



# Lenzie Academy



# National Drama Revision Guide

## **1. Course Outline**



### **Rationale**

National 4 and 5 Drama Courses provide opportunities for pupils to be inspired and challenged. These primarily practical Courses aim to develop pupil's performance skills and enable them to further develop their creativity and skills in - problem solving, critical thinking and reflective practice. Pupils are also encouraged to communicate their thoughts, feelings and ideas when creating their own dramas. National 3, 4 and 5 are designed to continually develop pupil's knowledge, understanding and appreciation of theatre practices and practitioners and to help them to develop their understanding of social and cultural influences.

### **Drama Skills (National 3, 4 & 5)**

This unit helps learners explore and develop dramatic techniques and ways of communicating ideas to an audience. They will learn how to respond to text, stimulus and context. They will also learn how to interpret role and character. They will learn how to reflect on their own performance and that of others. They will learn how to develop a basic understanding of structure, form, genre and style by creating a drama, and will consider the social and cultural influences on drama.

### **Production Skills (National 3, 4 & 5)**

In this unit, learners will be required to provide evidence to demonstrate their skills and apply knowledge of simple theatre arts, production skills and technologies when creating and presenting drama. Learners will demonstrate knowledge of the use of theatre arts, production skills technologies, and will evaluate their own work and that of others.

### **Assessment: National 3 & 4**

To achieve the Course award, learners must pass all of the required Units, including the Added Value Unit. All National 3&4 Units are internally assessed on a pass/fail basis.

### **Added Value Unit: Drama: Practical Activity (National 4)**

The Added Value Unit will address the key purposes and aims of the Course as defined in the Course Rationale. It will do this by addressing one or more of breadth, challenge and application. The learner will draw on, extend and apply the skills they have learned during the Course. This will be assessed through a Drama practical activity. The practical activity will involve creating and presenting a drama. The practical activity will be sufficiently open and flexible to allow for personalisation and choice.

### **National 5**

The National 5 Drama course consists of two mandatory units: Drama Skills and Production Skills. Each of the component units of the Course is designed to provide progression to the corresponding units at Higher.

### **Assessment: National 5**

To achieve the Drama (National 5) Course award, learners must pass all of the required Units as well as their Course assessments. All Units are internally assessed against SQA requirements on a pass/fail basis and the course assessment is externally assessed by the SQA.

### **External Assessment**

The practical acting exam takes place in March and requires pupils to act in one extract lasting approximately 15 minutes. In addition to this, candidates will be required to write an essay on how they developed their character for performance. This will be assessed by an external examiner and will be worth 60% of the overall course award.

*The written exam consists of two sections:*

*Section 1: Evaluating Drama - 20 Marks*

*Section 2: Creating Drama from a Stimulus - 40 Marks*

## **2. Exam Checklist**

In your National 5 exam you may be asked about any of the following areas. Use this as a revision guide. If you understand all of these areas you are on track with revision.

### **1. Plot and setting**

- a. What happens in the drama?
- b. Where and when is it set?
- c. You must be able to discuss what venue, staging and set design you would employ in order to make clear this setting.

### **2. Themes and message**

- a. You must be able to identify, justify and explain 2 or more themes
- b. You may also be asked to identify and justify dramatic message.

### **3. Voice and movement terminology**

- a. Terminology must be used when discussing performing a character or presenting a key moment between two or more characters.
- b. A question on directing would also require discussion of voice and movement techniques in terms of directing one or more actors on stage.

### **4. Mood and Atmosphere**

- a. You must be able to state what the mood and atmosphere will be at varying points in the drama.
- b. You may also be asked how you could use theatre production skills such as sound and lights to highlight this mood or atmosphere for the audience.

### **5. Character and Character Relationships**

- a. Personality/Status /objective/motivation/purpose.
- b. You will be asked how you would use acting techniques to communicate this character to an audience.

c. You may also be asked how you could use other theatre production skills such as costume, make-up, props, etc. to highlight this character.

