



2015 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)	<p>Firstly, the question requires the candidate to identify two characters that have completely different personalities and analyse what the playwright hopes to achieve in creating the differences between them. Reference may be made to: storyline/plot/action of the play, character motivation/interaction to character development, and theme/issues/message – using appropriate textual exemplification.</p>	20	
	(b)	<p>Secondly, the question requires the candidate to explain how they would direct their actors to enable them to convey the differences highlighted. Reference may be made to: acting in terms of character interaction, action, use of voice/movement, stage positioning, proxemics, use of silence/pause/freeze/and placing and a range of design concepts.</p>		
		<p>A good response would be (15-20 marks):</p> <p>The candidate identifies two characters that have completely different personalities and analyses what the playwright hopes to achieve in creating the differences between them. There is a clear and detailed explanation of the acting and design concepts which could be used.</p> <p>A fair response would be (10-14 marks)</p> <p>The candidate identifies two characters that have completely different personalities and analyses what the playwright hopes to achieve in creating the differences between them. There is fairly clear and reasonably detailed explanation of the acting and design concepts which could be used.</p> <p>A poor response would be (0-9 marks)</p> <p>The candidate identifies two characters that have completely different personalities and analyses what the playwright hopes to achieve in creating the differences between them. There is a simple explanation of the acting and design concepts which could be used.</p>		

Question		Expected Answer(s)	Max Mark	Additional Guidance
2.	(a)	Firstly, the question requires the candidate to choose a character and explain why they consider this character to be weak and/or strong. They must write about at least two scenes from their prescribed text. They may refer to the character's actions and the consequences in the play, the way the character manipulates/controls and relate this to themes/issues, relationship to and influence on the characters, their importance in the plot, and their development throughout the play – using textual exemplification.	20	
	(b)	Secondly, the candidate requires to describe how they would, as an actor, communicate the identified characteristics through performance concepts – they may refer to a range of acting concepts and justify how these concepts would communicate the aspects of manipulation and/or controlling – these would include – voice/movement, actor/audience interaction, use of space, use of costume, props and make-up.		
	(a)	A good response would be (8-10 marks): Detailed explanation of the tendency for the character to be weak and/or strong with detailed justification and highly appropriate textual exemplification.		
	(b)	Clear and detailed explanation of how they would communicate these identified characteristics through a range of highly appropriate acting concepts.		

Question		Expected Answer(s)	Max Mark	Additional Guidance
2.		<p>(cont)</p> <p>A fair response would be (5-7 marks)</p> <p>(a) Fairly detailed explanation of the tendency for the character to be weak and/or strong with fairly detailed justification and appropriate textual exemplification.</p> <p>(b) Fairly clear and detailed explanation of how they would communicate these identified characteristics through a range of mainly appropriate acting concepts.</p> <p>A poor response would be (0-4 marks)</p> <p>(a) Limited explanation of the tendency for the character to be manipulative and/or controlling with basic justification, which lacks appropriate textual exemplification.</p> <p>(b) Limited description of how they would communicate these identified characteristics through acting concepts which may or may not be appropriate.</p>		

Question		Expected Answer(s)	Max Mark	Additional Guidance
3.	(a)	Firstly, the candidate requires too identify a key scene and then go on to analyse how the dramatic tension builds throughout this scene. Reference may be made to: plot, character motivation, a character's actions, and consequences of certain actions, relationships between characters, changing relationships, happenings, events, themes and issues, mood/atmosphere. They must make appropriate textual reference.	20	
	(b)	Secondly, the question requires the candidates to explain how they would direct their actors and design team to achieve the build up of dramatic tension in their chosen scene. Reference could be made to acting concepts, staging, a range of design concepts and theatrical effects.		
	(a)	<p>A good response would be (15-20 marks):</p> <p>Clear and detailed description of the desired impact and build up of tension they would wish to create in the key scene, with detailed textual reference.</p>		
	(b)	Clear and detailed explanation of how they would attempt to create this impact through a range of clear and detailed directional concepts.		
	(a)	<p>A fair response would be (10-14 marks)</p> <p>Fairly clear and fairly detailed description of the desired dramatic impact and build up of tension they would wish to create in the key scene, with fairly detailed textual reference.</p>		
	(b)	Fairly clear and fairly detailed explanation of how they would attempt to create this impact through a range of fairly clear and fairly detailed directorial concepts.		
	(a)	<p>A poor response would be (0-9 marks)</p> <p>Limited description of the desired dramatic impact and build up of tension they would wish to create in the key scene, with basic textual reference.</p>		
	(b)	Limited explanation of how they would attempt to create this impact through a limited range of basic directorial concepts.		

