

X037/12/11

NATIONAL
QUALIFICATIONS 2012

FRIDAY, 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. You have been asked to direct a production of your prescribed text in a small, intimate performance space. Explain and justify how, as a **director**, your identified performance space could be used to good advantage. You are required to write about performance concepts as well as design concepts in your answer. 20
2. What dramatic impact would you wish to create in a key scene from your prescribed text? Give reasons for your choice. Explain how your **direction** of this scene would lead to this desired dramatic impact. 20
3. Identify **two** characters in your prescribed text that you would consider to have different motivation. Give reasons for your choice. As a **director**, how would you help your actors prepare for performance throughout the rehearsal process? 20
4. Identify a character that creates dramatic tension in your prescribed text and explain your choice. You may find it helpful to write about more than one scene from the play. As an **actor**, describe how you would build the dramatic tension in each of your chosen scenes. 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

Marks

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 tend to focus on characters who have to deal with significant social hardship.”

Describe the social difficulties that are encountered by a range of characters in **two or more** plays that you have seen or read. You must make textual references in your answer. 20

7. “Contemporary Scottish playwrights have strong political beliefs. They often explore political and/or social injustices in their plays.”

What are the political and/or social injustices that are explored in **two or more** contemporary Scottish plays that you have seen or read? You must make textual references in your answer. 20

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

8. Describe and analyse the methods and techniques that contemporary Scottish playwrights use to help us gain a greater understanding of Scottish history.

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 an easy way of tapping into their audience’s emotions.”

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 extent to which Scottish playwrights present a positive portrayal of men and manhood.

You should illustrate your answer with reference to **two or more** plays that you have seen or read. 20

11. Discuss the gender inequalities that have been highlighted in **two or more** contemporary Scottish plays that you have seen or read. You must ensure that you explain the reasons for the gender inequalities in your answer.

You must make textual references in your answer. 20

[Turn over for Questions 12 and 13 on Page four

CURRENT PRODUCTIONS AND ISSUES

- 12.** Describe and analyse **one** production that you have seen performed by a contemporary Scottish theatre company, in the past two years. **20**
- 13.** Playwrights often explore universal themes such as; love, loss, death, friendship, relationships. Explain the extent to which the playwright that you have studied focuses on universal themes.
- You should illustrate your answer with reference to **two or more** plays that you have seen or read. **20**

[END OF QUESTION PAPER]