

X037/12/11

NATIONAL THURSDAY, 15 MAY
QUALIFICATIONS 9.00 AM - 11.30 AM
2014

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. What is the most moving or emotional scene between **two or more** characters in your prescribed text? Explain your choice. As a **director**, how would you present this scene to achieve the desired emotional response from your audience? 20
2. Who are the most comic and/or most tragic **characters** in your prescribed text? Why do you think this? As a **director**, explain how you would work with your actors to perform these roles to maximum comic or tragic effect. You should write about more than one scene from the play. 20
3. Consider and explain the key themes in your prescribed text. As a **director**, explain how the **visual** and **aural** elements of your production would develop the audience's understanding of the key themes in your prescribed text. 20
4. Choose a character who appears in **more than one scene** in your prescribed text. Explain the motivation of this character. As an **actor**, explain how you would perform this role making his/her motivation clear to your audience. 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. With reference to **two or more** contemporary Scottish plays that you have seen or read, describe the audience's reactions to the situations and events depicted in each drama. You must make reference to the social and/or political and/or religious issues raised in each drama. 20
7. "As a nation we have much to be proud of. We are a tolerant country, people are wealthy, most people are in work, housing is good and there is equality of the sexes. We were not always so fortunate."
- To what extent do you agree or disagree with any of the points made in this statement? You must make reference to the social and/or political and/or religious issues raised in **two or more** plays that you have seen or read. 20

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

8. "People call my work 'nostalgia'. I call it 'social history'."
*Liz Lochhead, Edinburgh Festival 2012.
- What have you learned about Scotland's social history from your study of **two or more** contemporary Scottish texts and/or performances? 20
9. Identify and explain in some detail the playwright's use of popular tradition in **two or more** contemporary Scottish plays you have seen or studied. 20

[Turn over for Questions 10 to 13 on Page four

ISSUES OF GENDER

10. Discuss the extent to which contemporary Scottish playwrights explore dysfunctional* relationships in their plays. You should illustrate your answer with reference to **two or more** plays that you have seen or read.
*dysfunctional = not behaving or working normally 20
11. How has contemporary Scottish theatre told the stories of women's lives? You may wish to consider some of the following: family life; friendships; marriage; relationships; working lives.
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 **one or two** productions that you have seen performed by a contemporary Scottish theatre company, in the past two years. 20
13. "Contemporary Scottish playwrights tend to write for audiences that are middle aged and older. They need to do more to engage the interest of a younger generation."
How does this apply to a playwright you have studied? You should illustrate your answer with reference to **two or more** plays that you have seen or read. 20

[END OF QUESTION PAPER]