



2007 Drama

Higher

Finalised Marking Instructions

© Scottish Qualifications Authority 2007

The information in this publication may be reproduced to support SQA qualifications only on a non-commercial basis. If it is to be used for any other purposes written permission must be obtained from the Assessment Materials Team, Dalkeith.

Where the publication includes materials from sources other than SQA (secondary copyright), this material should only be reproduced for the purposes of examination or assessment. If it needs to be reproduced for any other purpose it is the centre's responsibility to obtain the necessary copyright clearance. SQA's Assessment Materials Team at Dalkeith may be able to direct you to the secondary sources.

These Marking Instructions have been prepared by Examination Teams for use by SQA Appointed Markers when marking External Course Assessments. This publication must not be reproduced for commercial or trade purposes.

2007 Drama Higher

Section A

The study of a text in its theatrical context

- 1. Explain how and why the playwright uses humour in your prescribed text. As a director, explain how you would communicate these elements of humour to the audience.**

This question is in two parts:

- (a) Firstly the candidate requires to explain how and why the playwright uses humour in the set text – using exemplification from the text in terms of theme, issues, plot, characters, theatrical structure, genre and overall dramatic meaning.
- (b) Secondly the candidate requires to explain how they would communicate these elements of humour by referring to a range of directorial concepts.

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

- (a) Clear and detailed explanation of how and why the playwright uses humour in the play using highly appropriate exemplification from the text.
- (b) Clear and detailed explanation of how these elements of humour would be communicated through a range of highly appropriate directorial concepts.

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

- (a) Fairly clear and fairly detailed explanation of how and why the playwright uses humour in the play using mainly appropriate exemplification from the text.
- (b) Fairly clear and fairly detailed explanation of how these elements of humour would be communicated through mainly appropriate directorial concepts.

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

- (a) Limited explanation of how and why the playwright uses humour in the play using little appropriate exemplification from the text.
- (b) Limited explanation of how these elements of humour would be communicated through directorial concepts which may or may not be appropriate.

- 2. Choose a character from your prescribed text whom you would consider brave or cowardly. Give reasons for your choice. As an actor, how would you communicate these characteristics in your performance?**

This question is in two parts:

- (a) Firstly the candidate requires to identify the character and explain whether they consider them to be either brave or cowardly. This will require the candidate to give an indication of their understanding of the terms. They may argue that some characters may go on ‘moral journeys’ and argue that they change throughout the play. For example – Hale.

They may refer to the character’s actions and the consequences in the play, they discuss the character’s bravery or cowardice and relate this to themes/issues, relationship to and influence on other characters, their importance in the plot, their development throughout the play – using textual exemplification.

- (b) Secondly the candidate requires to describe how they would, as an actor, communicate the identified characteristics through performance concepts – they may refer to a range of acting concepts and justify how these concepts would communicate the aspects of bravery or cowardice – these would include – voice/movement, actor/audience interaction, use of space, use of costume, props and make-up.

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

- (a) Detailed explanation of the bravery/cowardice of the character in the play with detailed justification and highly appropriate textual exemplification.
- (b) Clear and detailed description of how they would communicate these characteristics through a range of highly appropriate rehearsal and/or performance concepts.

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

- (a) Fairly detailed explanation of the bravery/cowardice of the character in the play with fairly detailed justification and appropriate textual exemplification.
- (b) Fairly clear and detailed description of how they would communicate these characteristics through a range of mainly appropriate and/or performance concepts.

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

- (a) Limited explanation of the bravery/cowardice of the character in the play with basic justification which lacks appropriate textual exemplification.
- (b) Limited description of how they would communicate these characteristics through acting performance concepts which may or may not be appropriate.

- 3. Explain how an important scene in your prescribed text determines the fate of a central character. How, as a director, would you highlight the importance of this scene through a range of performance concepts?**

The question is in two parts:

- (a) Firstly the question requires the candidate to identify, describe and justify the scene which they consider to be key in determining the fate of a central character: reference may be made to story-line/plot/action of the play, to character development/motivation/interaction and theme/issues/message – using appropriate textual exemplification.
- (b) Secondly the question requires the candidate to explain how they would highlight the importance of this scene through a range of performance concepts, reference may be made to acting in terms of character interaction, use of voice/movement, stage positioning, use of silence/pause/freeze and placing and a range of design concepts.

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

- (a) Clear and detailed description of how an important scene determines the fate of a central character with highly appropriate textual exemplification.
- (b) Clear and detailed description of how they would highlight this important scene through a range of highly appropriate performance concepts.

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

- (a) Fairly clear and fairly detailed description of how an important scene determines the fate of a central character with appropriate textual exemplification.
- (b) Fairly clear and fairly detailed description of how they would highlight this important scene through a range of mainly appropriate performance concepts.

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

- (a) Limited description of how an important scene determines the fate of a central character with basic textual exemplification.
- (b) Limited description of how they would highlight this important scene through performance concepts – which may or may not be appropriate.

