



2013 Drama

Higher

Finalised Marking Instructions

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Part One: General Marking Principles for Drama Higher

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this Paper. These principles must be read in conjunction with the specific Marking Instructions for each question.

- (a)** Marks for each candidate response must always be assigned in line with these general marking principles and the specific Marking Instructions for the relevant question. If a specific candidate response does not seem to be covered by either the principles or detailed Marking Instructions, and you are uncertain how to assess it, you must seek guidance from your Team Leader/Principal Assessor.
- (b)** Marking should always be positive ie, marks should be awarded for what is correct and not deducted for errors or omissions.

GENERAL MARKING ADVICE: Drama Higher

The marking schemes are written to assist in determining the “minimal acceptable answer” rather than listing every possible correct and incorrect answer. The following notes are offered to support Markers in making judgements on candidates’ evidence, and apply to marking both end of unit assessments and course assessments.

Part Two: Marking Instructions for each Question

Question	Expected Answer/s	Max Mark	Additional Guidance
1	<p style="text-align: center;">SECTION A</p> <p style="text-align: center;">THE STUDY OF A TEXT IN ITS THEATRICAL CONTEXT</p> <p>The candidate must identify a suitable venue for mounting a production. There are no financial constraints so credit should be given to candidates who have fully answered the brief. The candidate must go on to explain and describe their chosen staging and design concepts. Candidates must explain their directorial interpretation of the text. If all the candidate does is list his/her design concepts, the maximum mark that can be allocated is 5/20. Reference may be made to: staging, set design, props, actor/audience relationship, proxemics, lighting, sound, costume, make-up, and any other relevant theatre technology.</p> <p>A good response would be (15-20 marks):</p> <p>The candidate identifies a suitable venue and fully demonstrates what they can do with a generous budget. There is clear and detailed explanation of the staging and design concepts which could be used.</p> <p>A fair response would be (10-14 marks):</p> <p>The candidate identifies a suitable venue and demonstrates what they can do with a generous budget. There is fairly clear and reasonably detailed explanation of the staging and design concepts which could be used</p> <p>A poor response would be (0-9 marks):</p> <p>The candidate identifies a suitable venue and makes limited reference to the generous budget. There is a limited argument with regards to the staging and design concepts.</p>	20	

Question		Expected Answer/s	Max Mark	Additional Guidance
2	a	<p>The question is in two parts:</p> <p>Firstly the question requires the candidate to analyse the significance of the opening scene in the play with appropriate textual exemplification. Reference may be made to setting, opening stage picture, stage imagery, mood/atmosphere, plot, themes/issues, character development/motivation/interaction and relationships between characters.</p>	20	
	b	<p>Secondly the question requires the candidate to explain how as a director, they would help the workshop participants develop an understanding of the key features of the opening scene using drama workshop techniques. Reference may be made to: research, drama games, drama conventions, workshop techniques used to develop awareness of characterisation, acting style, character interaction, use of movement (facial expressions, eye contact, gestures, stance, posture, body language, speed, timing, use of space, use of levels, stage positioning, placing), use of voice (tone, accent, pace, pause, articulation/clarity, volume, emphasis/stress, pitch), the actor/audience relationship, and design concepts including lighting, sound and drama media.</p>		

Question	Expected Answer/s	Max Mark	Additional Guidance
2	<p>cont....</p> <p>A good response would be (15-20 marks):</p> <p>a Clear and detailed analysis of the opening scene with highly appropriate textual exemplification</p> <p>b Clear and detailed account of how they would workshop the opening scene using a full range of drama workshop techniques</p> <p>A fair response would be (10-14 marks):</p> <p>a Fairly clear and reasonably detailed analysis of the opening scene with appropriate textual exemplification.</p> <p>b Fairly clear and reasonably detailed account of how they would workshop the opening scene using a range of drama workshop techniques.</p> <p>A poor response would be (0-9 marks):</p> <p>a Limited analysis of the opening scene with basic textual exemplification.</p> <p>b Simple account of how they would workshop the opening scene using a limited range of drama workshop techniques.</p>		

Question		Expected Answer/s	Max Mark	Additional Guidance
3		This question is in two parts:	20	
	a	Firstly the question requires the candidate to identify a character with a range of emotions. He/she must explain the range of emotions to be conveyed with reference to; characterisation, character motivation, character interaction, themes/issues, plot and setting, with appropriate textual exemplification.		
	b	Secondly, the candidate requires to describe how they would, as an actor, communicate the range of emotions that an audience should feel when watching the play. Candidates may refer to a range of acting concepts and justify how these concepts would communicate meaning – these may include- voice and movement, use of space, actor/audience interaction, use of costume, props and make up. A good response would be (15-20 marks):		
	a	Clear and detailed description and analysis of the range of emotions to be conveyed with detailed textual reference.		
	b	Clear and detailed explanation of how they would achieve their desired impact using a good range of acting concepts.		

