

FOR OFFICIAL USE



National
Qualifications
SPECIMEN ONLY

Mark

SQ10/N5/01

Drama

Date — Not applicable

Duration — 1 hour and 30 mins



Fill in these boxes and read what is printed below.

Full name of centre

Town

Forename(s)

Surname

Number of seat

Date of birth

Day

Month

Year

Scottish candidate number

Total marks — 40

SECTION 1 — 10 marks

Attempt ALL the questions based on a performance you have taken part in during the Drama course.

SECTION 2 — 30 marks

Select from the stimuli and attempt ALL the questions based on the chosen stimulus.

You may use sketches/drawings to illustrate your answers.

Write your answers clearly, in **blue** or **black** ink, in the spaces provided.

Before leaving the examination room you must give this booklet to the Invigilator.

If you do not, you may lose all the marks for this paper.



SECTION 1 — 10 marks

Consider a performance you have taken part in during your course as either an actor or in a production role.

Tick the box to indicate your role.

Actor Lighting Costume Set

Props and set dressing Sound Make-up and hair

1. (a) Who would be the ideal target audience for your drama?

Explain your answer.

2

(b) What range of emotions did you want the audience to feel when they were watching the performance?

Explain your answer.

2

Total marks 4



SECTION 2 — 30 marks

Choose **one** of the following stimuli to develop ideas for a drama. Your answers should be based on a piece of drama which **could** be created and performed to an audience.

Stimulus A

Forbidden Love

Stimulus B



Where childhood memories go?



* S Q 1 0 N 5 0 1 0 4 *

Stimulus C

- Mum: What the hell've you been up to?
- Alex: What did he say?
- Mum: He said you got fired yesterday.
- Alex: And?
- Mum: And! What d'you mean, 'and'?
- Alex: Did he say anything else?
- Mum: Something about castanets.
- Alex: Oh God!
- Mum: Have you been nicking stuff from your work?
- Alex: No.
- Mum: What's that then, a leaving present?
- Alex: Look...
- Mum: Look nothing. I'm not having the polis at my door because of you. If you've got yourself into trouble you can get yourself out of here. I've warned you, you can pack your bags and...
- Mum: Where are you going?
- Alex: Eh?
- Mum: Oh aye. Spain, is it? Costa del Crime n'that, eh?
- Alex: Spain!
- Mum: Castanets.
- Alex: No. Look. I just need to go away for a while. Trust me.
- Mum: About as far as I could throw you.
- Alex: It's fine.
- Mum: I'm not going through all that business again. D'you hear me?
- Alex: I hear you. I have to go.
- Mum: Just like his father.

Extract from: *PASSING PLACES* by Stephen Greenhorn



Tick (✓) the appropriate box to indicate which stimulus you have chosen to write about.

Stimulus A Stimulus B Stimulus C

You should now READ ALL of the following Questions 3a-5b to guide your answers on your chosen stimulus.

You may use drawings and/or diagrams to illustrate any of your answers if you wish.

The space below is provided for any rough working and **will not** be marked.

4. (continued)

MARKS

DO NOT
WRITE IN
THIS
MARGIN

- (b) Describe the relationship **this character** has with **one other character** in your drama.

2

- (c) Describe **two rehearsal activities** that could help establish and/or develop the relationship you have just described, and explain why these would be helpful.

4

Total marks 8





MARKS

DO NOT
WRITE IN
THIS
MARGIN

5. (a) Choose and describe a **key moment** in your drama. Explain why you consider it to be a key moment.

4



* S Q 1 0 N 5 0 1 1 0 *

Use this page for any drawings/diagrams.

DO NOT
WRITE IN
THIS
MARGIN



[END OF SPECIMEN QUESTION PAPER]



* S Q 1 0 N 5 0 1 1 2 *

Acknowledgement of Copyright

Section 2 Stimulus B Image entitled “Where childhood memories go?” by Carlos Chacon from www.Charlie.cr.smugmug.com. Reproduced by kind permission of Carlos Chacon.

Section 2 Stimulus C Extract is taken from the play “Passing Places” by Stephen Greenhorn taken from “Scotland Plays” ISBN: 1854593838. Reproduced by permission of Nick Hern Books Ltd.



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Marking Instructions

These Marking Instructions have been provided to show how SQA would mark this Specimen Question Paper.

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Part One: General Marking Principles for NATIONAL 5 DRAMA

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. The marking schemes are written to assist in determining the 'minimal acceptable answer' rather than listing every possible correct and incorrect answer.

- (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.
- (b) Marking should always be positive, ie marks should be awarded for what is correct and not deducted for errors or omissions.

Overview

National 5 level candidates are required to demonstrate knowledge and understanding of both process and performance.

Section A is designed to test the candidates' ability to evaluate their own and others' work. Section B tests the candidates' ability to respond to stimuli and create their own piece of drama.

Section 1

These questions require candidates to give a personal evaluative response to a piece of work they have been involved in during the course. This may be from the Drama Skills or Production Units or from the Course Assessment Performance.

