

X037/12/11

NATIONAL TUESDAY, 28 APRIL
QUALIFICATIONS 9.00 AM – 11.30 AM
2015

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. Identify **two** characters from your prescribed text that have completely **different** personalities and analyse what the playwright hopes to achieve in creating these differences. You need to use appropriate quotations to support your answer.

As a **director**, how would you direct your actors to perform these roles in a production, ensuring that the actors highlight the differences that you have mentioned?

You should write about **two or more** scenes from the play.

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2. Choose a character from your prescribed text and analyse his/her weaknesses and/or strengths. You need to use appropriate quotations to support your answer.

As an **actor**, how would you show these weaknesses and/or strengths in a performance?

You should write about **two or more** scenes from the play.

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3. Consider a **key scene** from your prescribed text. As a **director**, analyse how the dramatic tension builds throughout this scene. You need to use appropriate quotations to support your answer.

How would you direct your **actors** and your **design** team to help show the build up of dramatic tension in a performance?

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4. You have been asked to **direct** a production of your prescribed text and your production is to be performed in a school. The choice of space within the school is up to you. It could be the drama studio, the school stage or any other suitable space.

Identify your choice of performance space. Go on to describe and explain how your **design concepts** will create impact in your production. Your design concepts must fit in with your chosen space.

You should write about **two or more** scenes from the play.

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SECTION B

Marks

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**

Turn over

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. Explain how contemporary Scottish plays have helped you to think about and understand social and/or political issues.

You need to use appropriate textual quotations from **two or more** contemporary Scottish plays to support your answer.

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7. “The Scottish people and Scottish communities have not made much in the way of progress over the past few decades. We still live in a country that has enormous social problems and great poverty.”

To what extent do you agree or disagree with this statement?

You must make reference to the social and/or political issues raised in **two or more** contemporary Scottish plays. You also need to use appropriate textual quotations from **two or more** contemporary Scottish plays to support your answer.

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USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

8. “Scotland has a rich and proud heritage. Audiences love to see historical events and social history presented on the stage.”

Analyse the impact that contemporary Scottish plays, that deal with historical events and/or social history, have on a modern day audience.

You need to use appropriate textual quotations from **two or more** contemporary Scottish plays to support your answer.

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9. Identify and explain in some detail the playwright’s use of nostalgia in **two or more** contemporary Scottish plays you have seen or studied. You must explain the potential impact that each nostalgic feature would have on an audience.

You need to use appropriate textual quotations from **two or more** contemporary Scottish plays to support your answer.

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ISSUES OF GENDER

10. Discuss the extent to which contemporary Scottish playwrights explore conflict between characters in their plays.

You need to use appropriate textual quotations from **two or more** contemporary Scottish plays to support your answer.

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11. How has contemporary Scottish theatre told the stories of people's lives? You may wish to consider some of the following: relationships within a family; friendships; marriage; the extended family; working lives. You may also wish to write about symbolic families—when a group of people are so close they function like a family unit.

You need to use appropriate textual quotations from **two or more** contemporary Scottish plays to support your answer.

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CURRENT PRODUCTIONS AND ISSUES

12. Analyse how the **design team** used design elements to highlight the themes and issues contained in the production that you watched. You must write about a **contemporary Scottish play**.

You must only write about **one** production and you do not need to give quotes for this question.

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13. How far do Scottish playwrights engage with the issues of life in the modern world?

You are required to compare **at least two** plays by one playwright that you have seen or read.

You need to use appropriate textual quotations from **two or more** contemporary Scottish plays to support your answer.

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