Question		Expected Answer/s	Max Mark	Additional Guidance
		<p>A fair response would be (10 – 14 marks):</p> <p>a Fairly clear and fairly detailed description and analysis of the range of emotions to be conveyed, with fairly detailed textual reference.</p> <p>b Fairly clear and fairly detailed explanation of how they would achieve their desired impact using a range of acting concepts.</p> <p>A poor response would be (0-9 marks):</p> <p>a Limited description and analysis of the range of emotions to be conveyed, with fairly detailed textual reference.</p> <p>b Limited explanation of how they would achieve their desired impact using a limited range of acting concepts.</p>		

Question		Expected Answer/s	Max Mark	Additional Guidance
4		This question is in two parts:	20	
	a	<p>Firstly the question requires the candidate to identify the character(s) and explain why he/she/they is/are menacing. They should refer to each character's development as the play unfolds and relate this to themes/issues, relationship to and influence on the other characters – using textual exemplification.</p>		
	b	<p>Secondly the question requires the candidate to explain how as a director, they would help their actors develop this/these role(s) in rehearsals. Reference may be made to: acting techniques used to develop characterisation, research, acting style, character interaction, use of movement (facial expressions, eye contact, gestures, stance, posture, body language, speed, timing, use of space, use of levels, stage positioning, placing), use of voice (tone, accent, pace, pause, articulation/clarity, volume, emphasis/stress, pitch) and the actor's use of costume, props and make-up.</p> <p>A good response would be (15-20 marks):</p>		
	a	Detailed explanation with regards to the character(s) that they find menacing with detailed justification and highly appropriate textual exemplification.		
b	Clear and detailed description of how they would communicate the complexities of characterisation through a good range of highly appropriate performance concepts developed in rehearsal.			

Question	Expected Answer/s	Max Mark	Additional Guidance
4	<p>cont....</p> <p>A fair response would be (10-14 marks):</p> <p>a Fairly detailed explanation with regards to the character(s) that they find menacing with fairly detailed justification and appropriate textual exemplification.</p> <p>b Fairly clear and detailed description of how they would communicate the complexities of characterisation through a range of mainly appropriate performance concepts developed in rehearsal.</p> <p>A poor response would be (0-9 marks):</p> <p>a Limited explanation with regards to the character(s) that they find menacing with basic justification which lacks appropriate textual exemplification.</p> <p>b Limited description of how they would communicate the complexities of characterisation through acting performance concepts developed in rehearsal.</p>		

Question		Expected Answer/s	Max Mark	Additional Guidance
5	a	SECTION B	4	
		<p style="text-align: center;">DRAMATIC COMMENTARY</p> <p>A good response would be (4 marks):</p> <p>Ground plan which clearly shows all of the following:</p> <ul style="list-style-type: none"> • logical staging • a key • positioning of the audience in relation to the acting area • entrances and exits • opening positions of characters for the extract <p>A fair response would be (2-3 marks):</p> <p>Ground plan which shows three or four of the above criteria.</p> <p>A poor response would be (0-1 mark):</p> <p>Ground plan which is unclear and is lacking in most of the above criteria.</p>		

Question		Expected Answer/s	Max Mark	Additional Guidance
5	b	<ul style="list-style-type: none"> • moves and interpretative notes for actors • justification • any important technical effects <p>It is important that there should be a clear correlation with Section A of the paper.</p> <ul style="list-style-type: none"> • moves and interpretative notes for actors (e.g. moves and positioning, advice on voice, advice on relationships with other characters) • if no theatrical terminology used – mark out of 4 not 7 • if no advice on voice – mark out of 5 not 7 • if no interpretative notes – mark out of 5 not 7 • justification needs to correspond with the moves and interpretative notes • any important technical effects – candidates should give an indication of how lights are at the start of extracts <p>A good response would be (6-7) (6-7) (2):</p> <p>Clear notes on moves and interpretative notes for actors, with clear advice given on voice, moves and positioning, and relationships with other characters.</p> <p>Full justification should be given, and should be in terms of motivation of the characters within the extract, moods and tensions and justification of any important technical effects.</p> <p>The lighting state need not be complicated, but should be entirely appropriate for the scene being staged.</p>	<p>7</p> <p>7</p> <p>2</p>	

