

FOR OFFICIAL USE

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Total  
Mark

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**0700/31/01**

NATIONAL  
QUALIFICATIONS  
2012

FRIDAY, 18 MAY  
11.10 AM – 12.10 PM

DRAMA  
STANDARD GRADE  
Credit Level

Fill in these boxes and read what is printed below.

Full name of centre

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Town

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Forename(s)

--

Surname

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Date of birth

Day    Month    Year

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Scottish candidate number

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Number of seat

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1. Read each question carefully.
2. Attempt **all** questions in **both** sections.
3. You may use sketches and diagrams to illustrate your answers.
4. All answers are to be written in this answer book. If there is not enough space for you to complete your answer to any question, **additional paper** can be obtained from the Invigilator.
5. The Stimuli for Section A are supplied in a separate paper. Check that you have this paper before the examination begins.
6. Before leaving the examination room you must give this book to the Invigilator. If you do not, you may lose all the marks for this paper.



**SECTION A**

*Marks*

Answer **all** of the following questions.

Your answers should be based  
on work from the **stimulus material**.  
(*A copy of the Stimulus Paper is provided.*)

My group chose stimulus \_\_\_\_\_ (*enter number from Stimulus Paper*).

**1. “Characterisation is the investigation and portrayal of a specific character.”**

- (a) Name **two** activities you took part in that helped you to **investigate** the character played by you in your drama. In what ways did these activities help you better understand your character?

Activity 1 \_\_\_\_\_

**1**

How it helped my understanding \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**2**

Activity 2 \_\_\_\_\_

**1**

How it helped my understanding \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**2**

- (b) Explain and justify **one** decision you made about how you would portray your character.

Decision \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**1**

Justification \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**2**

2. (a) What would you consider to be the climax of your drama and why?

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2

(b) How did the actors use acting techniques to portray this climax?

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5

(c) Describe how **two** theatre arts could be used to enhance this climax.

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4

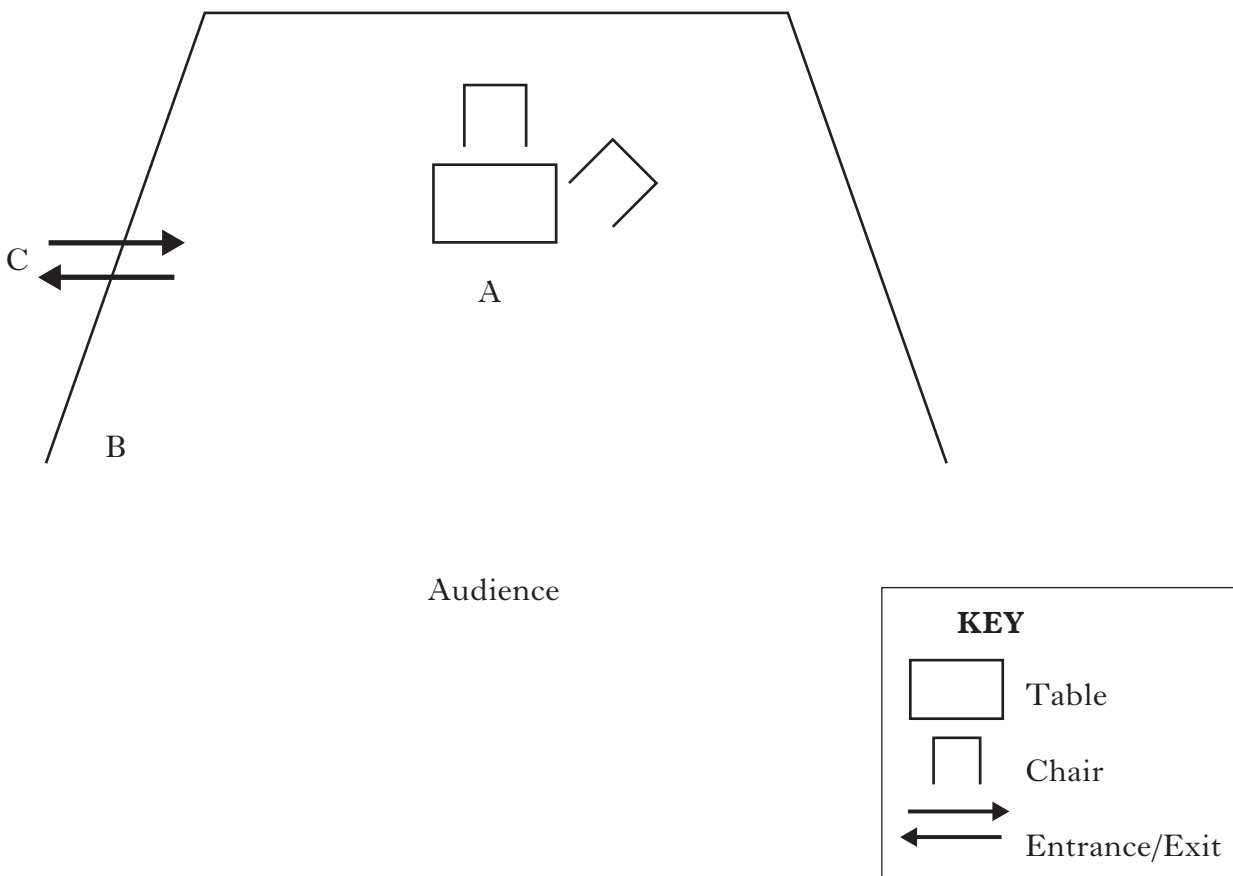
**[Turn over for SECTION B on *Page four***

