

2006 Drama

Higher

Finalised Marking Instructions

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Section A

- 1. As a director of your prescribed text describe ways in which you would create particular moods or atmospheres through your staging or design concepts.**

Reference should be made to the range of moods and atmospheres that they would want created throughout the text, with textual exemplification, and explanation of how they would create these moods or atmospheres through a range of staging and design concepts. Reference could be made to set/staging, lighting, sound, costume, props, make-up, drama media and appropriate pre-show concepts.

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

Clear and detailed description of the particular moods and atmospheres that they would want to create within the text, with detailed textual reference, and detailed staging and design concepts on how they would seek to create these moods/atmospheres.

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

Fairly clear and fairly detailed description of the particular moods and atmospheres that they would want to create within the text, with some detailed textual reference, and fairly detailed staging and design concepts on how they would seek to create these moods/atmospheres.

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

Limited description of the particular moods and atmospheres that they would want to create within the text, with limited textual reference, and staging design concepts which may or may not be appropriate in creating these moods/atmospheres.

- 2. To which dramatic genre does your prescribed text belong? Describe the features of this genre. Explain how these features would influence your direction of the characters in performance.**

This question is in two parts:

- (a) Firstly the candidate requires to identify the characteristics of a dramatic genre and explain how these features are demonstrated in the text with reference to appropriate textual exemplification.
- (b) Secondly the candidate requires to explain how the characteristics of this genre would influence their direction of the characters by referring in detail to a range of directorial concepts.

A good response would be (8 – 10 marks):

- (a) Identification and full exemplification of how the text demonstrates characteristics of a dramatic genre.
- (b) Clear and detailed explanation of how the identified characteristics would influence their direction of the characters through a range of directorial concepts.

A fair response would be (5 – 7 marks):

- (a) Identification and some exemplification of how the text demonstrates characteristics of a dramatic genre.
- (b) Fairly clear and fairly detailed explanation of how the identified characteristics would influence their direction of the characters through a range of mainly appropriate directorial concepts.

A poor response would be (0 – 4 marks):

- (a) Identification with little exemplification of how the text demonstrates characteristics of a dramatic genre.
- (b) Limited explanation which may lack clarity of how the identified characteristics would influence their direction of the characters through basic 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 of the play would lead to this desired dramatic impact.**

The question is in two parts:

Firstly the candidate requires to describe and explain what they consider to be the final scene and the desired dramatic impact they would wish to create. 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.

Secondly the candidate requires to explain how they would achieve this response 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 (8 – 10 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 (5 – 7 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 – 4 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 directorial concepts, which may or may not be appropriate.

4. Who do you consider to be the most powerful character in your prescribed text? As an actor, how would you communicate this power in performance?

The question is in two parts:

- (a) Firstly the candidate requires to identify a character who they consider to be the most powerful character with justification. They may refer to the character's function and power in terms of communication of the themes and issues, relationship to and influence on other characters, their importance in and control of aspects of the plot, their development in terms of power throughout the play – using textual exemplification.
- (b) Secondly the candidate requires to explain, as an actor, how they would communicate their understanding of the character's power in performance. They may refer to a range of voice and movement concepts, actor/audience relationship, and the use of costume/make-up and props.

A good response would be (8 – 10 marks):

- (a) Detailed explanation of the most powerful character in the play with detailed justification and appropriate textual exemplification.
- (b) Clear and detailed description of how they would communicate the power of the character through a range of highly appropriate performance concepts. (Using terminology accurately).

A fair response would be (5 – 7 marks):

- (a) Fairly detailed explanation of the most powerful character in the play with fairly detailed justification and appropriate textual exemplification.
- (b) Fairly clear and fairly detailed description of how they would communicate the power of the character through a range of mainly appropriate performance concepts. (Use of terminology mainly accurate).

A poor response would be (0 – 4 marks):

- (a) Limited explanation of the most powerful character in the play with simple justification and limited textual exemplification.
- (b) Limited description of how they would communicate the power of the character through a range of performance concepts, which may or may not be appropriate. (Use of terminology inconsistent).

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.

In the case of 'Lovers', commentators 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, which 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
- any important technical effects – candidates should give an indication of how the lights are at start and conclusion of extract.

