



2014 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

Section A

The Study of a Text in its Theatrical Context

Question	Expected Answer(s)	Max Mark	Additional Guidance	
1	(a)	20		
	<p>Firstly, the question requires the candidate to identify and describe a moving or emotional scene which involves at least two characters from the set text. Reference may be made to: plot/action of the play, character motivation/interaction, character development, and theme/issues/ message – using appropriate textual exemplification.</p>			
	(b)			<p>Secondly, the question requires the candidate to explain how they would direct the scene to elicit an emotional response from an audience. Reference may be made to: acting in terms of character interaction, action, use of voice/movement, stage positioning, proxemics, use of silence/pause/ freeze/placing and a range of design concepts.</p> <p>A good response would be (8-10 marks):</p>
	(a)			<p>Clear and detailed description re the moving/emotional aspects explored in the scene in terms of cause and effect.</p>
	(b)			<p>Clear and detailed explanation of how the moving/emotional aspects will be communicated through a range of highly appropriate directorial concepts.</p> <p>A fair response would be (5-7 marks):</p>
	(a)			<p>Fairly clear and detailed description re the moving/ emotional aspects explored in the scene in terms of cause and effect.</p>
	(b)			<p>Fairly clear and detailed explanation of how the moving/emotional aspects will be communicated through a range of mainly appropriate directorial concepts.</p>

Question		Expected Answer(s)	Max Mark	Additional Guidance
		<p>A poor response would be (0-4 marks):</p> <p>(a) Brief description re the moving/emotional aspects explored in the scene in terms of cause and effect.</p> <p>(b) Limited explanation of how the moving/emotional aspects will be communicated through the use of some appropriate directorial concepts. Response tends to be narrative rather than analysis.</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
2.	<p data-bbox="220 226 256 262">(a)</p> <p data-bbox="352 226 932 495">Firstly, the question requires the candidate to identify the character/s and explain why he/she/they is/are the most comical and/or most tragic. 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> <p data-bbox="220 528 256 564">(b)</p> <p data-bbox="352 528 932 1032">Secondly, the question requires the candidate to explain how as a director, they would work with their actors to help realise the comedy and/or tragic potential to the full. 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 data-bbox="352 1066 735 1133">A good response would be (15-20 marks):</p> <p data-bbox="220 1167 256 1202">(a)</p> <p data-bbox="352 1167 922 1301">Clear and detailed explanation with regards to the character/s that they find comical/tragic with detailed justification and highly appropriate textual exemplification.</p> <p data-bbox="220 1335 256 1370">(b)</p> <p data-bbox="352 1335 916 1469">Clear and detailed explanation of how they would communicate the complexities of characterisation through a good range of highly appropriate performance concepts.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
2.	<p>(cont)</p> <p>A fair response would be (10-14 marks):</p> <p>(a) Fairly clear and detailed explanation with regards to the character/s that they find comical/tragic with fairly detailed justification and appropriate textual exemplification.</p> <p>(b) Fairly clear and detailed explanation of how they would communicate the complexities of characterisation through a range of mainly appropriate performance concepts.</p> <p>A poor response would be (0-9 marks):</p> <p>(a) Limited explanation with regards to the character/s that they find comical/tragic with basic justification, which can sometimes lack appropriate textual exemplification.</p> <p>(b) Limited explanation of how they would communicate the complexities of characterisation through some appropriate acting/performance concepts. Response tends to be narrative rather than analysis.</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
3.	<p data-bbox="220 226 256 262">(a)</p> <p data-bbox="352 226 938 629">Firstly, the candidate requires to identify and explain what they consider to be the key themes in their prescribed text. Reference may be made to: the plot, the set of values and beliefs of certain characters or the way society is represented (or certain parts of society) as a whole, character motivation, character development, relationships between characters, character interaction, dramatic tension and dramatic climax. Candidates must make appropriate textual references.</p> <p data-bbox="220 696 256 732">(b)</p> <p data-bbox="352 696 938 1167">Secondly, the question requires candidates to explain how they would use visual and aural elements in their production in order to develop the audience's understanding of key themes/issues. Reference may be made to: the stage scenery, set dressing, props, costumes, make-up & hairstyles, stage lighting, video/slide projections, music, sound effects and sound-scapes. Reference may also be made to: acting, movement, movement sequences, dance-drama sequences, mimed sequences, particular use of language, use of voice and vocal delivery.</p> <p data-bbox="352 1200 938 1267">If a candidate only refers to acting concepts, the maximum marks will be 5.</p> <p data-bbox="352 1301 938 1368">In the themes question, two B points could be awarded for one A point.</p> <p data-bbox="352 1402 735 1469">A good response would be (15-20 marks):</p> <p data-bbox="220 1491 256 1527">(a)</p> <p data-bbox="352 1491 938 1626">Identification and detailed explanation, of the key themes in the play with detailed justification and highly appropriate textual exemplification.</p> <p data-bbox="220 1659 256 1695">(b)</p> <p data-bbox="352 1659 938 1827">Clear and detailed explanation of how they would use visual and aural elements in their production in order to develop the audience's understanding of key themes/issues.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
3.	<p>(cont)</p> <p>A fair response would be (10-14 marks):</p> <p>(a) Identification and fairly detailed explanation of the key themes in the play with detailed justification and appropriate textual exemplification.</p> <p>(b) Fairly clear and detailed explanation of how they would use visual and aural elements in their production in order to develop the audience's understanding of key themes/issues.</p> <p>A poor response would be (0-9 marks):</p> <p>(a) Identification and limited explanation of the key themes in the play with limited justification and some appropriate textual exemplification.</p> <p>(b) Simple description and basic explanation of how they would use visual and aural elements in their production in order to develop the audience's understanding of key themes/issues.</p>		

