

X037/301

NATIONAL
QUALIFICATIONS
2010

MONDAY, 17 MAY
1.00 PM – 3.30 PM

DRAMA
HIGHER

60 marks are allocated to this paper.

Attempt **one** question from Section A, the compulsory question in Section B and **one** question from Section C.



SECTION A

THE STUDY OF A TEXT IN ITS THEATRICAL CONTEXT

Answer **one** question from this section. Your answer should be based on the prescribed text. You should answer from the perspective of a director or an actor in preparation for a performance.

Your answer to Section A should be written on Pages two to seven of the Answer Book. Additional paper can be obtained from the Invigilator.

1. Choose a character from your prescribed text and describe their qualities and characteristics. As an **actor**, how would you perform this role? 20
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. 20
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? 20
4. Describe the significant features of the language of your prescribed text. As a **director**, explain how you would highlight these features in performance. 20

SECTION B

DRAMATIC COMMENTARY

Look at the Answer Book on *Page eight* and find the extract from the play that you have studied. Read it carefully, and then answer both parts of the question below.

You should answer from the perspective of a director in preparation for a production.

Your answer to Question 5(a) should be written on **Pages eight and nine** of the Answer Book. Your answer to Question 5(b) should be written opposite your chosen textual extract.

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. 4
 - (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 7
 - justification 7
 - any important technical effects. 2

SECTION C
CONTEMPORARY SCOTTISH THEATRE

Answer **one** question from this Section.

Your answer to Section C should be written on Pages fifty-eight to sixty-two of the Answer Book. Additional paper can be obtained from the Invigilator.

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. 20

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. 20

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. 20

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. 20

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. 20

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. 20

CURRENT PRODUCTIONS AND ISSUES

12. Describe and analyse **one** performance that you have seen performed by a contemporary Scottish theatre company. 20

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. 20

[END OF QUESTION PAPER]

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