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. 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. Analyse the portrayal of working class and/or middle class people in at least two or more contemporary Scottish plays that you have seen or studied.**

This question asks candidates to think about how class is portrayed and how people of a particular class function in the context of their community. Candidates would be expected to discuss these portrayals in terms of the perceived social and/or religious and/or political message of the plays. Candidates might choose to comment on: issues of characterisation, relationships, geographical setting, social setting, and historical setting.

A good response (15 – 20)

The candidate will present a clear and fully justified description and analysis of the portrayal of working class and/or middle class people, making close and detailed reference to two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will present an adequately justified description and adequate analysis of the portrayal of working class and/or middle class people, making adequate reference to two or more wholly appropriate plays.

A poor response (0 – 9)

The candidate will present a limited account of how working class and/or middle class people are portrayed in Scottish drama, focusing on description.

7. Identify and comment upon the social, political or religious divisions depicted in two or more contemporary Scottish plays.

Candidates must describe and analyse the divisions that are explored in contemporary Scottish plays. Allow a wide range of possibilities. Candidates are expected to highlight some of the following in their response: differences in class, poverty, prejudice, deprivation, unemployment, housing, working conditions, domestic violence, the exploitation of women, the role of men in society, the plight of old people in society.

A good response (15 – 20)

The candidate will fully identify, describe and analyse in depth the divisions that are explored in two or more contemporary Scottish plays.

A fair response (10 – 14)

The candidate will adequately identify, describe and make some analysis re the divisions that are explored in two or more contemporary Scottish plays.

A poor response (0 – 9)

The candidate will attempt to identify and describe some of the divisions that are explored in two or more contemporary Scottish plays. The candidate will offer limited analysis.

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

8. Comment on the depiction of Scotland and/or Scottish people in two or more contemporary Scottish plays that are set in the past.

The question asks candidates to think about the depiction of Scotland and/or Scottish people. Candidates might explore these depictions in terms of national identity, cultural identity, character, stereotypes, community/communities, historical perspective, social history, the industrial past, life in rural Scotland in the past, nostalgia.

A good response (15 – 20)

The candidate will offer an overview re the depiction of Scotland/Scottish people and this overview will be illustrated with highly appropriate and detailed textual evidence drawn from two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will attempt to offer some kind of overview re the depiction of Scotland/Scottish people and this overview will be illustrated with appropriate and fairly detailed textual evidence drawn from two or more appropriate plays.

A poor response (0 – 9)

The candidate will be unlikely to attempt to have any kind of overview re the depiction of Scotland/Scottish people. The candidate will include limited commentary and attempt to analyse a few depictions.

- 9. “Nostalgic plays have a limited appeal for younger audiences.”
Discuss this statement with reference to two or more nostalgic plays you have seen or studied.**

The question invites the candidate to agree with or argue against the quote. The candidate will not do well if they merely list and explain nostalgic features in general terms. They must analyse the appeal or limited appeal that nostalgic plays have for them and their contemporaries. The question asks them to take a clear position that they should justify fully by providing appropriate evidence to support their point of view.

A good response (15 – 20)

The candidate will present a clear and well-argued case using well-chosen examples of nostalgic features that have appeal/limited appeal for younger audiences, describing and fully analysing the impact or lack of impact that such features can have on a young audience.

A fair response (10 – 14)

The candidate will present an adequate case using appropriate examples of nostalgic features that have appeal/limited appeal for younger audiences, describing and analysing the impact or lack of impact that such features can have on a young audience.

A poor response (0 – 9)

The candidate will present a poor case using a narrow selection of nostalgic features that have appeal/limited appeal for younger audiences, describing but barely attempting to analyse the impact or lack of impact that such features can have on a young audience.

ISSUES OF GENDER

10. Are there any unconventional women in contemporary Scottish Drama? You should illustrate your answer with reference to at least two plays you have seen or studied.

The question asks candidates to consider the representation of women with reference to conventionality. They may do this re the time the plays are set or with reference to current mores. Candidates can argue for or against the proposal. A few may argue for and against. Candidates might analyse the representations in terms of status, role within society and within the drama itself, character motivation and relationship to other characters. Candidates may comment on the stereotypes sometimes associated with representations of women in Scottish drama. If so, the candidate would be expected to offer some kind of clear understanding of how and why a stereotype is used and to what extent a given character falls within or outwith the expected limitations of the role.

