropriate plays/productions.

A poor response (0 – 9 marks)

The candidate will present a limited analysis of relationships between parents and children in Scottish drama. The candidate will make reference to at least two appropriate plays/productions.

11. Discuss the extent to which Scottish playwrights explore inequality between men and women. You should illustrate your answer with reference to at least two plays, you have either seen or read.

Within any appropriate text, the candidate would be expected to identify, describe and analyse the nature of the inequality between men and women 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
- 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 marks)

The candidate will present a clear and detailed analysis of the inequality that exists between men and women 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 marks)

The candidate will present a fairly clear and detailed analysis of the inequality that exists between men and women 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 marks)

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

CURRENT PRODUCTIONS AND ISSUES

12. Analyse the range of themes/issues that interest a contemporary Scottish playwright of your choice. In your answer you must refer to the influences that have helped the playwright shape his/her ideas. You should illustrate your answer with reference to at least two plays you have either seen or read.

The question asks the candidate to focus in some depth on one contemporary Scottish playwright offering analysis of at least two plays. The candidate must demonstrate a clear understanding of the work of the playwright commenting on the influences behind the creation of the texts. The question asks the candidate to comment on and analyse the range of themes/issues that they see of significance in that writer's work and the scope here is huge.

Candidates may comment on the following:

- characterisation
- narrative
- plotting
- language
- historical and geographical settings
- politics
- issues of gender
- issues of class
- working methods such as devising.

A good response (15 – 20 marks)

The candidate will present a clear and detailed analysis of the themes/issues that interest a contemporary Scottish playwright. The candidate will make adequate reference to contextual influences. The candidate will make extensive reference to at least two wholly appropriate plays/productions.

A fair response (10 – 14 marks)

The candidate will present a fairly clear and detailed analysis of the themes/issues that interest a contemporary Scottish playwright. The candidate will make limited reference to contextual influences. The candidate will make adequate reference to at least two appropriate plays/productions.

A poor response (0 – 9 marks)

The candidate will present a limited analysis of the themes/issues that interest a contemporary Scottish playwright. The candidate may make little or no reference to contextual influences. The candidate will make reference to at least two appropriate plays/productions.

13. Write a critical evaluation of a production of a contemporary Scottish play which you have seen. In your article you must refer to the venue, the actor/audience relationship, the themes/issues explored, the characterisation, the quality of the acting, the design elements, the success of the production and any other appropriate features.

Unlike all other questions in this paper this question asks the candidate to focus in detail on just **one** production. The questions list most of the areas that the candidate should comment on. There should be a balance between all of the areas sign posted in the question.

A good response (15 – 20 marks)

A good candidate will offer a clear and detailed evaluation of one contemporary Scottish theatre production.

A fair response (10 – 14 marks)

A fair candidate will offer a fairly detailed and convincing evaluation of one contemporary Scottish theatre production.

A poor response (0 – 9 marks)

A poor candidate will offer a limited evaluation of one contemporary Scottish theatre production. The response will tend towards the descriptive and provide an unsupported and generally unconvincing commentary.

[END OF MARKING INSTRUCTIONS]