



2010 Drama

Higher

Finalised Marking Instructions

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2010 Drama Higher

Marking Advice

- 1 extra mark can be given for good structure.
- 1 extra mark can be given for regular use of appropriate quotations.
- Candidates should answer Section B in correlation with Section A unless they do the Contemporary Scottish Theatre Dramatic Commentary.
- Should candidates attempt a different Section A Text from their Section B Dramatic Commentary both should be marked but only the higher of the two marks can be awarded.

Section A

The study of a text in its theatrical context

- 1. Choose a character from your prescribed text and describe their qualities and characteristics. As an actor, how would you perform this role?**

This question is in two parts:

- (a) Firstly the candidate requires to describe the character's 'relative nature'. They may refer to the character's: typical behaviour, morals, beliefs, attributes, idiosyncrasies, psychological make-up, manner, taste, temperament, uniqueness. They may refer to: the themes and issues explored in the play, their relationship to and influence on other characters, their importance in aspects of the plot, their development throughout the play. Candidates must use textual exemplification.
- (b) Secondly the candidate requires to describe how they would, as an actor, communicate the identified qualities and characteristics through performance concepts – they may refer to a range of acting concepts and justify how these concepts would communicate the aspects of characterisation, these would include – voice/movement, actor/audience interaction, use of space, use of costume, props and make-up.

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

- (a) Detailed analysis with regards to the chosen character in the play with highly appropriate textual exemplification.
- (b) Clear and detailed description of how they would communicate these qualities and characteristics through a range of highly appropriate performance concepts.

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

- (a) Fairly detailed analysis with regards to the chosen character in the play with adequate textual exemplification.
- (b) Fairly clear and detailed description of how they would communicate these qualities and characteristics through a range of mainly appropriate performance concepts.

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

- (a) Limited analysis with regards to the chosen character in the play with limited textual exemplification.
- (b) Limited description of how they would communicate these qualities and characteristics through acting performance concepts which may or may not be appropriate.

2. As a director of your prescribed text, to what extent would you keep the original setting, staging and design concepts in your production? Explain and justify your choices.

The candidate requires to present their argument to justify the extent they would retain the original setting, staging and design concepts. The argument will be based on a desired directorial interpretation of the text in performance. The argument should refer to the theatrical context in which the text was first produced in terms of original theatre architecture, actor/audience relationship, style of presentation: candidates should then argue for recreating this context or for introducing a different/contemporary one – again features of genre may be relevant. Reference may be made to: venue of production, staging, set design, props, actor/audience relationship, lighting, sound, costume, make-up, and any other relevant theatre technology.

Maximum 5 marks should be awarded if there is no mention of the original context.

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

A clear and detailed argument for either retaining or adapting the original setting, staging and design concepts. A clear and detailed explanation of a range of the staging and design concepts which could be used.

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

A fairly clear and reasonably detailed argument for either retaining or adapting the original setting, staging and design concepts. A fairly clear and reasonably detailed explanation of a range of the staging and design concepts which could be used.

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

A limited argument which may lack clarity for either retaining or adapting the original setting, staging and design concepts. Limited or unclear explanation of some staging and design concepts which could be used.

3. Identify two characters from your prescribed text that could be described as having conflicting personalities. Give reasons for your choice. As a director, how would you help your actors to develop these two roles in rehearsal?

This question is in two parts:

- (a) Firstly the question requires the candidate to identify two characters with conflicting personalities and justify their choice. They may refer to the conflicts with regards to each character's: identity, individuality, persona, disposition, typical behaviour, morals, beliefs, attributes, idiosyncrasies, psychological make-up, manner, taste, temperature, temperament, uniqueness.
Reference may also 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 develop these two 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 characters with conflicting personalities – detailed analysis re the differences between the two characters, justified through a range of highly appropriate textual reference.
- (b) Clear and detailed explanation of how the actor 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 characters with conflicting personalities – 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 characters with conflicting personalities – limited analysis re the differences between the two characters, justified through a few appropriate textual references.
- (c) 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.

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

This question is in two parts:

- (a) Firstly the candidate requires to identify the significant features of language in the text. Reference could be made to how language helps establish setting, themes, characters and relationships, style, genre etcetera.
- (b) Secondly the candidate requires to explain how these features of language would influence the direction. Reference may be made to acting style/development of character and relationships, use of pauses, rhythm/pace, use of voice as well as the decisions made with regards to staging concepts.

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

- (a) Clear and detailed identification of features of language in the text with highly appropriate textual exemplifications.
- (b) Clear and detailed explanation of how these features would influence the decision through a range of highly appropriate directorial concepts.

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

- (a) Fairly clear and fairly detailed identification of features of language in the text with highly appropriate textual exemplifications.
- (b) Fairly clear and fairly detailed explanation of how these features would influence the direction through a range of mainly appropriate directorial concepts.

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

- (a) Brief identification of features of language in the text with mainly appropriate textual exemplification.
- (b) Limited explanation of how these features would influence the direction of the characters through a limited range of directorial 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. 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.