**6. Turning Point/Key Moments** - identify and justify.

**7. Target Audience** - identify and justify.

**8. Practical Activities** that you did/could undertake in order to understand a character/relationships/explore setting/theme/message/mood, etc. - what did you learn?

a. Must be able to describe how to undertake more than one activity.

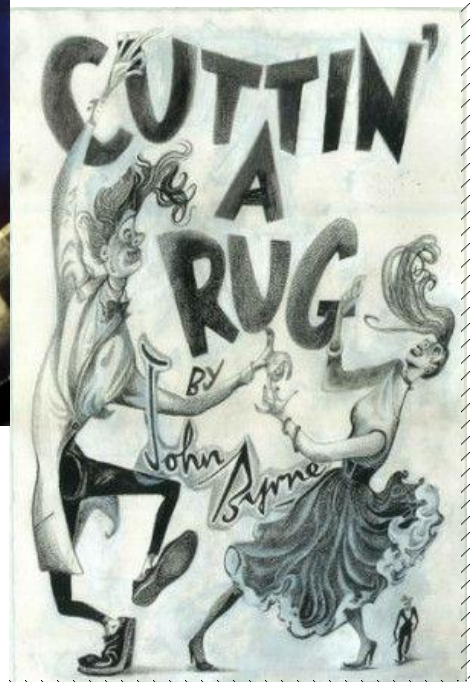
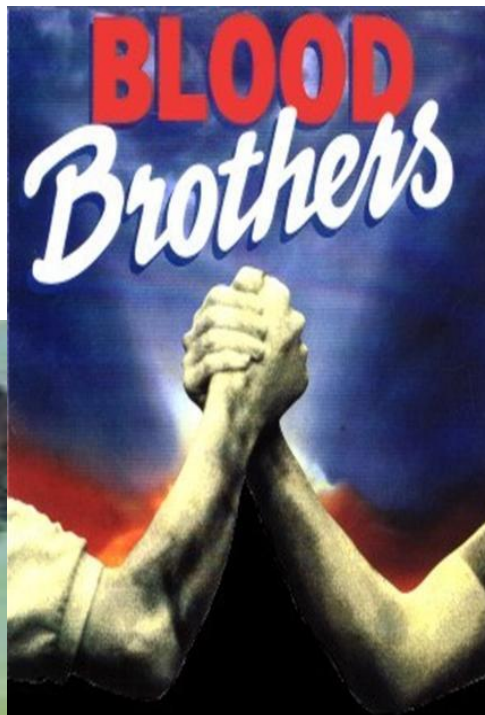
b. Must be able to say how the activity helped you explore and understand areas such as setting/themes/mood and atmosphere/how you would play a certain character etc.

**9. Language** - what does the language of the extract add to the plot? What does it reveal about the characters? How does it add to the mood and atmosphere of the drama?



### 3. Section 1: Evaluating Drama

- This section tests your ability to evaluate the strengths and weaknesses of your performance and that of others
- For this section you must evaluate a drama you have presented to an audience throughout your National Drama course
- Popular choices include: '*Britannia Rules*', *Production Skills* extracts (e.g. '*Dracula*', '*A Close Shave*', '*Tutankhamen*' etc) or your practical exam extracts (e.g. '*The Steamie*', '*Frank and Ferdinand*' '*Smalltown*', etc)
- You can evaluate your work as either an actor or in a production role
- It is OK to say you didn't think your presentation went well. You must ensure that you justify your answer and explain why you think this is the case.
- You must ensure you use terminology to enhance your answer





#### 4. Section 1 Exemplar Questions

Section 1 should be answered based on a performance or performances you have taken part in during your drama course.

