

X037/301

NATIONAL
QUALIFICATIONS
2009

MONDAY, 18 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

Marks

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. 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. 20
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. 20
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. 20
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? 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

Marks

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 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. **20**

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. **20**

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. **20**

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. **20**

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. **20**

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. **20**

CURRENT PRODUCTIONS AND ISSUES

12. Describe and analyse a performance by a Scottish Regional Company or The National Theatre of Scotland. **20**

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. **20**

[END OF QUESTION PAPER]

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