Question	Expected Answer/s	Max Mark	Additional Guidance
5	<p>cont....</p> <p>A fair response would be (4-5) (4-5) (1):</p> <p>Fairly clear notes on moves and interpretative notes for actors, with some advice given on voice, moves and positioning, and relationships with other characters.</p> <p>Reasonable justification should be given in the above terms.</p> <p>The lighting state may be quite simplistic but it should be justified and should logically match what is happening in the scene.</p> <p>A poor response would be (0-3) (0-3) (0):</p> <p>Notes of limited clarity on moves and interpretative notes for actors with little or no advice given on voice, moves and positioning, and relationships with other characters.</p> <p>Little justification given in above terms.</p> <p>Little or no justification given on the lighting state.</p>		

Question	Expected Answer/s	Max Mark	Additional Guidance
	<p style="text-align: center;">SECTION C</p> <p style="text-align: center;">CONTEMPORARY SCOTTISH THEATRE</p> <p>The questions in this section are designed to allow as broad a range of responses as possible, while at the same time anticipating some of the preferred routes through the course taken by teachers and pupils. In all cases markers should be looking for responses which offer detailed answers to the questions posed, showing evidence of reading, understanding of and engagement with the subject, as well as an appreciation of some of the key issues at work within Scottish theatre.</p> <p>Essay questions require candidates to select from their knowledge of texts in order to shape a response to each specific question. Thus, obviously “prepared” answers that entirely fail to focus on the question cannot pass. Similarly, blanket coverage, which merely touches on the question, is unlikely to do well. Credit should be given to candidates who demonstrate that they are writing an essay not just making “a list of Points”.</p> <p>In general each response should be marked out of 20 with broad bands as follows –</p> <ul style="list-style-type: none"> ○ a good response will be marked between 15 and 20; ○ a fair response between 10 and 14; ○ a poor response between 0 and 9. 		

Question	Expected Answer/s	Max Mark	Additional Guidance
	<p>cont....</p> <p><u>Candidates must refer to two or more plays/productions in their answer.</u> (*Please note that question twelve is an exception to this instruction – the candidate only has to refer to one performance for question twelve.) For a candidate who has answered on only one text, that response must be marked out of 10. The broad bands are as follows: a good response will be marked between 8 and 10; a fair response between 5 and 7; and a poor response between 0 and 4.</p>		

Question	Expected Answer/s	Max Mark	Additional Guidance
6	<p data-bbox="347 230 884 293">SOCIAL, POLITICAL AND RELIGIOUS DIMENSIONS</p> <p data-bbox="347 331 884 1003">The question asks candidates to think about community, how communities are formed and/or how they function in the context of Scottish drama. Candidates would be expected to discuss the theme of community particularly in terms of representation and consider the extent to which the communities can be used as a point of potential tension and drama. Please allow a wide interpretation of “community”. It is, for example, acceptable to look at a school community as represented in ‘The Prime of Miss Jean Brodie’, an army community as represented in ‘Black Watch’ or a group of people who live in a particular area as represented in ‘Men Should Weep’, or who work in a particular workplace as represented in ‘The Slab Boys’.</p> <p data-bbox="347 1037 707 1070">A good response (15-20):</p> <p data-bbox="347 1104 884 1541">The candidate will describe and analyse the theme of community in at least two wholly appropriate texts. A good response will offer a detailed impression of the community as a narrative or formal feature in the drama, a point of dramatic tension, and a crucible of representations. The candidate will offer a clear explanation of the selected texts’ use of the theme, demonstrating how the particular communities function in the plays, within the narrative and in terms of character motivation.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
6	<p>cont....</p> <p>A fair response (10-14):</p> <p>The candidate will describe and analyse the theme of community in at least two appropriate texts. A fair response will offer a general impression of the community in the texts, perhaps as a narrative or formal feature, a point of dramatic tension, and a crucible of representations. The candidate will offer a fairly clear explanation of the selected texts' use of the theme, demonstrating how the particular communities function in the plays, within the narrative and in terms of character motivation.</p> <p>A poor response (0-9):</p> <p>The candidate will offer limited description and analysis of the theme of community in two or more appropriate texts. The candidate will show limited understanding of how communities function in the plays, within the narrative and in terms of character motivation.</p>		

