



2008 Drama

Higher

Finalised Marking Instructions

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Section A

The study of a text in its theatrical context

- 1. What aspects of your prescribed text will engage a contemporary audience? Justify your opinions. As a director, how will you focus your audience's attention throughout your production?**

This question is in two parts:

- (a) Firstly the candidate requires to identify and explain the different features of the set text that will command the attention and interest of a contemporary audience – using exemplification from the text in terms of theme, issues, plot, characters, theatrical structure, genre and overall dramatic relevance.
- (b) Secondly the candidate requires to explain how they would communicate these features by referring to a range of directorial concepts.

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

- (a) Clear and detailed explanation of how the set text engages a contemporary audience using highly appropriate exemplification from the text.
- (b) Clear and detailed explanation of how these features 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 the set text engages a contemporary audience using mainly appropriate exemplification from the text.
- (b) Fairly clear and fairly detailed explanation of how these features would be communicated through a range of mainly appropriate directorial concepts.

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

- (a) Limited explanation of how the set text engages a contemporary audience using little appropriate exemplification from the text.
- (b) Limited explanation of how these features would be communicated through directorial concepts which may or may not be appropriate.

- 2. Identify a scene which involves confrontation between two or more characters in your prescribed text. Explain the reasons for the conflict. How would you direct this scene?**

This question is in two parts:

- (a) Firstly the question requires the candidate to identify, describe and justify a scene of confrontation which involves at least two characters from the set text. Reference may be made to: story-line/plot/action of the play, character development, character motivation/interaction and theme/issues/message – using appropriate textual exemplification.
- (b) Secondly the question requires the candidate to explain how they would direct the scene. 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 explanation re the nature of the confrontation in terms of what it is, what caused it and what effect it had.
- (b) Clear and detailed explanation of how the confirmation 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 re the nature of the confrontation in terms of what it is, what caused it and what effect it had.
- (b) Fairly clear and fairly detailed explanation of how the confrontation would be communicated through a range of mainly appropriate directorial concepts.

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

- (a) Brief description of the nature of the confrontation in terms of what it is, what caused it and what effect it had.
- (b) Limited explanation of how the confrontation would be communicated through directorial concepts which may not be appropriate.

- 3. You have been asked to design a set for a touring production of your prescribed text. The tour will mainly consist of performances for schools. As a director, explain and justify your staging and design concepts.**

The question requires the candidate to take cognisance of the constraints of a touring production that will visit schools and/or community venues and/or theatres. The candidate may wish to use the proscenium arch configuration to be found in most schools/theatres or alternatively they can be flexible in their thinking, using a games hall, town hall, drama studio or other space to be found in schools and/or community venues. Reference should be made to a range of design concepts with clear explanation of how these would communicate important ideas in the text: they could include, staging, actor/audience relationship, set design, lighting, sound, costume, drama media.

- If no mention of constraints of touring is made, the response should be marked out of 10.
- Where no theatre is mentioned, the response should be marked out of 10.

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

Identification of chosen acting space fully justified by clear and detailed description of a range of staging and design concepts which are fully justified with reference to important ideas in the text (with appropriate exemplification) and desired impact on the audience.

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

Identification of chosen acting space justified by fairly clear description of a range of appropriate staging and design concepts which are justified with reference to important ideas in the text (with appropriate exemplification) and desired impact on the audience.

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

Identification of chosen acting space barely justified by brief description of some appropriate staging and design concepts which may or may not be justified with limited reference to important ideas in the text (with little appropriate exemplification) and desired impact on the audience.

- 4. Choose a character in your prescribed text that you would consider to be manipulative and/or controlling. Give reasons for your choice. As an actor, how would you perform this role?**

The question is in two parts:

- (a) Firstly the question requires the candidate to identify the character and explain why they consider them to be manipulative and/or controlling. This will require the candidate to give an indication of their understanding of the terms. They may refer to the character's actions and the consequences in the play, the way the character manipulates/controls and relate this to themes/issues, relationship to and influence on the other characters, their importance in the plot, and 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 manipulation and/or controlling – 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 tendency for the character to be manipulative and/or controlling 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 performance concepts.

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

- (a) Fairly detailed explanation of the tendency for the character to be manipulative and/or controlling 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 performance concepts.

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

- (a) Limited explanation of the tendency for the character to be manipulative and/or controlling 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.

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.

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. These 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. If SL and SR are mixed up deduct 1 mark.

- 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 needs to correspond with the moves and interpretative notes
- any important technical effects – candidates should give an indication of how lights are at the start 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. “Scottish playwrights portray Scotland as a nation of underprivileged people.”
Discuss this statement with reference to two or more plays you have seen or studied.**

This question asks candidates to think about how the Scots are portrayed as a nation in the context of socio-economic rights. Allow a broad interpretation of “underprivileged” – the middle classes for example can be regarded (in certain circumstances) as underprivileged compared to the upper classes. It is highly likely that the majority of candidates will focus on some of the following: geographical setting, social setting, historical setting, differences in class, poverty, prejudice, deprivation, unemployment, living conditions, working conditions, the role of women, the role of men, inequality, dysfunctional families/communities, the plight of the old, disintegration of communities, social exclusion and the need for social change.