1. What range of emotions did you want the audience to feel when they were watching the performance? Explain your answer. (2 Marks)
2. Evaluate the effectiveness of your final performance. If you were an actor you should include comments on performance concepts and the mood/atmosphere created. If you were in a production role you should include comments on design concepts and the mood/atmosphere created. (6 Marks)
3. A) Describe the main problem you had when preparing your drama. (1 Mark)  
B) Explain how you solved this problem. (1 Mark)
4. Evaluate the effectiveness of your final performance. If you were an actor you should include comments on performance concepts and impact on the audience. If you were in a production role you should include comments on design concepts and impact on the audience. (5 Marks)
5. If you had been given the choice between the target audiences below, which would you have chosen? Justify your answer.  
**11-16 year olds                      OR                      20-30 year olds.                      (3 Marks)**
6. Consider your final performance. Describe two changes you would make in relation to your contribution. 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 Marks)

7. Explain how your role improved the performance. (3 Marks)
8. How successful was your role? Justify your answer. (8 Marks)
9. Consider a moment in your final performance that created a strong impact on the audience. Describe that strong impact and, if you were an actor, how you achieved this. You should include in your answer a range of performance concepts. If you were in a production role, describe that impact and how you achieved it. You should include in your answer a range of design concepts. (5 Marks)
10. Describe one practical activity you took part in to prepare for this performance. Evaluate the effectiveness of this practical activity. (3 Marks)
11. Think about another person you worked with during the rehearsal process. Outline and evaluate their contribution to the rehearsal process. (4 Marks)
12. Evaluate the effectiveness of this other person's final performance. Give a minimum of two evaluative comments. If they were an actor you may include comments on performance concepts, mood and atmosphere created **OR** If they were in a production role you may include comments on design concepts, mood and atmosphere created. (6 Marks)





## **5. Section 2: Creating a Drama From a Stimulus**

- This section tests your ability to come up with ideas for a drama and your application of ideas
- For this section you must look at the three stimuli given and choose the one which you think has the most dramatic potential
- You should use the planning pages to come up with a story based on ONE stimulus
- Through marking the papers it is clear that candidates who use the planning pages gain higher marks in the questions that follow
- Your storyline can be about anything but it must be logical and must be able to be staged in a theatre
- You can use ideas from dramas you have seen or created but you must not answer the questions based on a famous drama or movie
- Use terminology to enhance your answer



## 6. Practise Stimuli

### Stimulus A



### Stimulus B



*Stimulus C - U2 - Sunday Bloody Sunday*

I can't believe the news today  
Oh, I can't close my eyes  
And make it go away  
How long  
How long must we sing this song  
How long, how long  
'Cause tonight, we can be as one  
Tonight

Broken bottles under children's feet  
Bodies strewn across the dead end street  
But I won't heed the battle call  
It puts my back up  
Puts my back up against the wall

Sunday, Bloody Sunday  
Sunday, Bloody Sunday  
Sunday, Bloody Sunday

And the battle's just begun  
There's many lost, but tell me who has won  
The trench is dug within our hearts  
And mothers, children, brothers, sisters  
Torn apart

Sunday, Bloody Sunday  
Sunday, Bloody Sunday

How long  
How long must we sing this song  
How long, how long  
'Cause tonight, we can be as one  
Tonight, tonight

Sunday, Bloody Sunday  
Sunday, Bloody Sunday

***Stimulus D - If— BY RUDYARD KIPLING***

If you can keep your head when all about you  
Are losing theirs and blaming it on you,  
If you can trust yourself when all men doubt you,  
But make allowance for their doubting too;  
If you can wait and not be tired by waiting,  
Or being lied about, don't deal in lies,  
Or being hated, don't give way to hating,  
And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;  
If you can think—and not make thoughts your aim;  
If you can meet with Triumph and Disaster  
And treat those two impostors just the same;  
If you can bear to hear the truth you've spoken  
Twisted by knaves to make a trap for fools,  
Or watch the things you gave your life to, broken,  
And stoop and build 'em up with worn-out tools:

If you can talk with crowds and keep your virtue,  
Or walk with Kings—nor lose the common touch,  
If neither foes nor loving friends can hurt you,  
If all men count with you, but none too much;  
If you can fill the unforgiving minute  
With sixty seconds' worth of distance run,  
Yours is the Earth and everything that's in it,  
And—which is more—you'll be a Man, my son!