Question	Expected Answer/s	Max Mark	Additional Guidance
7	<p>The question asks candidates to reflect on social and/or political issues raised in Scottish drama and to explain how their study of two or more contemporary Scottish plays has helped them to become more socially and/or politically aware. Candidates would be expected to exemplify their analysis with reference to some or all of the following:</p> <p>narrative characterisation structure and conventions associated with drama or theatre that explores social concerns structure and conventions associated with political theatre language metaphor and irony agit-prop theatre</p> <p>Allow a wide definition of “social and/or political” issues that have been raised. For example plays which explore:</p> <p>socialism, poverty, deprivation, unemployment, housing/living conditions, disintegration of communities, the need for social change, social protest, working conditions, domestic violence, the exploitation of women, the plight of old people in society, gender issues such as gay rights, prejudice, nationalism, feminism, war, environmental issues, social exclusion, issues of class.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
7	<p>cont....</p> <p>A good response (15-20):</p> <p>The candidate will demonstrate a clear and detailed analysis of their increased social and/or political awareness as a result of studying contemporary Scottish drama. The candidate will make extensive reference to at least two wholly appropriate plays/productions.</p> <p>A fair response (10-14):</p> <p>The candidate will demonstrate a fairly clear and detailed analysis of their increased social and/or political awareness as a result of studying contemporary Scottish drama. The candidate will make adequate reference to at least two appropriate plays/productions.</p> <p>A poor response (0-9):</p> <p>The candidate will offer a limited analysis of their increased social and/or political awareness as a result of studying contemporary Scottish drama. The candidate will make reference to at least two appropriate plays/productions.</p>		

Question	Expected Answer/s	Max Mark	Additional Guidance
8	<p data-bbox="357 226 879 293">USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION</p> <p data-bbox="357 331 879 831">The question asks the candidate to do more than point out where and how nostalgia appears in Scottish drama: the question asks them to consider the appeal of nostalgia, to consider why nostalgia is used. Candidates are required to identify and analyse a range of nostalgic features and explore the impact that these features have on an audience. Candidates may refer to some or all of the following: text, narrative, characterisation, language, setting, scenery, props, costume, acting style, actor/audience relationship, use of music.</p> <p data-bbox="357 869 703 904">A good response (15-20):</p> <p data-bbox="357 936 879 1308">The candidate will comment on how nostalgia is variously employed in terms of text, its language, narrative, use of music, acting and impact on audience. It will be very clear that the candidate understands nostalgia as it functions in theatre. There will be clear statements responding to and debating with the question posed. The candidate will make extensive reference to at least two wholly appropriate plays/productions.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
8	<p>cont....</p> <p>A fair response (10-14):</p> <p>The candidate will comment on how nostalgia is variously employed in terms of text, its language, narrative, use of music, acting and impact on audience. It will be fairly clear that the candidate understands nostalgia as it functions in theatre. There will be fairly clear statements responding to and debating with the question posed. The candidate will make adequate reference to at least two appropriate plays/productions.</p> <p>A poor response (0-9):</p> <p>The candidate will make simple comments on how nostalgia is variously employed in terms of text, its language, narrative, use of music, acting and impact on audience. The candidate's understanding of the potential of nostalgia will be partial with limited engagement with the idea of the appeal of nostalgia and its impact on audiences. The candidate will make reference to at least two appropriate plays/productions.</p>		

Question	Expected Answer/s	Max Mark	Additional Guidance
9	<p>In answering this question candidates would be expected to identify, describe and analyse the use of comedy in Contemporary Scottish theatre. Reference may be made to the use of comedy in a wide range of Scottish plays and production from 'The Steamie' to Black Watch'. Candidates must go beyond a simple "prepared" list of techniques. Reference may be made to any number of organisational, formal and representational aspects. For example, staging, actor/audience relationships, particular characterisations, audience involvement or engagement, acting style, a particular selection of gags, patter, stereotypes/archetypes used for comic effect, long running gags, use of music, dance and song, particular use of humour, local references, patois associated with a particular city or area of Scotland, particular use of language, idiom and dialect.</p> <p>A good response (15-20):</p> <p>The candidate will describe the characteristic features of Scottish comedy, presenting a clear and justified analysis re why particular comedic techniques have been used by Contemporary Scottish playwrights. Candidates will give detailed commentary using examples from two or more wholly appropriate plays.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
9	<p>cont....</p> <p>A fair response (10-14):</p> <p>The candidate will describe the characteristic features of Scottish comedy, presenting a fairly clear and reasonably justified analysis re why particular comedic techniques have been used by Contemporary Scottish playwrights. Candidates will give commentary using examples from two or more wholly appropriate plays.</p> <p>A poor response (0-9):</p> <p>The candidate will attempt to describe the characteristic features of Scottish comedy, presenting simple analysis and justification re why particular comedic techniques have been used by Contemporary Scottish playwrights. Candidates will give limited commentary using examples from two or more wholly appropriate plays.</p>		