4. Describe the significant features and uses of language in your prescribed text. As a director, explain how you would highlight these features in performance.

The question is in two parts:

- (a) Firstly the candidate requires to describe linguistic features in their chosen text. Reference could be made to how language functions in the play in terms of communicating themes and issues/setting/characters/dramatic meaning/genre with appropriate textual exemplification.
- (b) Secondly the candidate requires to explain how they would highlight the features through a range of performance concepts. Reference may be made to acting styles and techniques, use of modern/adapted translation, use of vocal technique to point meaning in lines, pace of delivery, use of movement to point verbal meaning, use of theatre arts to highlight significant moments and use of language.

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

- (a) Clear and detailed description of the features and uses of language in the text.
- (b) Clear and detailed explanation of how these features could be highlighted through the use of performance concepts.

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

- (a) Fairly clear and fairly detailed description of the features and uses of language in the text.
- (b) Fairly clear and fairly detailed explanation of how these features could be highlighted through the use of performance concepts.

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

- (a) Limited and unclear description of the features and uses of language in the text.
- (b) Limited explanation of how these features could be highlighted through the use of 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

In the case of 'Antigone', chorus must be placed on stage.

In the case of 'Lovers', commentators must be placed on stage.

'Twelfth Night' – Viola exits

Olivia remains on stage

'The Crucible' – Danforth can be on or off stage at the start (plus entourage)

'A Taste of Honey' – Peter can be on or off stage at the start.

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 extracts.

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.

Apart from question twelve, 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. To what extent do contemporary Scottish playwrights write about contented people who lead fulfilling lives? You must make reference to at least two or more contemporary Scottish plays that you have seen or studied.**

This question asks candidates to answer on plays that deal with social, political and religious issues. The question asks candidates to think about the degree of personal happiness and fulfilment of a range of characters as portrayed in the work of Contemporary Scottish playwrights. Candidates will be expected to discuss these portrayals in terms of the perceived social and/or political and/or religious message of the plays.

Candidates might choose to comment on: issues of characterisation, relationships, geographical setting, social setting, historical setting, differences in class, poverty, prejudice, deprivation, unemployment, living conditions, working conditions, domestic violence, the role of women in society, the exploitation of women, the role of men in society, the plight of old people in society, disintegration of communities, social protest, social exclusion, the need for political/social change, religious intolerance, bigotry, religious dogma, political dogma, traditions of the church, faith, particular religious views on sexuality.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis re the perceived contentment and fulfilment of a range of characters as portrayed in contemporary Scottish plays, making close and detailed reference to two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will give a fairly clear and reasonably detailed analysis re the perceived contentment and fulfilment of a range of characters as portrayed in contemporary Scottish plays, making adequate reference to two or more appropriate plays.

A poor response (0 – 9)

The candidate will give a limited analysis re the perceived contentment and fulfilment of a range of characters as portrayed in contemporary Scottish plays, making reference to two or more appropriate plays.

7. Analyse the portrayal of religious intolerance in two or more contemporary Scottish plays that you have seen or studied.

Candidates must identify and analyse the way in which Scottish playwrights explore an intolerant adherence of creed, prejudice, dogmatism, fanaticism and/or a one sided view of the world.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis re the portrayal of religious intolerance that is explored in contemporary Scottish plays, making close and detailed reference to two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will give a fairly clear and reasonably detailed analysis re the portrayal of religious intolerance that is explored in contemporary Scottish plays, making adequate reference to two or more appropriate plays.

A poor response (0 – 9)

The candidate will give a limited analysis re the portrayal of religious intolerance that is explored in contemporary Scottish plays, making reference to two or more appropriate plays.

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

8. Describe and analyse the wide range of popular theatre techniques used to engage the interest of a contemporary Scottish audience in at least two or more contemporary Scottish plays that you have seen or studied.

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 ‘work’ an audience and keep them interested. 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.

A good response (15 – 20)

The candidate will present a clear and justified account of how a range of features that derive from the techniques of the popular stage are used to “work” an audience. 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 some features that derive from the techniques of the popular stage are used to “work” an audience. 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 few features that derive from the techniques of the popular stage are used to “work” an audience. Candidates will use examples from two or more appropriate plays.

**9. “Contemporary Scottish audiences like their history as long as it is nostalgic history.”
Discuss this statement with reference to two or more contemporary Scottish plays that
you have seen or studied.**

Candidates are expected to identify the appeal of nostalgia in the context of historical/social historical contemporary Scottish plays. Reference may be made to a broad range of texts from ‘The Steamie’ to ‘The Big Picnic’. It is unlikely that candidates will argue against the statement but if they do they should be given equal credit for arguing their case. Candidates might argue for and against the statement. Candidates must go beyond a simple list of nostalgic features and analyse why the use of particular nostalgic features is a successful means of communication. Candidates who argue against the statement must identify the features that engage a contemporary Scottish audience that are not nostalgic but still manage to keep them interested.

