

FOR OFFICIAL USE

--	--	--	--	--	--

C

Total  
Mark

--

**0700/31/01**

NATIONAL  
QUALIFICATIONS  
2013

TUESDAY, 21 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

--

Town

--

Forename(s)

--

Surname

--

Date of birth

Day    Month    Year

--	--	--	--	--	--

Scottish candidate number

--	--	--	--	--	--	--	--	--	--

Number of seat

--

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. (a) Identify who you would consider to be the most important character in your drama.

Character name \_\_\_\_\_ Age \_\_\_\_\_

1

- (b) Explain why you consider this character to be the most important in your drama.

---



---



---

2

- (c) Describe the relationship between this character and **one other** character in your drama.

---



---



---

2

- (d) How was this relationship shown in performance?

---



---



---



---



---



---

4

2. (a) What was the purpose of your drama?

---

---

1

(b) How did the plot and characters help you to achieve this purpose?

---

---

---

---

---

---

---

---

4

(c) Which theatre art would be most effective in helping you achieve this purpose? Explain why.

---

---

---

---

3

3. (a) If you could improve one aspect of your drama, what aspect would it be?

---

1

(b) Why would you wish to improve it and how would you achieve that improvement?

---

---

---

2

**[Turn over**

**[BLANK PAGE]**

## SECTION B

Marks

Answer **all** of the following questions.

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

4. Read through this extract from a rehearsal log and fill in the missing words.

18th August

So annoying today!! Too many people hanging about (a) \_\_\_\_\_ (the non-acting area behind the stage).

My exit through the (b) \_\_\_\_\_ (the area for the audience, generally filled with seats) worked well although I did fall down the (c) \_\_\_\_\_ (stairs) when I re-entered the stage. OUCH!!

The (d) \_\_\_\_\_ (the back wall of the stage which can be painted or lit) looks amazing now.

It'll really wow the audiences when the (e) \_\_\_\_\_ (curtains) open.

Let's just hope that all of the (f) \_\_\_\_\_ (used to create mood or atmosphere on stage) work well too!

6



**5. (continued)**

- (c) Describe how acting techniques could be used to highlight this change in mood and atmosphere.

---

---

---

---

---

---

---

---

---

---

**4**

**[Turn over**

6. Think of a time during your Standard Grade course when you played a character who was not like you.

(a) Give a description of this character.

---

---

---

2

(b) What was this character's purpose in the drama?

---

---

1

(c) Describe and justify this character's status.

---

---

---

2

Look back at your answers to (a), (b) and (c).

(d) How did you use voice to portray this character effectively?

---

---

---

---

3

(e) How did you use movement to portray this character effectively?

---

---

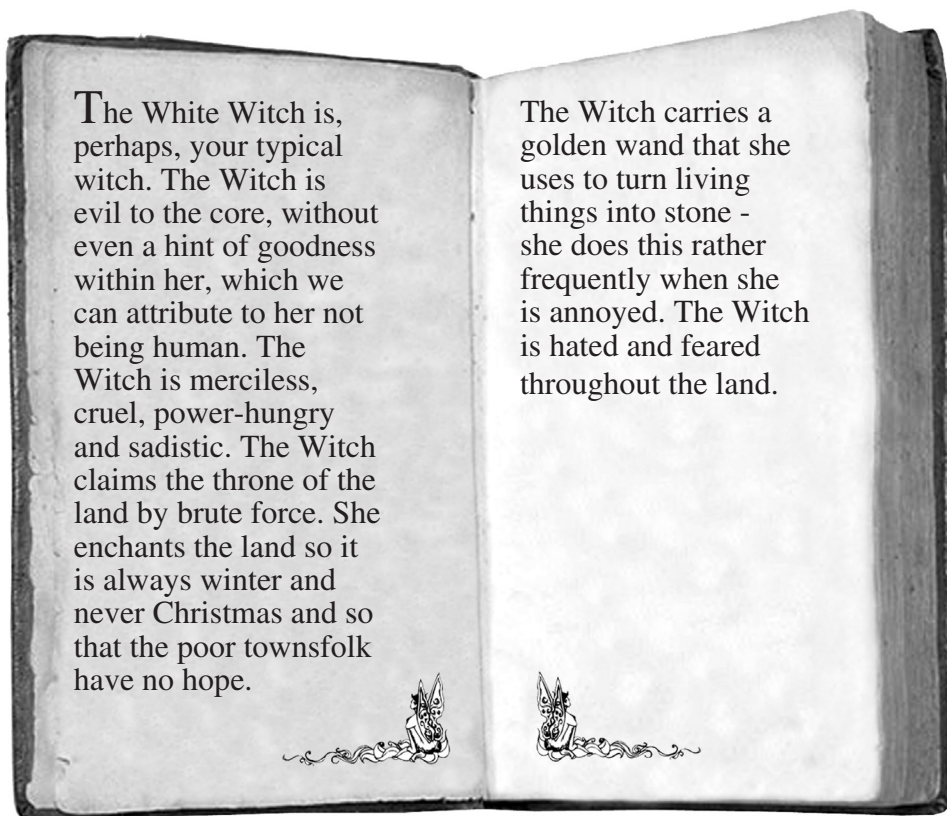
---

---

3



7. Read the following character description and answer the questions that follow.



(a) Describe and justify your design concepts for the costume of the White Witch.

---

---

---

---

---

---

---

---

---

---

7. (continued)

(b) Describe and justify your design concepts for the make-up of the White Witch.

---

---

---

---

---

---

---

---

---

---

4

(c) Now think about the townsfolk mentioned in the extract.

She enchants the land so it is always winter and never Christmas and so that the poor townsfolk have no hope.

Imagine a **movement sequence** of the townsfolk going about their daily lives. Describe the townsfolk's movement.

---

---

---

---

---

---

---

---

---

---

4

7. (continued)

(d) Look at what happens next.

Enter the White Witch!

Now, look at the six naturalistic and stylised movement terms listed below and opposite.

Use **all six** of these to show the entrance of the White Witch and/or the reaction of the townsfolk.

Facial Expression \_\_\_\_\_

\_\_\_\_\_

Gesture \_\_\_\_\_

\_\_\_\_\_

Use of Space \_\_\_\_\_

\_\_\_\_\_

Stance \_\_\_\_\_

\_\_\_\_\_

Timing \_\_\_\_\_

\_\_\_\_\_

Use of levels \_\_\_\_\_

\_\_\_\_\_

6

[Turn over for Question 8 on *Page twelve*

8. Complete the following by inserting the correct answers.

(a) Door in a floor.

---

(b) Area above the stage from where scenery/actors are flown in on pulleys.

---

(c) Audience follows the action on foot, moving from one location to another.

---

(d) To remove all the set from the acting area.

---

4

[END OF QUESTION PAPER]