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 clear and detailed explanation with regards to the character's motivation 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.</p> <p>A poor response would be (0-9 marks):</p> <p>(a) Limited explanation with regards to the character's motivation with limited justification and some appropriate textual exemplification.</p> <p>(b) Limited description of how they would communicate the complexities of characterisation through acting concepts which are appropriate. Response tends to be narrative rather than analysis.</p>		

Section B

Dramatic Commentary

Question	Expected Answer(s)	Max Mark	Additional Guidance
5. (a)	<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>	4	

Question	Expected Answer(s)	Max Mark	Additional Guidance
5.	<p data-bbox="217 259 258 297">(b)</p> <ul data-bbox="355 266 852 405" style="list-style-type: none"> • moves and interpretative notes for actors • justification • any important technical effects. <p data-bbox="355 439 900 506">It is important that there should be a clear correlation with Section A of the paper.</p> <ul data-bbox="355 539 940 1189" style="list-style-type: none"> • moves and interpretative notes for actors (eg 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 the lighting state at the start of extracts including the intensity and colour of the light with appropriate justification • Note, Betty must be positioned in the bed. <p data-bbox="355 1223 735 1290">A good response would be (6-7) (6-7) (2):</p> <p data-bbox="355 1323 916 1458">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 data-bbox="355 1491 935 1659">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 data-bbox="355 1693 919 1794">The lighting state need not be complicated, but should be entirely appropriate for the scene being staged.</p>	<p data-bbox="1023 259 1043 297">7</p> <p data-bbox="1023 331 1043 369">7</p> <p data-bbox="1023 369 1043 407">2</p>	

Question		Expected Answer(s)	Max Mark	Additional Guidance
5.	(b)	<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 of the lighting state.</p>		

Section C

Contemporary Scottish Theatre

Question	Expected Answer(s)	Max Mark	Additional Guidance
	<p>The questions in this section are designed to allow as broad 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. <p><u>Candidates must refer to two or more full length plays/productions in their answer.</u></p> <p>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 style="text-align: center;">SOCIAL, POLITICAL AND RELIGIOUS DIMENSIONS</p> <p>Candidates are required to analyse the audience response to the social/political/religious issues that are examined in contemporary Scottish plays. Allow a broad range of responses. Candidates may answer from the perspective of: religious divisions, social/political concerns, gender politics and life of the Scots in general.</p> <p>It is highly likely that the majority of candidates will focus on some of the following: religious bigotry, race, prejudice, political dogmatism, fanaticism, xenophobia, economic decline, national and/or personal politics, environmental issues, geographical setting, social setting, historical setting, differences in class, poverty, prejudice, deprivation of all kinds, unemployment, living conditions, working conditions, the role of women, domestic violence, the role of men, inequality, the plight of the old, disintegration of communities and social exclusion.</p> <p>If a candidate doesn't refer to audience reactions, then the maximum mark that can be awarded will be 9.</p> <p>A good response (15-20):</p> <p>The candidate will offer a clear and detailed analysis re the social/political/religious issues raised giving full consideration to the audience response, justified through a range of highly appropriate textual references.</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 offer a fairly clear and fairly detailed analysis re the social/political/religious issues raised giving consideration to the audience response, justified through appropriate textual references.</p> <p>A poor response (0-9):</p> <p>The candidate will give a limited analysis re the social/political/religious issues raised giving limited consideration to the audience response, justified through some appropriate textual references.</p>		
7.	<p>This question asks candidates to think about how the Scots are portrayed as a nation in the present day compared to the past. The assertion is that we have become a prosperous country with a contented, tolerant populace who have “never had it so good”. The question invites comparisons. Candidates can disagree with the statement, agree with the statement or give arguments for and against the statement.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
7.	<p>(cont)</p> <p>It is highly likely that the majority of candidates will focus on some of the following: geographical setting, social setting, historical setting, differences in class, poverty, prejudice, bigotry, deprivation, unemployment, living conditions, working conditions, the role of women, the role of men, inequality, dysfunctional families/communities, the plight of the old, disintegration of communities, social exclusion and the need for social change.</p> <p>A good response (15-20):</p> <p>The candidate will give a clear and detailed analysis re the portrayal of the Scots in the context of social/political/religious issues raised in contemporary Scottish plays, 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 fairly detailed analysis re the portrayal of the Scots in the context of social/political/religious issues raised in contemporary Scottish plays, making close and detailed reference to two or more appropriate plays.</p> <p>A poor response (0-9):</p> <p>The candidate will give a limited analysis re the portrayal of the Scots in terms of in the context of social/political/religious issues raised in contemporary Scottish plays, making reference to two or more appropriate plays.</p>		