A good response (15 – 20)

The candidate will comment on how nostalgia is employed in terms of the text, its language, narrative, use of music, acting and impact on audience. It will be very clear that the candidate understands nostalgia as it functions in the theatre. There will be a clear statement responding to and debating with the question posed. Candidates will make extensive reference to two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will comment on how nostalgia is employed in terms of the text, its language, narrative, use of music, acting and impact on audience. It should be clear that the candidate understands nostalgia as it functions in the theatre. There will be a clear statement responding to the question posed. Candidates will make adequate reference to two or more appropriate plays.

A poor response (0 – 9)

The candidate will present a descriptive rather than analytical account of a few aspects of how nostalgia is used by the dramatist in terms of the text, its language, narrative, use of music, acting and impact on the audience. The candidate’s understanding of the potential of nostalgia will be partial with limited engagement with the idea of why nostalgia is used. Candidates will provide limited reference to two or more appropriate plays.

ISSUES OF GENDER

10. Describe and analyse the portrayal of domineering and/or submissive women in two or more plays that you have seen or studied.

Candidates must identify appropriate female characters in at least two appropriate plays. Responses should include description and analysis of how the playwright has created the characterisation. Candidates might analyse the representations in terms of status, role within society and within the drama itself, in relationship to male characters, character motivation.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis re the portrayal of domineering and/or submissive female characters as portrayed in contemporary Scottish plays, making close and detailed reference to two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will give a fairly clear and reasonably detailed analysis re the portrayal of domineering and/or submissive female characters as portrayed in contemporary Scottish plays, making adequate reference to two or more appropriate plays.

A poor response (0 – 9)

The candidate will give a limited analysis re the portrayal of domineering and/or submissive female characters as portrayed in contemporary Scottish plays, making reference to two or more appropriate plays.

**11. “Contemporary Scottish plays are full of sexual stereotypes.”
Discuss this statement with reference to two or more contemporary Scottish plays that you have seen or studied.**

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. Marks should be awarded for a good description of each contrasting, clearly defined sexual stereotype. Candidates should consider the representation of gender offering some kind of clear understanding of how and why a sexual stereotype is used and to what extent a given character falls within or out with the expected limitations of the role. Candidates must identify appropriate characters in at least two different plays and responses should include analysis of how the playwright has created the characterisation, the effect this has on the action and, as appropriate, on the audience. Candidates might analyse the representation in terms of: status, role within society, role within the drama, character motivation and relationship to other characters.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis of at least two wholly appropriate characters, making close and detailed reference to two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will give a fairly clear and reasonably detailed analysis of at least two appropriate characters, making adequate reference to two or more appropriate plays.

A poor response (0 – 9)

The candidate will offer some description of at least two generally appropriate characters, making reference to two or more appropriate plays.

CURRENT PRODUCTIONS AND ISSUES

12. Describe and analyse one or more performance(s) that has been mounted in a site-specific, or in a traditional theatre space.

Candidates are asked to evaluate one or more productions that has/have been presented in a specific theatre space. Candidates should make statements re why a particular theatre space has been used by a director/company. Candidates are required to describe and analyse how the director/production team have used the theatre space to convey their design ideas. Candidates should offer analysis re the actor/audience relationship, the use of key design ideas to aid interpretation of theme/issues, how characterisation has been achieved, the quality of the acting, the audience's reaction to the production, the success of the production and any other appropriate feature.

A good response (15 – 20)

The candidate will offer a clear and detailed evaluation of one or more performances that has been mounted in a site-specific, or in a traditional theatre space.

A fair response (10 – 14)

The candidate will offer a fairly detailed and convincing evaluation of one or more performances that has been mounted in a site-specific, or in a traditional theatre space.

A poor response (0 – 9)

The candidate will offer a limited evaluation of one or more performances that has been mounted in a site-specific, or in a traditional theatre space.

13. To what extent does the contemporary Scottish playwright that you have studied present strong contrasts in his/her work? You must make reference to two or more contemporary Scottish plays that you have seen or studied.

This question asks the candidate to focus in some depth, demonstrating a clear understanding of the work of one playwright, commenting on aspects such as: genre, dramatic devices, dramatic conventions, plot, themes, issues, characterisations, location, the period of a play, style of writing, shifts in time, writing for different theatre spaces/audiences and any other appropriate feature of his/her work.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis of the work of one contemporary Scottish playwright, making close and detailed reference to one or more performances.

A fair response (10 – 14)

The candidate will offer a fairly clear and reasonably detailed analysis of the work of one contemporary Scottish playwright, making reference to one or more performances.

A poor response (0 – 9)

The candidate will offer a limited analysis of the work of one contemporary Scottish playwright, making close reference to one or more performances.

[END OF MARKING INSTRUCTIONS]