A good response (15 – 20)

The candidate will include an in-depth analysis of two or more wholly appropriate characters from two or more wholly appropriate texts. The good candidate may draw a wider conclusion about the status of women within Scottish culture.

A fair response (10 – 14)

The candidate will include a less convincing and more descriptive analysis of some depth of two or more appropriate characters in two or more plays.

A poor response (0 – 9)

The candidate will include some description of generally appropriate characters from two generally appropriate plays and/or some descriptive comment on the representation of women in Scottish drama.

11. With reference to at least two plays you have seen or studied, describe and analyse the portrayal of children in contemporary Scottish drama.

The question asks candidates to describe and analyse the portrayal of children in Scottish drama in two or more appropriate plays. Candidates might choose to focus on characterisation, relationships, character interaction and behaviour, narrative, language and metaphor, impact on audiences, stereotyping, gender, the perceived social message of the plays. Markers should accept a broad interpretation of “children”.

A good response (15 – 20)

The candidate will present a clear and full justified description and analysis of the portrayal of children in two or more wholly appropriate contemporary Scottish plays.

A fair response (10 – 14)

The candidate will demonstrate an adequate account of how children are portrayed in Scottish drama, providing a limited and generally descriptive analysis of two or more appropriate plays.

A poor response (0 – 9)

The candidate will present a limited account of how children are portrayed in Scottish drama focusing on description.

CURRENT PRODUCTIONS AND ISSUES

12. Consider the work of one contemporary Scottish playwright. Analyse the choice of genre, structure and dramatic conventions that the playwright uses in two or more plays.

The question asks the candidate to focus in some depth on one contemporary Scottish playwright offering analysis of two or more plays. The candidate must demonstrate a clear understanding of the work of one playwright making clear reference to genre, structure and dramatic conventions.

A good response (15 – 20)

The candidate will indicate an in depth analysis of one appropriate playwright, drawing on a wide range of textual and contextual evidence. The good candidate may draw a wider conclusion about the status of the writer within Scottish theatre culture and will comment on his/her influence in terms of working methods, development of his/her repertoire, political and/or aesthetic and dramaturgical developments.

A fair response (10 – 14)

The candidate will include an adequate analysis of one appropriate playwright, drawing on a range of textual and contextual evidence. The fair response may comment, as appropriate, on the status of the writer within Scottish theatre culture and on his/her influence in terms of working methods and development of his/her repertoire. The response will tend to be a less convincing and more descriptive analysis of the writer and his/her works.

A poor response (0 – 9)

The candidate will include a limited analysis of one appropriate playwright, drawing on a limited amount of textual and contextual evidence. The poor response will tend towards a descriptive and anecdotal account of the writer and his/her plays.

13. Consider the work of a Scottish theatre company. Drawing from appropriate evidence, describe and analyse the visual style of two or more productions mounted by the company.

This question asks the candidate to focus in some depth on one contemporary Scottish theatre company offering analysis of the visual style re two or more productions mounted by that company. Candidates would be expected to make reference to some of the following: theatre architecture, performance space, actor-audience relationship, set design, costume, lighting, video/slide projections, stage make-up, masks, special effects and repertoire.

A good response (15 – 20)

The candidate will offer a coherent, in depth analysis of the visual style of a contemporary Scottish theatre company making full comparison re two or more productions. Candidates will demonstrate how a range of visual elements created meaning in terms of exploration of the themes/issues in the play. The good candidate should also make reference to the overall theatrical statement/s made as well as the audience's theatre experience.

A fair response (10 – 14)

The candidate will offer an adequate analysis of the visual style of a contemporary Scottish theatre company making adequate comparison re two or more productions. Candidates must demonstrate how some of the visual elements created meaning in terms of exploration of the themes/issues in the play. The fair candidate may also make reference to the overall theatrical statement/s made as well as the audience's theatre experience.

A poor response (0 – 9)

The candidate will offer a limited analysis of the visual style of a contemporary Scottish theatre company attempting to make comparisons re two or more productions. Candidates must demonstrate how some of the visual elements created meaning in terms of exploration of the themes/issues in the play.

[END OF MARKING INSTRUCTIONS]