



FOR OFFICIAL USE

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National
Qualifications
2015

Mark

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X721/75/01**Drama**

TUESDAY, 28 APRIL

9:00 AM – 10:30 AM



* X 7 2 1 7 5 0 1 *

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

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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.

Write your answers clearly in the spaces provided in this booklet. Additional space for answers is provided at the end of this booklet. If you use this space, you must clearly identify the question number you are attempting.

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

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.



* X 7 2 1 7 5 0 1 0 1 *

SECTION 1 — 10 marks

Attempt ALL questions

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) A new pupil joins your class and asks you what themes/issues you explored in your drama. What would you tell them? 2

- (b) Describe how you would want the audience to respond to the themes/issues during the final performance.

Explain your answer. 2



* X 7 2 1 7 5 0 1 0 2 *

2. Think of your production role and the responsibilities associated with that role.

Describe the practical activities you did to prepare this drama for presentation.

2

[Turn over



* X 7 2 1 7 5 0 1 0 3 *

DO NOT
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MARGIN

If you were an **actor** you should include comments on performance concepts.

If you were in a **production role** you should include comments on design concepts.

4

[illegible]

* X 7 2 1 7 5 0 1 0 4 *

SECTION 2 — 30 marks

Attempt ALL questions on your chosen stimulus.

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

“May The Hinges Of Our Friendship Never Go Rusty” – Old Irish Proverb

Stimulus B

[Turn over



Stimulus C

“Melody” – Douglas Maxwell

MELODY: She's upset John.

JOHN: Aye but why? What's going on? Tell me.

ASHLEY: This is what's going on. *{The envelope.}*

MELODY: And what's that?

ASHLEY: This is the proof Melody. This is the proof that it was all your fault.

OLIVE: *What* is it?

JOHN: It's the proof that . . . what is it?

MELODY: It's nothing. It's a hoax or it's blackmail or it's . . . it's nothing. I'll call the police.

ASHLEY: After what you did? I doubt it.

MELODY: I've done nothing.

ASHLEY: Well let's see shall we? We're running a bit later but it shouldn't matter. This envelope is sealed with wax and blood.

JOHN: Eew gadz.

ASHLEY: That's standard practice. *{Hands over the envelope.}* You've to break the seal and read the contents aloud.

MELODY: And what are the contents if you don't mind me asking?

ASHLEY: You'll see. *{Shrugs.}*

MELODY: You don't even know.

ASHLEY: You will read the contents aloud. You will face your guilt and I will walk away from my cage forever.

JOHN: I thought your cage was open now?

ASHLEY: It's open but I've yet to walk away.

MELODY: Listen you, I don't need to face my guilt or . . . My guilt is *{Gestures as if to say 'all around me' but then shakes that off.}* . . . I've . . . I've done nothing. Everybody knows what happened and everybody knows it wasn't my fault.

ASHLEY: Everybody?

Pause

MELODY: John, in 1987 I was arrested for . . . *{Deep breath}*



* X 7 2 1 7 5 0 1 0 6 *

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 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.



* X 7 2 1 7 5 0 1 0 7 *

4. (a) In what time or place would you choose to set your drama? Give a reason for your answer.

2

- (b) Given your choice of time or place, what would you consider to be the ideal venue for a presentation of your drama? Give a reason for your answer.

2



* X 7 2 1 7 5 0 1 0 8 *

5. (a) Who would you consider to be an appropriate target audience for your drama? Give a reason for your answer.

2

- (b) How would you expect this target audience to respond to the drama?

2

[Turn over]



* X 7 2 1 7 5 0 1 0 9 *

- 2

- 4

[illegible]

* X 7 2 1 7 5 0 1 1 0 *

MARKS

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7. (a) Describe what you would consider to be the most important scene in your drama.

Explain your answer.

3

- (b) Describe the appearance of the set for this scene.

3

[Turn over



* X 7 2 1 7 5 0 1 1 1 *

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- 4

[illegible]

* X 7 2 1 7 5 0 1 1 2 *

(b) As a designer, how might you use one or more production skills to enhance this mood or atmosphere at the **beginning** and **end** of your drama? Give reasons for your answer. You may use drawings/sketches to illustrate your answer.

6

[illegible]

* X 7 2 1 7 5 0 1 1 3 *

ADDITIONAL SPACE FOR ANSWERS

MARKS

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* X 7 2 1 7 5 0 1 1 4 *

ADDITIONAL SPACE FOR ANSWERS

MARKS

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ACKNOWLEDGEMENTS

Stimulus B – alexmillos/shutterstock.com

Stimulus C – Extract is taken from “*Melody*” by Douglas Maxwell. ISBN 9781840026634.
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