A good response (15 – 20)

The candidate will give a clear and detailed analysis re the portrayal of the Scots in terms of socio-economic rights 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 the Scots in terms of socio-economic rights 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 the Scots in terms of socio-economic rights in contemporary Scottish plays, making reference to two or more wholly appropriate plays.

7. Discuss the extent to which Scottish playwrights depict Scotland as an intolerant country. You should illustrate your answer with reference to two or more plays that you have seen or read.

Candidates must identify and analyse the way in which Scottish playwrights portray Scotland and the Scots to be intolerant with regards to some of the following: adherence of creed, prejudice, political dogmatism, religious 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/political 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 offer a fairly clear and reasonably detailed analysis re the portrayal of religious/political 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/political 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 the nostalgic features of two or more contemporary Scottish plays and explain how playwrights use these features to engage their audience. You should illustrate your answer with reference to two or more plays that you have seen or read.

In answering this question candidates would be expected to identify, describe and analyse nostalgic features that might be used by playwrights to ‘work’ an audience and keep them interested. Candidates must go beyond a simple “prepared” list of nostalgic features. Reference may be made to any number of organisational, formal and representational aspects. For example, historical setting, staging, design aspects, period, use of humour, character background, character development, relationships, 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 nostalgic features is 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 a range of nostalgic features is 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 range of nostalgic features is used to “work” an audience. Candidates will use examples from two or more appropriate plays.

9. Describe and analyse the theatrical techniques used by contemporary Scottish playwrights to bring history to life on stage. Illustrate your answer with reference to two or more plays that you have seen or read.

The question asks candidates to identify and describe the techniques that playwrights use to make historical drama interesting for a contemporary audience. Candidates might comment on techniques such as: historical setting, characterisation, narrative, the potential of staging and design elements – scenery, props, costume – to add a sense of period, as well as linguistic strategies such as use of language, accent and idiomatic speech.

A good response (15 – 20)

The candidate will offer a clear, well-structured analysis that makes full and detailed reference to two or more wholly appropriate plays.

A fair response (10 – 14)

The candidate will offer a fairly clear, reasonably detailed analysis that makes adequate reference to two or more wholly appropriate plays.

A poor response (0 – 9)

The candidate will offer a limited analysis that makes reference to two or more wholly appropriate plays.

ISSUES OF GENDER

- 10. Compare the men with the women in contemporary Scottish plays. Which of the sexes do you consider to be more powerful? You should illustrate your answer with reference to two or more plays that you have seen or read.**

Candidates must identify and compare a range of male and female characters in at least two appropriate plays. Responses should include description and analysis of how the playwright has created the characterisations and explanations re the extent that the candidate thinks that men are more powerful than women or vice versa. Candidates might analyse the representations in terms of status, role within society and within the drama itself and character motivation. If the comparison is implicit, the response should be marked out of 14.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis re the portrayal of male characters compared to female characters 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 male characters compared to female characters 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 male characters compared to female characters in contemporary Scottish plays, making reference to two or more appropriate plays.

11. “Contemporary Scottish playwrights portray young women as being liberated. They seem to be free of the burdens that were put on the older generation of women.”

Discuss this statement with reference to two or more plays 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. Candidates might analyse the representation in terms of: status, role within society, role within the drama, characters motivation and relationship to other characters.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis re the portrayal of young women compared to the portrayal of an older generation of women, 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 young women compared to the portrayal of an older generation of women, making adequate reference to two or more appropriate plays.

A poor response (0 – 9)

The candidate will offer some description and limited analysis re the portrayal of young women compared to the portrayal of an older generation of women, making reference to two or more appropriate plays.

CURRENT PRODUCTIONS AND ISSUES

- 12. Theatre companies often have a remit to work with schools and/or community groups. Drawing from your experience of a production you have seen, comment on theatre companies targeting these audiences.**

The question asks candidates to consider how Scottish theatre companies respond to the challenge of creating productions for school and/or community groups. This might be the work of a building-based company such as the Lyceum or the Traverse, a touring company that has worked with schools/community groups such as TAG and the Citizens or a company such as the National Theatre of Scotland. Candidates might draw on a range of evidence, for example: detailed analysis and evaluation of one production mounted by a contemporary Scottish theatre company, company websites, information on the company's modes of working, the genre of the play performed, the subject matter and content of the play performed, audience development, cultural entitlement.

A good response (15 – 20)

The candidate will offer a clear and detailed analysis and evaluation of one production that has been created for a school and/or community group.

A fair response (10 – 14)

The candidate will offer a fairly detailed and convincing analysis and evaluation of one production that has been created for a school and/or community group.

A poor response (0 – 9)

The candidate will offer a limited analysis and evaluation of one production that has been created for a school and/or community group.

13. Consider the work of a contemporary Scottish theatre company. Discuss and analyse the range of productions this company produces.

The question asks candidates to describe and analyse the range of productions mounted by one Scottish theatre company. Candidates should draw on a range of evidence, for example: statements of intent, manifestos and other secondary materials which describe the policies of the company; information on the company's repertoire, the types of play performed and, as appropriate their means of creation and evaluation of productions that have been seen by the candidate.

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 a wide range of productions.

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 a range of productions.

A poor response (0 – 9)

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

[END OF MARKING INSTRUCTIONS]