Question	Expected Answer(s)	Max Mark	Additional Guidance
8.	<p style="text-align: center;">USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION</p> <p>There are many possibilities re what candidates have learned about Scotland's social history and reference may be made to learning about: working conditions, living conditions, finding out about groups of people in particular circumstances such as the young men who fought in WW1 (The Big Picnic) and learning about particular communities in rural/urban Scotland (The Bondagers, The Gorbals Story, Men Should Weep, Tally's Blood, The Steamie).</p> <p>Accept comparisons between social issues explored in plays set in the past and plays that deal with life in the present day</p> <p>A good response (15-20):</p> <p>The candidate will offer a clear and detailed analysis re what they have learned about Scotland's social history, justified through a range of highly appropriate textual references.</p> <p>A fair response (10-14):</p> <p>The candidate will offer a fairly clear and fairly detailed analysis re what they have learned about Scotland's social history, justified through a range of appropriate textual references.</p> <p>A poor response (0-9):</p> <p>The candidate will offer a limited analysis re what they have learned about Scotland's social history, justified through some appropriate textual references.</p>	20	

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 popular tradition in Contemporary Scottish theatre. 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, 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 plays that use the conventions/techniques of popular tradition, presenting a clear and justified analysis re why particular techniques have been used by Contemporary Scottish playwrights. Candidates will give detailed commentary using examples from two or more wholly appropriate plays.</p> <p>A fair response (10-14):</p> <p>The candidate will describe the characteristic features of plays that use the conventions/techniques of popular tradition, presenting a fairly clear and reasonably justified analysis re why particular techniques have been used by Contemporary Scottish playwrights. Candidates will give 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 poor response (0-9):</p> <p>The candidate will attempt to describe the characteristic features of plays that use the conventions/techniques of popular tradition, presenting simple analysis and justification re why particular techniques have been used by Contemporary Scottish playwrights. Candidates will give limited commentary using examples from two or more wholly appropriate plays.</p>		
10.	<p style="text-align: center;">ISSUES OF GENDER</p> <p>Candidates are asked to make detailed analysis re the extent to which playwright's explore dysfunctional relationship. Accept analysis that supports the premise or one that disagrees with the premise supported by reference to two or more appropriate plays. Candidates might analyse the representation of relationships 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 playwright's exploration of dysfunctional relationships, making close and detailed reference to two or more wholly appropriate plays.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
10.	<p>(cont)</p> <p>A fair response (10-14):</p> <p>The candidate will offer a fairly clear and fairly detailed analysis re the playwright's exploration of dysfunctional relationships, making close and fairly detailed 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 playwright's exploration of dysfunctional relationships, making reference to two or more appropriate plays.</p>		
11.	<p>Within any appropriate text, the candidate would be expected to identify, describe and analyse the role of women in a wide range of contexts. Candidates are likely to immediately make comparisons between men and women to help them make their points.</p> <p>Reference may be made to:</p> <ul style="list-style-type: none"> • the role of women within the context/period of a play • 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. 	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
11.	<p>(cont)</p> <p>A good response (15-20):</p> <p>The candidate will present a clear and detailed analysis of women's lives in 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 present a fairly clear and detailed analysis of women's lives in 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 present a limited analysis of women's lives in Scottish drama. The candidate will make reference to at least two appropriate plays/productions.</p>		
12.	<p>CURRENT PRODUCTIONS AND ISSUES</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. 	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
12.	<p>(cont)</p> <p>A good response (15-20):</p> <p>The candidate will offer a clear and detailed description and analysis of one/two contemporary Scottish theatre production/s.</p> <p>A fair response (10-14):</p> <p>The candidate will offer a fairly clear and fairly detailed description and analysis of one/two contemporary Scottish theatre production/s.</p> <p>A poor response (0-9):</p> <p>The candidate will offer a limited description and provide a generally unconvincing commentary of one/two contemporary Scottish theatre production/s.</p>		
13.	<p>The question asks the candidate to analyse the work of one or more contemporary Scottish playwright/s, making an argument for or against the statement. Candidates must analyse at least two plays in terms of their suitability for a younger generation.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
13.	<p>(cont)</p> <p>Candidates may comment on the following:</p> <ul style="list-style-type: none"> • drama that has been written/devised for particular venues • setting and staging ideas • genre • narrative • themes/issues/particular ideas • characterisation • language • politics • issues of gender • issues of class. <p>A good response (15-20):</p> <p>The candidate will present a clear and detailed analysis of the work of contemporary Scottish playwrights in terms of their work's suitability for a younger generation. 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 present a fairly clear and detailed analysis of the work of contemporary Scottish playwrights in terms of their work's suitability for a younger generation. 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 present a limited analysis of the work of contemporary Scottish playwrights in terms of their work's suitability for a younger generation. The candidate will make limited reference to at least two appropriate plays/productions.</p>		

[END OF MARKING INSTRUCTIONS]