



**2009 Drama**

**Higher**

**Finalised Marking Instructions**

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## 2009 Drama Higher

### Section A

#### The study of a text in its theatrical context

1. Explain the dramatic purpose of who you consider to be the main character in your prescribed text. As an actor, describe how this would influence your performance of this character.

#### IF ONLY A CHARACTER DESCRIPTION MARK OUT OF 5/10

##### This question is in two parts:

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

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

- (a) Identification and detailed explanation of the main character in the play with detailed justification and highly appropriate textual exemplification.
- (b) Clear and detailed description of how they would communicate aspects of characterisation through a range of highly appropriate performance concepts (using terminology accurately).

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

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

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

- (a) Identification and limited explanation of the main character in the play with simple justification and limited textual exemplification.
- (b) Limited description of how they would communicate aspects of characterisation through a limited range of appropriate performance concepts. (Use of terminology inconsistent.)

- 2. As a director, describe the dramatic impact you would wish to create in a key scene of your prescribed text. Explain how your direction of this key scene would lead to your desired dramatic impact.**

**This question is in two parts:**

- (a) Firstly the candidate requires to identify, describe and explain what they consider to be a key 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.
- (b) Secondly the question requires the candidate 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 (15 – 20 marks):**

- (a) Clear and detailed description of the desired dramatic impact they would wish to create in the key 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 (10 – 14 marks):**

- (a) Fairly clear and fairly detailed description of the desired dramatic impact they would wish to create in the key 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 – 9 marks):**

- (a) Limited description of the desired dramatic impact they would wish to create in the key scene, with basic textual reference.
- (b) Limited explanation of how they would attempt to create this impact through a limited range of basic directorial concepts.

- 3. You have been asked to design a set of your production for The National Theatre of Scotland. The production will be presented in large proscenium arch theatres throughout the country. Explain and justify your staging and design concepts.**

The candidate must use the proscenium arch configuration. 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.

**QUOTATIONS NOT REQUIRED FOR THIS**

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

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):**

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):**

Limited 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. Identify two contrasting characters from your prescribed text. Give reasons for your choice. As a director, how would you help your actors to develop these two roles in rehearsals?**

**MARK OUT OF 6 IF THERE IS NO LINK OR COMPARISON**

**This question is in two parts:**

- (a) Firstly the question requires the candidate to identify two contrasting characters and justify their choice. Reference may be made to: story-line/plot/action of the play, to character development, character motivation/interaction and themes/issues/message – using appropriate textual exemplification.
- (b) Secondly the question requires the candidate to explain how, as a director, they would help their actors prepare for these roles in rehearsals leading towards a performance. Reference may be made to: acting techniques used to develop characterisation, acting style, character interaction, use of movement (facial expressions, eye contact, gestures, stance, posture, body language, speed, timing, use of space, use of levels, stage positioning, placing), use of voice (tone, accent, pace, pause, articulation/clarity, volume, emphasis/stress, pitch) and the actor's use of costume, props and make-up.

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

- (a) Identification of two contrasting characters with detailed analysis re the differences between the two characters, justified through a range of highly appropriate textual references.
- (b) Clear and detailed explanation of how the actors will be assisted in their development of characterisation throughout rehearsals with reference to a range of highly appropriate acting concepts.

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

- (a) Identification of two contrasting characters with fairly detailed analysis re the differences between the two characters, justified through a range of appropriate textual references.
- (b) Fairly clear and fairly detailed explanation of how the actors will be assisted in their development of characterisation throughout rehearsals with reference to a range of appropriate acting concepts.

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

- (a) Identification of two contrasting characters with limited analysis re the differences between the two characters, justified through a few appropriate textual references.
- (b) Limited explanation of how the actors will be assisted in their development of characterisation throughout rehearsals with reference to a limited range of appropriate acting 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.

**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 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.

Candidates must refer to two or more plays/productions in their answer apart from question 12. 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. **“Contemporary Scottish plays highlight the need for political and/or social change.” With reference to two or more plays you have studied or seen, discuss the political and/or social changes that Scottish playwrights want us to consider.**

This question asks candidates to think about the need for political and/or social change. It is highly likely that the majority of candidates will focus on some of the following: economic decline, national and/or personal politics, environmental issues, industrialisation, geographical setting, social setting, historical setting, differences in class, poverty, prejudice, deprivation of all kinds, unemployment, living conditions, working conditions, the role of women, domestic violence, the role of men, inequality, the plight of the old, disintegration of communities and social exclusion.

