



FOR OFFICIAL USE

--	--	--	--	--	--

National  
Qualifications  
2018

Mark

--

**X821/75/01****Drama**

FRIDAY, 1 JUNE

1:00 PM – 2:30 PM



\* X 8 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

--	--	--	--	--	--	--	--	--

**Total marks — 60****SECTION 1 — 20 marks**

Attempt ALL questions.

**SECTION 2 — 40 marks**Choose **one** of 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 8 2 1 7 5 0 1 0 1 \*

**SECTION 1 — 20 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	<input type="checkbox"/>	Lighting	<input type="checkbox"/>	Costume	<input type="checkbox"/>	Set	<input type="checkbox"/>
Props and set dressing	<input type="checkbox"/>	Sound	<input type="checkbox"/>	Make-up and hair	<input type="checkbox"/>		

1. (a) State the main theme/issue of your drama. Justify your answer. 2

---

---

---

---

---

---

---

- (b) Identify an appropriate target audience based on the theme/issue you stated in (a). Justify your answer. 2

---

---

---

---

---

---

---



## 1. (continued)

- (c) In what way would you expect this target audience to react to the main theme/issue identified in (a)? Justify your answer.

2

---

---

---

---

---

---

[Turn over]



\* X 8 2 1 7 5 0 1 0 3 \*

2. Describe **one** rehearsal activity or practical task you carried out to prepare yourself for this drama.

2

---

---

---

---

---

---



\* X 8 2 1 7 5 0 1 0 4 \*

2

---

---

---

---

---

**OR**

4

[illegible]

4. (a) Consider the work of **one** other drama student during a performance. Your answer must be based on a performance they have taken part in during the Drama course.

Describe the mood and/or atmosphere of their drama. Justify your answer.

2

---

---

---

---

---

---



\* X 8 2 1 7 5 0 1 0 6 \*

(b) Describe the ways the drama student you identified in (a) helped to highlight the mood and/or atmosphere in the drama.

**OR**

4

[illegible]

[Turn over



## SECTION 2 — 40 marks

Attempt ALL questions based on your chosen stimulus

Choose **one** of the following stimuli to develop ideas for a drama with 2 or more characters. The drama **must** be suitable for a live performance.

### Stimulus A

## ‘What’s done cannot be undone’

William Shakespeare

### Stimulus B

Martin opened his eyes fully. At first he looked straight ahead. He could see clearly but he could not see much, only the hospital ceiling. He closed his eyes once more; now he started a body check. He moved his toes, and tensed his calf muscles and his thigh muscles. He moved his whole left leg no more than a quarter of an inch and then his right leg. It was the smallest of movements but all he wanted to know was that he was in control. By now there was more movement in his fingers, and again, a very small movement of his arms satisfied him. He breathed in deeply and his chest rose. Now Martin opened his eyes again, trying as he did so to raise his eyebrows but there was absolutely no feeling there. He tried to smile but he could feel only hard skin which he seemed unable to control. He tried to move his jaw from side to side but the skin seemed inflexible and his jaw wouldn’t move.

At this point Martin knew something terrible had happened to his face. His heart pounded hard in his chest. He shifted his eyes to the left and saw his father standing over him.

‘Are you OK, son?’

Martin felt that he was using up all his strength just sending blood around his body and opening his eyes – he certainly didn’t have the strength to speak. But his mind was beginning to work and he did think that *Are you OK, son?* was a strange question. He had very little idea of how he really was. His mother came into sight on his right side.



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



## Stimulus C



[Turn over



Tick (✓) the 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 8 2 1 7 5 0 1 1 0 \*

5. (a) State the **structure** of your drama.

1

---

---

---

(b) Explain why you chose this structure with reference to your drama.

2

---

---

---

---

---

---

[Turn over



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

6. (a) Select **one** character in your drama and identify their motivation.

1

---

---

---

- (b) Describe a moment in your drama when this character reveals their motivation.

2

---

---

---

---

---

---

---



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

## 6. (continued)

- (c) Think again about this character's motivation.

Describe **two** rehearsal activities that would help the actor develop an understanding of this character's motivation. Give reasons for your answer.

4

[Turn over



7. (a) Choose **another** character from your drama and describe their personality.

2

---

---

---

---

---

---

---

- (b) Describe the way an actor would use **two** of the voice terms below to highlight this character's personality.

**Emphasis****Tone****Pace****Volume**

2

---

---

---

---

---

---

---

- (c) Describe the way an actor would use **two** of the movement terms below to highlight this character's personality.

**Facial expression****Eye contact****Body language****Posture**

2

---

---

---

---

---

---

---



\* X 8 2 1 7 5 0 1 1 4 \*

8. Explain in detail how you would use **one** of the production areas below to help portray **two** characters from your drama. Justify your answer.

Costume

Props

Sound

Make-up and hair

4

Character 1 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

Character 2 \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

[Turn over



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

9. (a) Identify a **key moment** in your drama. Explain your answer.

2

---

---

---

---

---

---

- (b) Describe **one** convention you would use during this key moment to highlight its importance. Justify your answer.

2

---

---

---

---

---

---



\* X 8 2 1 7 5 0 1 1 6 \*



1

---

---

---

4

[illegible]

[Turn over



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

11. (a) State the main theme/issue explored throughout your drama.

1

---

---

---

(b) Think again about the main theme/issue identified in (a).

As a designer, describe the ways in which you would use **two** production skills to highlight this main theme/issue to the audience. Justify your answer.

6

**Production skill 1** \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---



11. (b) (continued)

Production skill 2 \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

[Turn over for next question]



\* X 8 2 1 7 5 0 1 1 9 \*

4

- [illegible]

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

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

ADDITIONAL SPACE FOR ANSWERS AND ROUGH WORK



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

MARKS

DO NOT  
WRITE IN  
THIS  
MARGIN

ADDITIONAL SPACE FOR ANSWERS AND ROUGH WORK



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

[BLANK PAGE]

DO NOT WRITE ON THIS PAGE



### *ACKNOWLEDGEMENTS*

Stimulus A – Quote by William Shakespeare. Public Domain.

Stimulus B – Extract is taken from “Face” by Benjamin Zephaniah. ISBN 074754154X. Published by Bloomsbury Publishing Plc. © Benjamin Zephaniah, Face, and Bloomsbury Publishing Plc.

Stimulus C – azure1/Shutterstock.com



\* X 8 2 1 7 5 0 1 2 4 \*