



National
Qualifications
SPECIMEN ONLY

S821/76/11

Drama

Date — Not applicable

Duration — 2 hours

Total marks — 40

SECTION 1 — THEATRE PRODUCTION: TEXT IN CONTEXT — 20 marks

Attempt ONE question.

SECTION 2 — PERFORMANCE ANALYSIS — 20 marks

Attempt ONE question.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give your answer booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



Attempt ONE question

In this section you are asked a question that allows you to answer from the perspective of a **director OR an actor OR a designer** preparing for an intended production of your selected text. You should refer to your selected text in your answer and must make a minimum of **three textual references and/or quotations** in your answer.

1. **As a director**, describe in detail the different changes in mood and atmosphere in your selected text. You must use textual references and/or quotations from the play to justify your answer.

Explain, in detail, the ways in which you would use directing concepts to highlight these changes in your final production. These must be related to the first part of the question.

20

2. **As a director**, describe in detail the different dramatic features that help to create the climax of your selected text. You must use textual references and/or quotations from the play to justify your answer.

Explain, in detail, the ways in which you would use directing concepts to achieve your desired dramatic impact. These must be related to the first part of the question.

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3. **As an actor**, choose **one** of the characters from your selected text and describe in detail different feelings that this character has towards any other characters. You must use textual references and/or quotations from the play to justify your answer.

Explain, in detail, the ways in which you would use acting concepts to portray this character's feelings in your final production. These must be related to the first part of this question.

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4. **As an actor**, choose **one** complex character from your selected text and describe in detail different aspects of their personality. You must use textual references and/or quotations from the play to justify your answer.

Explain, in detail, the ways in which you would use acting concepts to portray this character's personality. These must be related to the first part of this question.

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5. **As a designer**, describe in detail different moments in your selected text that convey the play's overall themes and/or issues. You must use textual references and/or quotations from the play to justify your answer.

Explain, in detail, the ways in which you would use design concepts to highlight the play's themes and/or issues. These must be related to the first part of this question.

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6. **As a designer**, choose **one** character from your selected text and describe in detail different characteristics that this character has. You must use textual references and/or quotations from the play to justify your answer.

Explain, in detail, the design concepts that would help you to communicate these characteristics. These must be related to the first part of this question.

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SECTION 2 — PERFORMANCE ANALYSIS — 20 marks

Attempt ONE question

In this section you are asked to give a performance analysis of a theatrical performance that you have seen live or recorded. You are asked to think about individual aspects of a production and analyse the extent to which these helped the audience to understand the performance.

The play you select for this performance analysis **must** be different from your selected text in Section 1.

In your analysis, you should include reference to a minimum of **two** production areas from the list below:

- choice and use of the performance space
- director's intentions and effectiveness
- acting and development of characters
- design concepts and their effectiveness.

You must state the name of the performance in the introduction to your response.

7. Identify and describe in detail the ways **contrasts** were created in a performance you have seen recently.

Analyse the extent to which your selected production areas helped the audience to understand the **contrasts**.

20

OR

8. Identify and describe in detail the ways in which the **social and/or historical context** was communicated in a performance you have seen recently.

Analyse the extent to which your selected production areas helped the audience understand the **social and/or historical context**.

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[END OF SPECIMEN QUESTION PAPER]

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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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General marking principles for Higher Drama

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a 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.
- (c) For **describe** questions, candidates must provide a statement or structure of characteristics and/or features. This is more than an outline or a list; they may refer to, for example, a concept, process, situation, experiment or facts.

For **explain** questions, candidates must relate cause and effect and/or make relationships between things clear.

For **analyse** questions, candidates must identify parts, the relationship between them, and their relationships with the whole; and draw out and relate implications.

For **identify** questions, candidates must provide a brief outline. The answer could come from a number of possibilities.

- (d) To gain marks, points must relate to the question asked. Always award marks according to the accuracy and relevance of an answer.

Section 1 – Theatre production: Text in context

- (a) Candidates answer one question from a choice of six. There are two questions each from the perspective of a director, an actor, or a designer. Each question is divided into two parts; candidates must demonstrate knowledge of a selected text, and how they would use their chosen concepts to achieve dramatic impact.
- (b) Some candidates may prefer to answer the first part of the question (knowledge of text) point by point, followed by their explanation of their production concepts, point by point. Other candidates may prefer to describe all of their knowledge of text in one go, followed by details of all of their production concepts in one block. Accept either approach.
- (c) To gain marks, points must relate to the question asked and each part of the response must relate to the other.
- (d) Textual references can include relevant quotes and/or stage directions.
- (e) For section 1, candidates must answer on their selected text from the prescribed list (Course Specification: Appendix 3).

Section 2 – Performance analysis

- (a) Candidates produce a written analysis of a performance that they have seen. The play must be different from the text selected for Section 1.
- (b) The performance analysis may be of a live performance, a live-streamed performance, a recorded 'live' theatrical performance.
- (c) The performance must be a play, not a musical, pantomime or movement piece.
- (d) Candidates select a minimum of **two** aspects from the following list of performance analysis areas:
 - choice and use of the performance space
 - director's intentions and effectiveness
 - acting and development of characters
 - design concepts and their effectiveness.