***Stimulus E***

'How sharper than a serpent's tooth it is to have a thankless child!'

*(William Shakespeare - King Lear Act 1, Scene 4)*

*Stimulus F - Tally's Blood by Ann Marie Di Mambro*

ACT ONE - SCENE EIGHT

**MASSIMO:** (*Furious: incredulous*) You did what?!

**FRANCO:** I've joined up.

**MASSIMO:** How could you do that?

**FRANCO:** I took the train into Glasgow and I -

**MASSIMO:** Right. OK. You got carried away. Ok. I can see that.  
But we'll get you out of it somehow. What can we do? Go  
and see them - I'll come with you. Explain you're Italian  
and -

**FRANCO:** But I'm not. I was born here. That makes me British.  
There's no going back now. I'm telling you, I've joined up.

*(Massimo takes Franco's head in his hands and shakes it gently)*

**MASSIMO:** (*Gently*) Oh, Franco, Franco, what have you done?

**FRANCO:** Stop treating me like an idiot, Massimo! I know what I'm  
doing.

**MASSIMO:** But why?

**FRANCO:** Why do you think? To get out that shop.

**MASSIMO:** Jesus, Mary and Joseph.

**FRANCO:** (*Defensive*) Well, you got out, didn't you?

**MASSIMO:** Aye, to sell hot pea specials and double nougats, you  
stupid bastard! No to get my bloody brains blown out in a  
bloody war that's got nothing to do with me!

*(Franco glares at him, would like to hit him but calms down.)*

**FRANCO:** I don't have to answer to you. I don't have to answer to anyone. Not any more.

*(Franco storms out: passes Rosinella on the way in.)*

**FRANCO:** *(To Rosinella)* And before you start, it's got nothing to do with you either!

*(Rosinella looks at Massimo, frightened.)*

**MASSIMO:** Rosinella

**ROSINELLA:** I heard

**MASSIMO:** I thought you might.

**ROSINELLA:** *(Getting quite angry)* I heard alright.

**MASSIMO:** I just can't understand it.

**ROSINELLA:** Oh, I can, Massimo. Believe me, I can.

### ***Stimulus 6***

'Suspicion'

## 7. Section 2 Exemplar Questions

1a. Describe a time period in which you would choose to set your drama and explain your choice. (2 Marks)

1b. Think about the purpose or message of your drama. How will the plot and setting help to communicate this purpose or message? (2 Marks)

1c. Name two conventions you would use in your drama, and, for each one, explain the advantage of using it. (4 Marks)

2a. Who would you consider a suitable target audience for your drama? Give reasons for your answer. (2 Marks)

2b. What emotional reaction(s) do you think this audience would have when watching your drama? (4 Marks)

3. Give a brief outline of your drama indicating any changes to time and place. (6 Marks)

4a. "Conflict and tension are the essence of drama." Describe what the conflict and /or tension would be in your drama. (3 Marks)

4b. As a director, in what ways could you help your actors understand this conflict and/or tension in rehearsal? (4 Marks)

5. What form would your drama take? (1 Mark)

6a. The director decides to end your drama with a tableau. Describe how the end of your drama could be turned into a tableau. (4 Marks)

6b. Do you think a tableau at the end of your drama would be successful? Justify your answer. (2 Marks)

8. What is the genre of your drama? Justify your answer. (3 Marks)

9. Choose two characters from your drama. Outline the main aspects of their personality and their purpose in the drama. (6 Marks)

10. If you were directing your drama, describe two rehearsal activities you would carry out to help your actors understand these two characters. Justify your answer. (6 Marks)