Question	Expected Answer(s)	Max Mark	Additional Guidance
4.	<p>The candidate may wish to use the proscenium arch configuration to be found in most schools or alternatively they can be flexible in their thinking, using games hall, drama studio or other space to be found in schools. They must cover at least two scenes from their prescribed text and go on to describe and analyse their design concepts explaining how they would create impact. Candidates may cover some of the following: atmosphere of the performance venue; impact of pre-show; staging choice; actor/audience relationship; stage positioning; auditorium configuration and audience position/sightlines; impact of set; changes of set; impact of visual imagery; use of digital media; projections and any other relevant features.</p> <p>A good response would be (15-20 marks):</p> <p>Identification of chosen acting space fully justified by clear and detailed description of a range of staging and design concepts which are fully justified with reference to important ideas in the text (giving appropriate textual exemplification) and giving a clear explanation of how you would create your desired impact on the audience.</p> <p>A fair response would be (10-14 marks)</p> <p>Identification of chosen acting space justified by fairly clear description of a range of appropriate staging and design concepts which are justified with reference to important ideas in the text (with appropriate textual exemplification) and giving a fairly clear explanation of how you would create your desired impact on the audience.</p> <p>A poor response would be (0-9 marks)</p> <p>Identification of chosen acting space barely justified by brief description of some appropriate staging and design concepts which may or may not be justified with limited reference to important ideas in the text (with little appropriate exemplification) and giving a limited explanation of how you would create your desired impact on the audience.</p>	20	

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	
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 (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 how lights are at the start of extracts. 	7 7 2	

Question		Expected Answer(s)	Max Mark	Additional Guidance
5	(b)	<p>(cont)</p> <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>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
6.	<p style="text-align: center;">SOCIAL, POLITICAL AND RELIGIOUS DIMENSIONS</p> <p>This question asks candidates to think about their study of contemporary Scottish plays and to explain how they have engaged with these in their thinking as well as their understanding. 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, 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 their thinking/understanding of the social and/or political ideas explored 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 reasonably detailed analysis re their thinking/understanding of the social and/or political ideas explored in contemporary Scottish plays, making adequate reference to two or more appropriate plays.</p> <p>A poor response (0-9)</p> <p>The candidate will give a limited analysis re their thinking/understanding of the social and/or political ideas explored in contemporary Scottish plays, making reference to two or more wholly appropriate plays.</p>	20	