Question	Expected Answer/s	Max Mark	Additional Guidance
10	<p style="text-align: center;">ISSUES OF GENDER</p> <p>Candidates are asked to make a clear argument, debating the statement given and coming to an appropriate conclusion, either agreeing or disagreeing, which is supported by reference to two or more appropriate plays. Candidates might analyse the representation in terms of: status, role within society, role within the drama, character motivation and relationship to other characters.</p> <p>A good response (15-20):</p> <p>The candidate will offer a clear and detailed analysis re the ability of men to demonstrate positive emotions, making close and detailed reference to two or more wholly appropriate plays.</p> <p>A fair response (10-14):</p> <p>The candidate will give a fairly clear and reasonably detailed analysis re the ability of men to demonstrate positive emotions, making adequate reference to two or more appropriate plays.</p> <p>A poor response (0-9):</p> <p>The candidate will offer some description and limited analysis re the ability of men to demonstrate positive emotions, making reference to two or more appropriate plays.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
11	<p>Within an appropriate text, the candidate would be expected to identify, describe and analyse the status of women compared to men.</p> <p>Reference may be made to:</p> <p>the role of men within the context/period of a play the role of women within the context/period of a play men in the work place women in the work place expectations of society expectations of individuals hopes and aspirations shifts in status stereotypes motivation theme/s intentions of the playwright character background character development impact on audience</p> <p>A good response (15-20):</p> <p>The candidate will present a clear and detailed analysis of the status of women compared to men in Scottish drama. The candidate will make extensive reference to at least two wholly appropriate plays/productions. The candidate will make it clear just why the playwright paints a particular portrayal analysing what the portrayal has to say to a contemporary audience.</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
11	<p>cont....</p> <p>A fair response (10-14):</p> <p>The candidate will present a fairly clear and detailed analysis of the status of women compared to men in Scottish drama. The candidate will make adequate reference to at least two appropriate plays/productions. The drama will draw some conclusions.</p> <p>A poor response (0-9):</p> <p>The candidate will present a limited analysis of the status of women compared to men in Scottish drama. The candidate will make reference to at least two appropriate plays/productions. The candidate may not draw any wider conclusions.</p>		

Question	Expected Answer/s	Max Mark	Additional Guidance
12	<p style="text-align: center;">CURRENT PRODUCTIONS AND ISSUES</p> <p>Unlike all other questions in this paper this question asks the candidates to focus in detail on just one production. The production must have been performed by a contemporary Scottish theatre company in the past two years.</p> <p>Candidates should touch on some or all of the following:</p> <ul style="list-style-type: none"> • the theatre space • actor/audience relationship • the design elements (set design, lighting, special effects, video/slide projections, sound, costume, stage make-up and hairstyles, masks) • interpretation of themes/issues • how characterisation has been achieved • the quality of the acting • the audience's reactions throughout the performance • the success of each component <p>A good response (15-20):</p> <p>The candidate will offer a clear and detailed description and analysis of one contemporary Scottish theatre production.</p> <p>A fair response (10-14):</p> <p>The candidate will offer a fairly clear and fairly detailed description and analysis of one contemporary Scottish theatre production.</p> <p>A poor response (0-9):</p> <p>The candidate will offer a limited description and provide a generally unconvincing commentary</p>	20	

Question	Expected Answer/s	Max Mark	Additional Guidance
13	<p>The question asks candidates to analyse two or more productions mounted by <u>one</u> Scottish theatre company and comment on the company's success or lack of success in their choice of repertoire for a wide age range.</p> <p>Candidates could draw on a range of evidence for example: statements of intent, manifestos and other secondary materials which describe the policies of the company; information on the company's repertoire, the types of play performed and, as appropriate their means of creation and evaluation of productions that have been seen by the candidate.</p> <p>A good response (15-20):</p> <p>The candidate will offer a clear and detailed analysis of the work of one Scottish theatre company, making close and detailed reference to two or more productions.</p> <p>A fair response (10-14):</p> <p>The candidate will offer a fairly clear and reasonably detailed analysis of the work of one Scottish theatre company, making reference to two or more productions.</p> <p>A poor response (0-9):</p> <p>The candidate will offer a limited analysis of the work of one Scottish theatre company, making simplistic reference to two or more productions.</p>	20	

[END OF MARKING INSTRUCTIONS]