



## External Assessment Report 2010

Subject	<b>Drama</b>
Level	<b>Standard Grade</b>

The statistics used in this report are pre-appeal.

This report provides information on the performance of candidates which it is hoped will be useful to teachers/lecturers in their preparation of candidates for future examinations. It is intended to be constructive and informative and to promote better understanding. It would be helpful to read this report in conjunction with the published question papers and marking instructions for the Examination.

# Comments on candidate performance

## General comments

2010 was the fifth year of the new Question Paper structure, and the majority of candidates are now being presented at levels appropriate to their ability. Inappropriate presentation levels this year tended to apply to a few whole centres rather than to individual candidates within centres.

All three papers were generally well done, and candidates are attempting virtually all questions in all papers.

Results at all three levels indicate improved attainment.

## Foundation

### Areas in which candidates performed well

It appears that centres are preparing candidates very well for this paper and candidates coped well with all questions.

### Areas which candidates found demanding

- ◆ A minority of candidates confused costume and personal props.
- ◆ Only a minority of candidates identified all the ground plan symbols in Question 6, but the majority identified most of them.
- ◆ Some candidates failed to heed the instruction in Question 2 to select a character *not played by you* and this carelessness cost marks.

## General

### Areas in which candidates performed well

- ◆ Most scenarios were well done, succinctly summarised and correctly set out in scene-by-scene format, stating changes in time and place.
- ◆ Questions 3 and 6 were well done.

### Areas which candidates found demanding

- ◆ Some scenarios are still too long, and are penalised as a result.
- ◆ Too many scenarios are being told as a continuous story, without the required details of time and place. The Body of Knowledge (BofK) definition of a scenario is an outline of the plot of a drama, including changes in time and place. Too many scenarios contain inadequately explained conventions, eg *Scene 3 Lily and Lily's friends do a monologue*, *Scene 5 Tableaux of characters arguing*, *Scene 2 Flashback to what happened in the past*. This, too, is costing candidates marks.
- ◆ Questions 2 (d) and (e) revealed continued confusion between role and purpose.

- ◆ Question 7 elicited many interesting and varied answers, although a few candidates did not understand the concept of a bank or a bank vault.
- ◆ The vocabulary question, Question 8, was poorly done. Centres are reminded that the sampling of knowledge and understanding of vocabulary terms was requested by the majority of the profession in the consultation exercise which preceded the first segregated papers of 2005. This sampling will remain an integral component of all papers.

## **Credit**

### **Areas in which candidates performed well**

- ◆ This paper was generally well done, especially Question 4.
- ◆ There is evidence across all three papers that candidates are becoming much better at voice and movement questions, although problems persist with incorrect adjectives being applied to some terms. It is important that centres read the new voice and movement advice changes which are outlined in the 'Advice to centres' section below.
- ◆ Question 6 was well answered, showing encouraging understanding of the use of theatre arts.
- ◆ When candidates understood status, Question 8 (c) was similarly well done.

### **Areas which candidates found demanding**

- ◆ The majority of candidates did not gain full marks in Question 3 (b) because they showed a limited understanding of plot features and the purpose of characters involved in the plot.
- ◆ Responses to Question 7 on form were mixed. Candidates who knew and understood form did well in this question, but others confused form with theatre arts and conventions. Some centres are clearly using an out-of-date version of the Body of Knowledge (BofK), in which radio play and melodrama were listed as forms.
- ◆ In Question 8, when candidates lost marks it tended to be because of a lack of knowledge and understanding of status. Some confused it with role, which affected their answers to (b) and (c).
- ◆ Candidates' responses to Question 8 on overall appearance were often very good: candidates who gained fewer marks did so because a clear design concept did not emerge from a list of costume items.

## **Advice to centres for preparation of future candidates**

1. Centres should ensure that their pre-exam (prelim-type event) assessments of pupil performance replicate the real exam in terms of demands and therefore clearly show the appropriate levels at which to present candidates — either F/G or G/C.
2. The dramas created by candidates from the scenarios issued annually are, to a large extent, a means to an end in terms of successfully tackling questions in Section A of the

exam paper. Pupils' chances of successfully and succinctly answering Section A questions are maximised when the scenario is short, simple, and contains strong characters with varied relationships and opportunities for theatre arts. Conversely, pupils may, and do, experience difficulties with Section A questions if their scenarios contain multiple scenes, multiple shifts in time and place, non-human characters and the over-use of conventions and characterisation techniques. Centres are also reminded that a marks penalty is imposed on over-long scenarios.