**SECTION B**

Answer **all** of the following questions.

Your answers should **not** be based  
on work from the **stimulus material**.

3. Look carefully at this ground plan onto which three characters A, B and C have been placed.



**3. (continued)**

Think about the nine areas of the stage.

- (a) Character A crosses to character B. To which area of the stage does character A move?

\_\_\_\_\_

**1**

- (b) Character B exits by moving to which area of the stage?

\_\_\_\_\_

**1**

- (c) Character A delivers a \_\_\_\_\_, a single, lengthy speech made when no other characters are on stage.

**1**

- (d) Character C is about to enter the scene by waiting in the \_\_\_\_\_.

**1**

- (e) As C enters, character A makes a remark to the audience only by using an

\_\_\_\_\_.

**1**

- (f) Character C has to have forgotten lines supplied by receiving a \_\_\_\_\_.

**1**

**[Turn over**

4. Choose the correct terms from the following list and place them in the appropriate box.

**Soliloquy**                      **Avenue**                      **Dramatic Irony**  
**Forum Theatre**              **Tableau**                      **Fluency**                      **Docu-drama**

Form	Convention

4

5. Read this script extract, and questions (a)–(c), before answering.

**Hannah**              I've stopped going out just for the time being.  
                                  It's pretty horrible out there anyway.  
                                  Joe keeps an eye on our door, which is nice.  
                                  When the lift broke again I asked Joe not to get it fixed.  
                                  I feel safer up here that way.

*Extract from Hannah and Hanna by John Retallack*

- (a) Where do you think this extract is set?

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1

- (b) If you were responsible for directing this extract, what mood and atmosphere would you wish to create?

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1

**5. (continued)**

- (c) Describe the appearance of the set for this scene making reference to the set itself, set dressings and set props.

**Set**

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**3**

**Set dressings**

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**3**

**Set props**

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**3**

6. **“The purpose, or purposes, of a drama must be established in order to communicate meaning”.**

(a) List **three** possible purposes of a drama.

- \_\_\_\_\_
- \_\_\_\_\_
- \_\_\_\_\_

3

Think back to an effective drama you took part in during your Standard Grade course.

(b) What was the purpose of this drama?

\_\_\_\_\_  
\_\_\_\_\_

1

(c) What part of the drama was important in communicating this purpose?

\_\_\_\_\_  
\_\_\_\_\_

1

(d) Imagine this part of the drama as a tableau. Describe what the audience would see.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

5



**6. (continued)**

(e) In what ways could you use lighting to enhance this tableau?

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2

(f) In what ways could you use sound to enhance this tableau?

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2

**[Turn over**

7. Look closely at the image below before answering questions (a)–(d).



(a) Describe character A's voice during this conversation.

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2

(b) Describe character B's voice when she responds to character A.

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2

(c) Character C walks away. Describe character C's movement.

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2

(d) Using voice and/or movement terms, describe the reaction of characters A and B when character C walks away.

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3

8. Write the correct words in the spaces provided.



The director is looking for actors who:

- (a) can use \_\_\_\_\_, which is the clear pronunciation of words. 1
- (b) can use \_\_\_\_\_, which is adopting an attitude or position with the body. 1
- (c) have \_\_\_\_\_, which is natural, flowing speech. 1
- (d) have \_\_\_\_\_, which is movements which follow a pattern or beat. 1
- (e) can use \_\_\_\_\_, which is appropriate language for the person being spoken to or for the situation. 1
- (f) can use a \_\_\_\_\_, a loud whisper intended to be heard by the audience. 1

[END OF QUESTION PAPER]

## ACKNOWLEDGEMENTS

Question 6—Extract is taken from “*Hannah and Hanna*”, taken from ‘*Company of Angels: Four Plays*’ by John Retallack, ISBN 1 84002 725 8. Published by Oberon Books Ltd (2007). Holder of the Acting Edition Publishing and Performance rights is Samuel French Ltd. Reproduced by kind permission of Samuel French Ltd.