

FOR OFFICIAL USE



National  
Qualifications  
2014

Mark

**X721/75/01**

**Drama**

THURSDAY, 15 MAY

9:00 AM – 10:30 AM



\* X 7 2 1 7 5 0 1 \*

Fill in these boxes and read what is printed below.

Full name of centre

Town

Forename(s)

Surname

Number of seat

Date of birth

Day

Month

Year

Scottish candidate number

**Total marks — 40**

**SECTION 1 — 10 marks**

Attempt ALL the questions based on a performance you have taken part in during the Drama course.

**SECTION 2 — 30 marks**

Select from the stimuli and attempt ALL the questions based on the chosen stimulus.

Write your answers clearly in the spaces provided in this booklet. Additional space for answers is provided at the end of this booklet. If you use this space, you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give this booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



\* X 7 2 1 7 5 0 1 0 1 \*

SECTION 1 — 10 marks

Consider a performance you have taken part in during your Course as either an actor or in a production role.

Tick the box to indicate your role.

Actor       Lighting       Costume       Set

Props and set dressing       Sound       Make up and hair

1. Choose the scene from your drama which you found most challenging.

(a) Give a brief description of this scene.

1

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(b) Explain why you found this scene to be the most challenging.

2

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1. (continued)

MARKS

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(c) What did you do to overcome the challenge?

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[Turn over



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MARKS

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[Turn over

SECTION 2 — 30 marks

Choose **one** of the following stimuli to develop ideas for a drama. Your answers should be based on a piece of drama which **could** be created and performed to an audience.

Stimulus A



Stimulus B

Short extract from “Medea” by Liz Lochhead

That cry!  
It was a cry we’ve heard  
From the woman  
Opening the door to the telegraph in wartime  
The cry from the unquiet wife  
Opening the door  
To the chequered hats of two policemen  
Late late on a foggy night  
The cry from the mother in the hospital corridor  
When she sees the doctor’s face

Stimulus C

“Do not dwell in the past, do not dream of the future, concentrate the mind on the present moment”.

Buddha



MARKS

DO NOT  
WRITE IN  
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Tick (✓) the appropriate box to indicate which stimulus you have chosen to write about.

Stimulus A

Stimulus B

Stimulus C

You should now READ ALL of the following Questions to guide your answers on your chosen stimulus.

The space below is provided for any rough working and **will not** be marked.



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**MARKS**

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4. (a) Identify what you would consider to be the main theme or issue of your drama.

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- (b) Describe how you would develop this theme or issue in your drama.

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- (c) Explain how you might highlight this theme or issue through character relationships.

Discuss at least two characters from your drama.

3

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**Total marks 6**

**[Turn over**



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6. (a) Briefly describe a key moment in your drama. Explain your answer.

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(b) As a director, in what ways would you direct the actors to use their voice **and** movement to help highlight this key moment?

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[Turn over for Question 6 (c) on *Page twelve*



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6. (continued)

(c) Which two production skills, from the list below, would you use to highlight the key moment you have discussed in Questions 6 (a) and 6 (b)?

Give reasons for your answer.

Costume      Make up      Props      Lighting

6

Production Skill 1 \_\_\_\_\_

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
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Production Skill 2 \_\_\_\_\_

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Total marks 12

[END OF QUESTION PAPER]



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ADDITIONAL SPACE FOR ANSWERS

MARKS

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ADDITIONAL SPACE FOR ANSWERS

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Stimulus B Short extract from “Medea” by Liz Lochhead



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