### **A good response (15 – 20)**

The candidate will give a clear and detailed analysis re the social/political inequalities that compel us to consider the need for political/social change, justified through a range of highly appropriate textual references.

### **A fair response (10 – 14)**

The candidate will give a fairly clear and fairly detailed analysis re the social/political inequalities that compel us to consider the need for political/social change, justified through a range of appropriate textual references.

### **A poor response (0 – 9)**

The candidate will give a limited analysis re the social/political inequalities that compel us to consider the need for political/social change, justified through a limited range of appropriate textual references.

- 7. “Scottish plays focus on a negative image of Scots and/or Scotland.”  
Do you agree with this view? You should illustrate your answer with reference to two or more plays that you have seen or read.**

Allow a broad range of responses. Candidates may answer from the perspective of: religious divisions, social/political concerns, gender politics and life of the Scots in general.

It is highly likely that the majority of candidates will focus on some of the following: religious bigotry, race, prejudice, political dogmatism, fanaticism, xenophobia, economic decline, national and/or personal politics, environmental issues, industrialisation, geographical setting, social setting, historical setting, differences in class, poverty, prejudice, deprivation of all kinds, unemployment, living conditions, working conditions, the role of women, domestic violence, the role of men, inequality, the plight of the old, disintegration of communities and social exclusion.

**A good response (15 – 20)**

The candidate will offer a clear and detailed analysis re the portrayal of Scots and/or Scotland, justified through a range of highly appropriate textual references.

**A fair response (10 – 14)**

The candidate will offer a fairly clear and fairly detailed analysis re the portrayal of Scots and/or Scotland, justified through a range of appropriate textual references.

**A poor response (0 – 9)**

The candidate will give a limited analysis re the portrayal of Scots and/or Scotland, justified through a limited range of appropriate textual references.

## USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

- 8. Can you account for the success of Scottish plays which deal with history or social history? You should illustrate your answer with reference to two or more plays that you have seen or read.**

Allow a broad range of responses. There are many reasons why historical and social historical plays might be considered successful and reference may be made to: plot, characterisation, historical/social setting, staging, actor/audience relationship, themes, issues, form and structure, language, use of humour, design aspects, agit-prop theatre (The Cheviot, the Stag and the Black, Black Oil), audience involvement or engagement, dramatic techniques/devices, use of music, use of dance, use of song, sentiment, the past being brought to life, audiences being interested in the past and how we lived and worked, audiences enjoy making comparisons to the way we live and work today, extending one's knowledge re particular characters or events, finding out about individuals who have historical importance (Mary Queen of Scots), finding out about groups of people in particular circumstances such as the young men who fought in World War I (The Big Picnic), finding out about particular periods of time (The Bondagers, The Gorbals Story, Men Should Weep, Tally's Blood, The Steamie).

### **A good response (15 – 20)**

The candidate will offer a clear and detailed analysis re the reasons for the success of historical and/or social historical plays, justified through a range of highly appropriate textual references.

### **A fair response (10 – 14)**

The candidate will offer a fairly clear and fairly detailed analysis re the reasons for the success of historical and/or social historical plays, justified through a range of appropriate textual references.

### **A poor response (0 – 9)**

The candidate will give a limited analysis re the reasons for the success of historical and/or social historical plays, justified through a limited range of appropriate textual references.

- 9. “Contemporary Scottish playwrights rely heavily on popular traditional stage techniques at the expense of character development.” Do you agree with this view? You should illustrate your answer with reference to two or more plays that you have seen or read.**

The question invites the candidate to agree with or argue against the quote. They may argue that certain plays do rely heavily on popular traditional techniques but others do not. The candidate will not do well if they merely list and explain popular traditional techniques in general terms. There has to be analysis and explanations backed up with evidence from the texts. Certain playwrights use popular traditional techniques as a way of covering lots of ground (*The Cheviot, the Stag and the Black, Black Oil*) using broad stereotypes for particular reasons. Others manage to get a better balance and create characterisations with a bit more depth (*The Big Picnic, The Steamie, Black Watch*).

**A good response (15 – 20)**

The candidate will offer a clear and detailed analysis arguing for/against the quote, justified through a range of highly appropriate textual references.

**A fair response (10 – 14)**

The candidate will offer a fairly clear and fairly detailed analysis arguing for/against the quote, justified through a range of appropriate textual references.

**A poor response (0 – 9)**

The candidate will give a limited analysis arguing for/against the quote, justified through a limited range of appropriate textual references.