The questions require candidates to demonstrate their reflection and evaluation skills.

Section 2

Candidates are required to demonstrate knowledge and understanding of creating drama by responding to stimuli. The questions should be suitable for candidates with a relatively detailed knowledge as well as those whose knowledge is more wide ranging.

General Marking Advice

1. It is possible that candidates will have performed a piece of text that is unknown to the marker or base their answer on their Drama Skills devised performance. Markers should use their professional judgement.
2. Candidates who do not respond to all aspects of a question cannot be awarded full marks.
3. Candidates can answer Section A from the view of an Actor, Lighting Designer, Costume Designer, Make-up Designer, Sound Designer, Set Designer or Props Designer.
4. Candidates will be expected to use drama terminology.
5. In Section B candidates should base their drama on one of the stimuli.
6. Marks should not be awarded for mere descriptive comment. At this level, candidates are expected to justify and substantiate their responses, demonstrating a knowledge of drama.

Part Two: Marking Instructions for each question

Section 1				
Question		Expected response	Max mark	Additional guidance
1	a	<p>Candidates are asked to state who the ideal target audience for the performance would be and to explain their choice.</p> <p>One mark for identifying ideal target audience. Target audience is the group of people you intend to present to.</p> <p>One mark for appropriate reason for target audience.</p>	2	<p>If no reason given give only one mark.</p> <p>Candidates should be specific eg about age group, demographic, generation, certain group in society.</p> <p>An appropriate reason would be one such as:</p> <p>“An older audience (OAPs) would be ideal as the play was set in the 50s and they will relate to the period.”</p>
1	b	<p>The candidate is asked to comment on a range of emotions they wanted the audience to have when watching the presentation.</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has made detailed and fully justified comments about how they wanted the audience to respond to the performance with appropriate emotional reaction (two marks) • Has given an adequate explanation, with some justification, about how they wanted the audience to respond to the performance with an appropriate emotional reaction (one mark) 	2	<p>Marks should not be awarded for mere descriptive comments.</p> <p>If no emotional reaction discussed mark out of one. If reason given mark out of one.</p> <p>Candidates should make direct reference to the text or specific concepts.</p> <p>Quotations are acceptable.</p>

2		<p>Candidates are asked to evaluate their final performance</p> <p>Answer may include comments on -</p> <p>Acting - performance concept, voice, movement, blocking, mood and atmosphere</p> <p>Lighting - design concept, mood and atmosphere, operation, use of resources.</p> <p>Sound - design concept, mood and atmosphere, operation, use of resources</p> <p>Costume - design concept, effectiveness, use of resources</p> <p>Make-up - design concept, effectiveness, use of resources.</p> <p>Set - design concept, effectiveness, use of resources.</p> <p>Props - design concept, effectiveness, use of resources.</p> <p>Mark holistically.</p>	6	<p>Marks should not be awarded for mere descriptive comments.</p> <p>Any other evaluative comments referring to their performance should be awarded marks.</p>
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Section 2					
3	a		<p>There are two marks for suggesting and justifying a time period to set the drama.</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has clearly identified a time period and given full and relevant justification for that choice <p>two marks</p> <ul style="list-style-type: none"> • Has identified a time period and given some justification for that choice <p>one mark</p>	2	<p>If only a time period given, no marks will be awarded.</p> <p>A full justification will give two reasons for choice. Some justification would be one reason.</p> <p>A variety of time period responses could be given ie the seventies, the late nineties, 1890, present day, 20 years in the future. All are acceptable.</p>
3	b		<p>Candidates should concisely write the plot for the piece of drama they would create, including its purpose or message, based on one of the stimuli given.</p> <p>Six marks for plot of drama (must include time and place of action). Two marks will be awarded for time and place. Four marks will be awarded for plot of drama showing how this would communicate their purpose or message.</p> <p>Mark holistically.</p>	6	<p>Candidates may choose to outline the whole plot of the drama or split into scenes. Whichever is chosen, the answer must be succinct. Either is acceptable as long as time and place are included. Candidates must include the purpose or message of their drama.</p> <p>It must be appropriate for theatrical presentation.</p>