- 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 candidates. 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. (*Please note that question twelve is an exception to this instruction – the candidate only has to refer to one performance for question twelve). 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 intolerable living and working conditions that people have to endure.” With reference to two or more plays you have seen or read, discuss the social conditions that Scottish playwrights want us to consider.**

This question asks candidates to reflect on the hardships that people have to put up with as a result of unacceptable living and working conditions. 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 inequalities highlighted in at least two Contemporary Scottish Theatre (CST) texts or performances, 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 inequalities highlighted in at least two CST texts or performances, justified through a range of appropriate textual references.

A poor response (0 – 9)

The candidate will give a limited analysis re the social inequalities highlighted in at least two CST texts or performances, justified through a range of appropriate textual references.

7. Identify the political and/or social issues that have been raised in two or more contemporary Scottish plays that you have seen or read and discuss their potential impact on a contemporary audience.

This question asks candidates to reflect on the social and/or political issues raised in contemporary Scottish plays and then go on to describe/analyse the audience's reaction to the issues that have been highlighted. If the candidate only covers the first part of the question then mark the essay out of 9. It is highly likely that the majority of candidates will focus on some of the following: economic decline, religion, race, 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. If no reference is made to audience impact, the question should be marked out of 9.

A good response (15 – 20)

The candidate will give a clear and detailed analysis re the social and/or political issues raised in at least two CST texts or performances, justified through a range of highly appropriate textual references. The candidate also gives a clear and detailed description/analysis re the impact of the issues that have been highlighted.

A fair response (10 – 14)

The candidate will give a fairly clear and fairly detailed analysis re the social and/or political issues raised in at least two CST texts or performances, justified through a range of appropriate textual references. The candidate also gives a fairly clear and fairly detailed description/analysis re the impact of the issues that have been highlighted.

A poor response (0 – 9)

The candidate will give a limited analysis re the social and/or political issues raised in at least two CST texts or performances, justified through a limited range of appropriate textual references. There is limited or no description/analysis re the impact of the issues that have been highlighted.

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

8. Describe and comment on the episodes in Scottish history past or recent, that interest contemporary Scottish playwrights. You should illustrate your answer with reference to two or more plays that you have seen or read.

The question asks candidates to analyse the episodes in Scottish history that engage the interest of contemporary Scottish playwrights. This may include fairly recent historical events such as those depicted in the National Theatre of Scotland production of 'Black Watch'. Candidates might comment on: setting, staging, design concepts, narrative, character, social issues, empathy for individual characters, a fuller understanding of historical events, a fuller understanding of social history, lessons to be learned from the past events depicted in the plays, political awareness and comparisons with current world events.

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.

- 9. “Contemporary Scottish playwrights use popular tradition techniques as a way of engaging audiences of all ages.” Do you agree with this view? 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 the features and the techniques of the popular stage that might be used by playwrights to ‘work’ an audience of all ages. Alternatively, the candidate may make the case that these techniques only work for certain audiences. Candidates must go beyond a simple “prepared” list of techniques. References 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 candidates 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.

ISSUES OF GENDER

10. Discuss the relationships between men 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 men 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 men within the context/period of the play, role within society, role within the family, role within the work place, the generation gap, expectations – hopes and aspirations and impact on audiences.

A good response (15 – 20)

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

A poor response (0 – 9)

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

11. “The women in contemporary Scottish plays are portrayed as the stronger sex.” Discuss this statement with reference to two or more plays that you have seen or read.

Candidates would be expected to discuss the statement and weigh appropriate evidence. Candidates must identify a range of 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 representation 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 female characters as depicted 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 female characters as depicted in contemporary Scottish plays, making adequate references to two or more appropriate plays.

A poor response (0 – 9)

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

CURRENT PRODUCTIONS AND ISSUES

12. Describe and analyse one performance that you have seen performed by a contemporary Scottish theatre company.

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 contemporary Scottish theatre company.

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. Describe and analyse the range of characters that they have created in their plays. You should illustrate your answer with reference to two or more plays that you have seen or read.

The question asks candidates to focus in depth on one contemporary Scottish playwright offering description and analysis of the playwright's choice and use of characterisation. The question clearly asks the candidate to consider the range of characters. It is important that the candidate has a balance between description and analysis. Candidates might comment on:

- role
- function
- status
- personality
- background details
- motivation
- symbolism
- representation
- stereotypes
- character development
- intentions of the playwright
- characterisations associated with a particular genre/style of play

A good response (15 – 20)

The candidate will offer a clear and detailed analysis re the choice and use of a range of characterisations used, making close and detailed reference to a range of CST texts/productions.

A fair response (10 – 14)

The candidate will offer a fairly clear and reasonably detailed analysis re the choice and use of a range of characterisations used, making appropriate reference to a range of CST texts/productions.

A poor response (0 – 9)

The candidate will offer a limited analysis re the choice and use of a range of characterisations used, making some reference to a range of CST texts/productions.

[END OF MARKING INSTRUCTIONS]