## ISSUES OF GENDER

**10. Discuss the relationships between women in contemporary Scottish plays. You should illustrate your answer with reference to two or more plays that you have seen or read.**

The question asks candidates to identify, describe and analyse the relationships between women in contemporary Scottish Drama. Candidates might choose to focus on characterisation, character background, character motivation, character development, character interaction and behaviour, narrative, theme/s, language, stereotyping, sexuality, status, the role of women within the context/ period of the play, role within society, role within the family, role within the workplace, the generation gap, expectations – hopes and aspirations and impact on audiences.

### **FEMALE CHILDREN ARE ACCEPTABLE**

#### **A good response (15 – 20)**

The candidate will offer a clear and detailed description and analysis of relationships between women, justified through a range of highly appropriate textual references.

#### **A fair response (10 – 14)**

The candidate will offer a fairly clear and fairly detailed description and analysis of relationships between women, justified through a range of highly appropriate textual references.

#### **A poor response (0 – 9)**

The candidate will give a limited description and analysis of relationships between women, justified through a limited range of appropriate textual references.

**11. Are there any unconventional men in contemporary Scottish drama? You should illustrate your answer with reference to two or more plays that you have seen or read.**

The question asks candidates to consider the representation of men with reference to conventionality. They may do this re the time the plays are set or with reference to current mores. Candidates would be expected to discuss the statement and weigh appropriate evidence. Candidates must identify and describe appropriate characters and include an analysis of how the playwright has created the characterisations in terms of some of the following: characterisation, character background, character motivation, character development, character interaction and behaviour, narrative, theme/s, language, sexuality, status, the role of men within the context/period of the play, role within society, role within the family, role within the workplace, differences compared to previous generations, expectations – hopes and aspirations and impact on audiences. Candidates may comment on the stereotypes sometimes associated with representations of men 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 offer a clear and detailed description and analysis of two or more wholly appropriate characters, justified through a range of highly appropriate textual references.

**A fair response (10 – 14)**

The candidate will offer a fairly clear and fairly detailed description and analysis of two or more appropriate characters, justified through a range of appropriate textual references.

**A poor response (0 – 9)**

The candidate will offer a limited description and analysis of two or more appropriate characters, justified through a limited range of appropriate textual references.

## CURRENT PRODUCTIONS AND ISSUES

<p><b>12. Describe and analyse a performance by a Scottish Regional Company or The National Theatre of Scotland.</b></p>
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Unlike all other questions in this paper this question asks the candidate to focus in detail on just one production. The production must have been performed by a Scottish Regional Company or NTS.

Candidates should touch on some or all of the following:

- the theatre space
- actor/audience relationship
- the design elements (set design, lighting, special effects, video/slide projections, sound, costume, stage make-up and hairstyles, masks)
- interpretation of themes/issues
- how characterisation has been achieved
- the quality of the acting
- the audience's reactions throughout the performance
- the success of each component

### **A good response (15 – 20)**

The candidate will offer a clear and detailed description and analysis of one contemporary Scottish theatre production.

### **A fair response (10 – 14)**

The candidate will offer a fairly clear and fairly detailed description and analysis of one contemporary Scottish theatre production.

### **A poor response (0 – 9)**

The candidate will offer a limited description and provide a generally unconvincing commentary.

**13. Consider the work of one contemporary Scottish playwright. To what extent does this playwright focus on Scottish issues? You should illustrate your answer with reference to two or more plays that you have seen or read.**

The question asks the candidate to focus in some depth on one contemporary Scottish playwright offering analysis of two or more plays. The candidate may follow the line of argument that most of the playwright's output deals with Scottish issues (eg Sue Glover) or that the playwright has a broader range (eg Liz Lochhead). Candidates would be expected to discuss the statement and weigh appropriate evidence. Candidates would be expected to demonstrate a clear understanding of the work of one playwright giving reasons for the individual playwright's choices re writing plays that deal with Scottish issues or wider issues.

**A good response (15 – 20)**

The candidate will offer a clear and detailed analysis of the work of a contemporary Scottish playwright, making close and detailed reference to a wide range of plays.

**A fair response (10 – 14)**

The candidate will offer a fairly clear and fairly detailed analysis of the work of a contemporary Scottish playwright, making adequate reference to a wide range of plays.

**A poor response (0 – 9)**

The candidate will offer a limited analysis of the work of a contemporary Scottish playwright, making reference to a wide range of plays.

[END OF MARKING INSTRUCTIONS]