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 of life for Scottish people and Scottish communities. 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, 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 demonstrate a clear and detailed analysis of their increased social and/or political awareness of the lives of Scottish people and the depiction of Scottish communities 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 of the lives of Scottish people and depiction of Scottish communities 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 of the lives of Scottish people and depiction of Scottish communities as a result of studying contemporary Scottish drama. The candidate will make reference to at least two appropriate plays/productions.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
8.	<p style="text-align: center;">USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION</p> <p>Allow a broad range of responses. There are many reasons why historical and social historical plays might have an impact on an audience. Reference may be made to: plot, characterisation, historical/social setting, staging, actor/audience relationship, themes, issues, form and structure, language, use of humour, design aspects, Agit-prop theatre (The Cheviot The stag And The Black, Black Oil), audience involvement or engagement, dramatic techniques/devices, use of music, use of dance, use of song, sentiment, the past being brought to life, audiences being interested in the past and how we lived and worked, audiences enjoy making comparisons to the way we live and work today, extending ones knowledge re particular characters or events, finding out about individuals who have historical importance (The James Trilogy, Mary Queen of Scots), finding out about groups of people in particular circumstances such as the young men who fought in WW1 (The Big Picnic), finding out about particular periods of time (The Bondagers, The Gorbals Story, Men Should Weep, Tally's Blood, The Steamie).</p> <p>A good response (15-20)</p> <p>The candidate will offer a clear and detailed analysis re the impact of historical and/or social historical plays, 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 the impact of historical and/or social historical plays, justified through a range of appropriate textual references.</p> <p>A poor response (0-9)</p> <p>The candidate will give a limited analysis re the impact of historical and/or social historical plays, justified through a limited range of 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 nostalgic features that might be used by playwrights to engage an audience and keep them interested. Candidates must go beyond a simple prepared list of nostalgic features. Reference may be made to any number of organisational, formal and representational aspects. For example, historical setting, staging, design aspects, period, use of humour, character background, character development, relationships, actor/audience relationships, audience involvement or engagement, acting style, use of music, dance and song, particular use of humour, sentiment, local references, particular use of language, idiom and dialect.</p> <p>A good response (15-20)</p> <p>The candidate will present a clear and justified account of how a range of nostalgic features is used to engage an audience. Candidates will give commentary and analysis using examples from two or more wholly appropriate plays.</p> <p>A fair response (10-14)</p> <p>The candidate will present an adequate account of how a range of nostalgic features is used to engage an audience. Candidates will give commentary and analysis using examples from two or more appropriate plays.</p> <p>A poor response (0-9)</p> <p>The candidate will present a limited account of how a range of nostalgic features is used to engage an audience. Candidates will use examples from two or more appropriate plays.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
10.	<p style="text-align: center;">ISSUES OF GENDER</p> <p>Within any appropriate text, the candidate would be expected to identify, describe and analyse the nature of the conflict that exists between characters in two or more contemporary Scottish plays.</p> <p>Candidates may refer to:</p> <p>a character's set of values, status, change in status, a woman's/man's role within society, motivation, expectations, hopes, aspirations, the generation gap, plot, themes/s, relationships, intentions of the playwright, social/historical context of the play, character background and any other relevant feature.</p> <p>A good response (15-20)</p> <p>The candidate will respond directly to the question posed. The candidate will offer a clear, well-structured analysis of the conflict that exists between characters, making full reference to at least two wholly appropriate plays. The candidate will make it clear just why the playwright paints a particular portrayal analysing what the portrayal has to say about the contemporary world.</p> <p>A fair response (10-14)</p> <p>The candidate will respond directly to the question posed. The candidate will present a significant analysis of the conflict that exists between characters, making adequate reference to at least two wholly appropriate plays. The candidate will draw some kind of conclusion.</p> <p>A poor response (0-9)</p> <p>The candidate will attempt to answer the question posed. The candidate will present a limited and perhaps inconclusive analysis of the conflicts that exists between characters, making some reference to at least two generally appropriate plays. The candidate may not draw any wider conclusions concentrating instead on a limited and descriptive account.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
11.	<p>Within any appropriate text, the candidate would expect to identify, describe and analyse the kind of lives that people live within the context of contemporary Scottish plays.</p> <p>Reference may be made to:</p> <p>the role of men/women within the context/period of a play, men/women in the work place, family life, relationships between people, expectations of society, expectations of individuals, hopes and aspirations, motivation, theme/s, intentions of the playwright, character background, character development, impact on audience and any other relevant feature.</p> <p>A good response (15-20)</p> <p>The candidate will present a clear and detailed analysis re the kind of lives that people live within the context of contemporary Scottish plays. 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> <p>A fair response (10-14)</p> <p>The candidate will present a fairly clear and detailed analysis the kind of lives that people live within the context of contemporary Scottish plays. 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 kind of lives that people live within the context of contemporary Scottish plays. The candidate will make reference to at least two appropriate plays/productions. The candidate may not draw any wider conclusions.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
12.	<p style="text-align: center;">CURRENT PRODUCTIONS AND ISSUES</p> <p>The candidate may select from the following: the period and location, setting, set design, change of locations, central metaphor, visual imagery, visual environment; stage-cloths, back-cloths, projections, use of sound, lighting effects, costume and props.</p> <p>A good response (15-20)</p> <p>The candidate will offer a clear and detailed description and analysis of ways in which the design elements helped to highlight the themes and issues in 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 ways in which the design elements helped to highlight the themes and issues in 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 of ways in which the design elements helped to highlight the themes and issues in one contemporary Scottish theatre production.</p>	20	

Question	Expected Answer(s)	Max Mark	Additional Guidance
13.	<p>Candidates are expected to explain in what way Scottish playwrights engage with issues of life in the modern world. The candidate may select from the following: the characterisation, the inter-relationships between characters, contemporary themes and issues such as the Referendum and on-going themes such as political ideology, poverty and migration, cultural shifts, racism and any other appropriate themes. Candidates may also refer to: location, setting, set design and any other relevant feature to exemplify their answer.</p> <p>A good response (15-20)</p> <p>The candidate will present a clear and detailed analysis re the issues of life in the modern world within the context of contemporary Scottish plays. The candidate will make extensive reference to at least two wholly appropriate plays/productions. The candidate will make it clear why the playwright raises these issues and give a detailed analysis of what they have to say to a contemporary audience.</p> <p>A fair response (10-14)</p> <p>The candidate will present a fairly clear and detailed analysis re the issues of life in the modern world within the context of contemporary Scottish plays. The candidate will make it reasonably clear why the playwright raises these issues and will make some analysis of what they have to say to a contemporary audience.</p> <p>A poor response (0-9)</p> <p>The candidate will present a limited analysis re the issues of life in the modern world within the context of contemporary Scottish plays. The candidate will make a limited attempt to explain why the playwright raises these issues and may try to analyse in a limited way what they have to say to a contemporary audience.</p>	20	

[END OF MARKING INSTRUCTIONS]