Marking instructions

Section 1 – Theatre production: Text in context

Range of marks	20-18	17-14	13-10	9-7	6-3	2-0
Knowledge and understanding: Candidates demonstrate knowledge and understanding of the selected text with use of appropriate quotations and/or textual references.	Demonstrates an excellent knowledge and understanding of the selected text, with highly relevant and accurate quotations and/or textual references.	Demonstrates very good knowledge and understanding of the selected text, with relevant and accurate quotations and/or textual references.	Demonstrates good knowledge and understanding of the selected text, with appropriate and mainly accurate quotations and/or textual references.	Demonstrates basic knowledge and understanding of the selected text, with basic quotations and/or textual references and some inaccuracies.	Demonstrates limited knowledge and understanding of the selected text, with limited or inaccurate quotations and/or textual references.	Demonstrates little or no knowledge and understanding of the selected text, with little or no quotations and/or textual references.
Contextual Analysis: Candidates analyse the selected text in the context of theatre production.	Detailed, relevant and insightful analysis which fully considers the implications of the question.	Detailed, relevant and effective analysis which considers the implications of the question.	Good and mostly relevant analysis which mainly considers the implications of the question.	Basic analysis and relevance which considers some of the implications of the question.	Limited analysis and relevance, with limited consideration of the implications of the question.	Little or no analysis and relevance, with little or no consideration of the implications of the question.
Acting/Design/Directing Concepts: Candidates show an understanding of how the selected text could be communicated to an audience through performance from the perspective of an actor or director or designer.	Detailed, creative and fully justified performance concepts with highly accurate use of terminology.	Detailed, effective and justified performance concepts with accurate use of terminology.	Good and mostly justified performance concepts with mainly accurate use of terminology.	Basic performance concepts with some justification and some accurate use of terminology.	Limited performance concepts with limited justification and mainly inaccurate use of terminology.	Little or no performance concepts with little or no justification and/or use of terminology.

Section 2 – Performance analysis

Range of marks	20-18	17-14	13-10	9-7	6-3	2-0
Identify: Candidates demonstrate knowledge and understanding of a performance they have seen.	Demonstrates an excellent knowledge and understanding of a performance they have seen, with highly relevant and appropriate examples.	Demonstrates very good knowledge and understanding of a performance they have seen, with relevant and appropriate examples.	Demonstrates good knowledge and understanding of a performance they have seen, with appropriate examples.	Demonstrates basic knowledge and understanding of a performance they have seen, with basic examples.	Demonstrates limited knowledge and understanding of a performance they have seen, with limited or inaccurate examples.	Demonstrates little or no knowledge and understanding of a performance they have seen, with little or no examples.
Describe: Candidates describe the use of a minimum of two production areas from the given list in a performance they have seen.	Highly detailed description of the use of a minimum of two production areas from the given list, with highly accurate use of terminology.	Detailed description of the use of a minimum of two production areas from the given list, with accurate use of terminology.	Good description of the use of a minimum of two production areas from the given list, with mainly accurate use of terminology.	Basic description of the use of a minimum of one production area from the given list, with some accurate use of terminology.	Limited description of the use of a minimum of one production area from the given list, with mainly inaccurate use of terminology.	Little or no description of the use of a minimum of one production area from the given list, with little or no use of terminology.
Analyse: Candidates analyse the chosen production areas and their impact on the audience.	Detailed, relevant and insightful performance analysis which fully considers the implications of the question.	Detailed, relevant and effective performance analysis which considers the implications of the question.	Good and mostly relevant performance analysis which mainly considers the implications of the question.	Basic performance analysis and relevance which considers some of the implications of the question.	Limited performance analysis and relevance, with limited consideration of the implications of the question.	Little or no performance analysis and relevance, with little or no consideration of the implications of the question.

[END OF SPECIMAN MARKING INSTRUCTIONS]

Published: May 2025

Change since last published:

Question paper

Sentence removed (The theatrical performance must have been presented in the past two years.) from introduction to section 3 (*page 04*).

Marking Instructions

Sentence removed (Or if necessary,Recorded performances must have been performed 'live' within two years of the start of the academic year in which the assessment takes place.) from General marking principles for Higher Drama Section 3 — Performance analysis (f) (*page 03*) and introduction to Section 3 — Performance analysis (*page 12*).

Sentence removed (Appropriate amateur performances may be used, providing candidates have the opportunity to meet the criteria for this section.) from General marking principles for Higher Drama Section 3 — Performance analysis (g) (*page 03*) and introduction to Section 3 — Performance analysis (*page 12*).

Question Paper

Section 2 removed

Section 3 now Section 2 (rewording of introduction)

Marking Instructions

Addition of explanation of 'identify'.

Addition of requirements for selecting text from prescribed list.

Revised marking instructions for Section 1 and Section 2.