3	c	<p>Candidates are asked to name two conventions. Each convention will have one mark for appropriate use and one mark for the advantage stated of that convention.</p> <ul style="list-style-type: none"> • narrator • voice over • freeze frame • slow motion • tableaux • flashback • flash forward • thought tracking • monologue <p>If only one convention mentioned mark out of two.</p>	<p>4</p> <p>Any other conventions should be awarded marks.</p> <p>EXAMPLE</p> <p>Narrator</p> <ul style="list-style-type: none"> • helps to clarify action for audience • can keep audience distanced from action • can connect with audience, make them feel part of action • give privileged information <p>Voice over</p> <ul style="list-style-type: none"> • tell audience how characters are feeling • useful for establishing time / location or imparting information <p>Freeze frame</p> <ul style="list-style-type: none"> • highlight important parts of the play
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4	a	<p>Candidates are asked to explain, with reasons, which character would be a challenge to portray in their drama.</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has clearly identified the character and fully justified why they think it would be a challenge to portray; <p>two marks</p> <ul style="list-style-type: none"> • Has identified the character and given some justification as to why they think it would be a challenge to portray; <p>one mark</p> <p>Candidates may include some of the following as reasons - social, economic, cultural background, personality, status, physical appearance, relationship with other characters, voice and movement.</p>	<p>2</p> <p>Answer should be from the point of view of an actor.</p> <p>Marks should not be awarded for mere descriptive comments.</p> <p>If only a character given, no marks will be awarded.</p> <p>A full justification will give two reasons for choice.</p> <p>Some justification would be one reason.</p>
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4	b	<p>Candidates are asked to describe a relationship between the character they answered on in question 4a and one other character in their drama.</p> <p>Two marks for fully describing the relationship.</p> <p>One mark for adequately describing the relationship.</p>	<p>2</p> <p>Must refer to character from question 4a.</p> <p>Relationships between characters can be described in a number of ways. Candidates should make reference to -</p> <ol style="list-style-type: none"> 1. What the specific relationship is? (mother/daughter, friendship, husband/wife, teacher/pupil etc) <p>AND</p> <p>Candidates may also make reference to -</p> <ol style="list-style-type: none"> 2. How they know one another? (Work, school etc) 3. How long have they known one another? (Just met, many years?) 4. How they feel about one another? (Enjoy one another's company, despise one another?)
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4	c	<p>Candidates are asked to explain two activities they would do to establish and/or develop this in rehearsals.</p> <p>Two marks for each rehearsal activity used to establish and/or develop this relationship with reason.</p> <p>Although candidates might choose from a wide range of activities, good answers will show an understanding of the characterisation process. Activities described could, for example, include improvisation, research, hot seating, thought tunnel, thought tracking or techniques. It is not sufficient to describe in general terms discussing and rehearsing.</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has fully explained two or more appropriate practical drama activities, with a detailed explanation of how they would contribute to the establishment and/or development of this relationship <p>Four marks</p> <ul style="list-style-type: none"> • Has adequately explained two or more appropriate practical drama activities, with an adequate explanation of how they would contribute to the establishment and/or development of this relationship; <p>Three marks</p>	<p>4</p> <p>Must refer to characters from question 4b.</p> <p>There are two marks for each activity described (max two activities). Where candidates have explained more than two activities, mark the best two.</p> <p>If only one practical drama activity is explained mark out of two.</p> <p>If no explanation is given on how the activities would establish and/or develop the relationship mark out of two.</p> <p>EXAMPLES</p> <p>Rehearsed improvisation: allows the director to help the actors deepen their understanding of their characters as they can explore what they understand about the characters and character relationships outwith the confines of the drama.</p> <p>Hot seating: asking the character questions, using the correct vocal and movement techniques for the character. Helps explore physicality or how to “play” a character and with character relationships, developing personality, background, understanding objectives etc</p>
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		<ul style="list-style-type: none"> Has partially explained two or more practical drama activities, and may have given some indication of how they would contribute to the establishment and/or development of this relationship. <p>Zero - two marks</p>		
5	a	<p>Candidates are asked to describe a key moment in their drama with justification. Four marks are available for the question.</p> <p>Candidates may give a full and detailed description of the key moment and two reasons why they think this OR Candidates may give an adequate description of the key moment and three reasons why they think this</p> <p>Mark holistically.</p>	4	If no reason given mark out of two.

5	b	<p>Candidates are asked to describe how they would use two production areas to highlight/enhance their key moment. They should give two examples with reasons.</p> <p>Three marks for describing how each production area would highlight/enhance this key moment.</p> <p>EXAMPLE</p> <p>SOUND - to build tension, create mood/atmosphere, give feeling of period, give feeling of style (Western, love story), appropriate sound effect making drama more realistic.</p> <p>LIGHTING - Give appropriate mood/atmosphere, more realistic, focus attention of audience, build tension.</p> <p>PROPS - Dress the set, add to the realism, help the characters believe in what they are doing, help set the time period, help to enhance where the scene is set.</p> <p>SET - More realistic, help staging, create sense of period, create atmosphere/mood, create tension.</p> <p>COSTUME - More realistic, tie in with theme, help set scene, time period, simplify characters etc.</p> <p>MAKE-UP - More realistic, make characters stand out, help to highlight death scene, set time period, build tension.</p> <p>If only one mentioned mark out of three.</p>	<p>6</p> <p>Must link to the key moment.</p> <p>Candidates may choose to give a full explanation with reason or an adequate explanation with two reasons. Either is acceptable as long as the idea is practicable.</p> <p>One mark for what they would do and two marks for reasons why this would have highlighted/enhanced it.</p> <p>OR</p> <p>Two marks for what they would do and one mark for reason why this would have highlighted/enhanced it.</p> <p>A page is provided for any drawings / diagrams. Markers should consider this when marking.</p>
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