3. Centres should be aware of the scenario requirement to state the time and place of the opening scene and then state all changes in time and/or place in ensuing scenes. It therefore follows that a scenario laid out in a 'Scene 1: Time, Place, Action; Scene 2: Time, Place, Action' format is conducive to gaining full marks. Future marking instructions will reflect the need for clear scene divisions and statements of time and place.
4. As referred to above, the requirements for the marking of voice and movement questions have been refined and are as follows.

In all voice and movement based questions, from now on, the following guidelines will apply:

The adjective used with a voice term must be accurate, because it is the adjective which indicates knowledge and understanding of the term. For example, if a candidate says 'low tone' it is not clear if the term is understood. If a candidate says 'angry tone', understanding of the term is clear. Therefore, the adjectives associated with each word must be accurate to gain marks. Normally, the adjectives associated with each term are:

- ◆ volume: loud/quiet, high or low
- ◆ pace: fast/slow
- ◆ pitch: high/low
- ◆ tone: must refer to an emotion
- ◆ pause: long/short
- ◆ emphasis: on word or phrase, not usually on entire sentence
- ◆ accent: reference to a place/area/country required
- ◆ clarity: poor/no/with/good/poor

Of course, there will be variations, but this is a general guide. No longer, at F, G or C levels will, for example, low tone or high volume be credited with marks. Neither will marks be awarded if a candidate merely states that a voice term would be used, as in 'I would use pace/tone/pitch' etc.

The description of movement terms will be similarly refined.

- ◆ Body language: cannot be described as open or closed. Detail or exemplification must be given.

Note: evidence from scripts indicates that 'open' and 'closed' are taught as acceptable answers. Therefore, this change was not applied to the marking of 2010 papers, but will be applied from 2011.

- ◆ Eye contact: made/not made/ made intermittently.
- ◆ Use of space: no/little/extensive/full.
- ◆ Facial expression: must refer to an emotion.
- ◆ Posture: good/bad/poor, or descriptions such as slouched/upright.
- ◆ Gesture: big/small are not acceptable; must be described.

Of course, there will be variations, but the above is a general guide. As with voice, marks will not be awarded if a candidate merely states that a movement term would be used, as in: 'I would use gesture/posture' etc.

Centres are reminded that the vocabulary listed in the Body of Knowledge constitutes the only terms used in Standard Grade Drama exam papers, and that the Body of Knowledge will continue to be the source of questions. Therefore, centres' exam preparation should be informed by this document.

### **Appeals — some helpful advice**

- ◆ For each candidate, centres should submit both levels of Question Papers sat in pre-  
liminary conditions as Appeals evidence.
- ◆ If there is insufficient evidence for the estimated grade/level, it may be possible to award a grade at the lower level, but this can only happen if both papers are submitted.
- ◆ Centres should base their cut-off scores on those published on SQA's website for the most recent years.
- ◆ It is helpful if prelim paper totals are given in marks, not percentages, and if prelims could be based on the 50, 60, 70-mark pattern for F, G and C in the final exam.

Evaluation items are not accepted as evidence. They are used in the grading of the Presenting element, and therefore cannot apply to Knowledge and Understanding.

## Statistical information: update on Courses

Number of resulted entries in 2009	6254
Number of resulted entries in 2010	6317

## Statistical information: performance of candidates

### Distribution of overall awards

Grade 1	23.6%
Grade 2	30.8%
Grade 3	23.4%
Grade 4	13.5%
Grade 5	5.0%
Grade 6	1.3%
Grade 7	0.0%
No award	2.4%

### Grade boundaries for each assessable element in the subject included in the report

Assessable Element	Credit Max Mark	Grade Boundaries		General Max Mark	Grade Boundaries		Foundation Max Mark	Grade Boundaries	
		1	2		3	4		5	6
KU	70	50	37	60	36	28	50	29	19