11. You have been given the choice of the following types of staging for a performance of your drama.

*Theatre in the round*      *Proscenium*      *Arch Promenade*

Which type of staging would you choose? Give a detailed explanation of why this would be the most suitable type of staging for your drama. Justify your answer. (4 Marks)

12. Describe in what way you would use set to create the look and feel of your drama. Justify your answer. (4 Marks)

13. Describe and justify how you would use two of the following production skills to help you achieve your overall design concept. (4 Marks)

**Costume**

**Props**

**Make-up and hair**

**Sound**

14. State the purpose and/or message of your drama. (2 Marks)

15. Describe a scene in your drama that communicates this purpose and/or message. Justify your answer. (4 Marks)

16. Outline one character in your drama you think would be a challenge to portray. Justify your answer. (3 Marks)

17. Think about the character you outlined in 16. Describe the relationship this character has with one other character in your drama. (4 Marks)



18. Describe a key moment in your drama. (2 Marks)
19. Explain how you would direct your actors to use voice leading up to and/ or during the key moment you described in 17. Justify your answer. (5 Marks)
20. Explain how you would direct your actors to use movement leading up to and/or during the key moment you described in 17. Justify your answer. (5 Marks)
21. As a designer, how would you use two production areas to highlight/ enhance the key moment you described in 17? Give reasons for each production area you have chosen. (8 Marks)
22. Describe the way in which you would like the audience to respond to your drama. Justify your answer. (3 Marks)



## **8. Performance Examination**

*For the performance, you will be given an extract which you will perform in front of an external examiner and an S3 audience. There will be at least one other candidate in your acting piece and although you perform together, you will be assessed as an individual.*

### **Preparing a dramatic piece for examination.**

A drama examiner will look for the following:

- Spatial awareness, movement and gesture
- Vocal quality, clarity, fluency, projection
- Awareness of audience, awareness of performance elements, integration, communication
- Control, appropriateness, conviction, credibility, support
- Pace and timing
- Interpretation, sustaining roles, responding
- These points come under four headings:
- Characterisation
- Vocal Skills
- Movement Skills
- Impact on Audience



**You should consider the following questions when preparing your performance extracts for the external examination.**

#### *Characterisation*

- Why is the role an important part of the drama?
- Are the responses to the action and dialogue believable?
- Does the actor concentrate and stay in role?

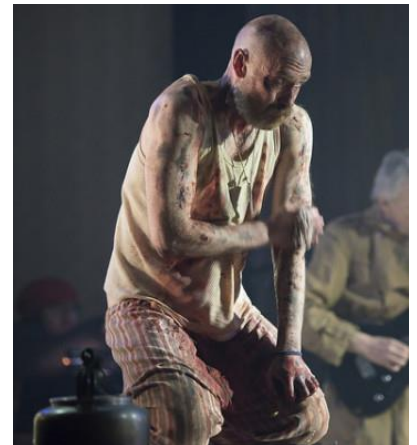
#### *Vocal Skills*

- Is the language used by the character appropriate?
- Does the language help make the role credible?
- Can the vocals be heard?
- Are the vocals clear?

- Does the speaker show a clear understanding of what is being said?
- Is there rhythm, fluency and variation in the way the actors speak?

### *Movement Skills*

- Is the movement appropriate for the role?
- Is the blocking in for sightlines correct?
- Is there any symbolic use of space, movement and gesture?
- Is space used to create interesting visual images?
- Do the gestures and movements make the roles better?
- Is space and movement used with purpose and to help communicate the role to the audience?



### *Impact on Audience*

- Does the piece flow easily?
- Is the piece disjointed in any places?
- Is there any unnecessary stage traffic?
- Does the piece have purpose?
- Does the piece communicate to an audience?

You should now spend some time making notes about how you wish to perform your acting pieces. You should begin by having a read through of your performance pieces. Your teacher will then go on to block the extracts. You should make careful notes on entrances, exits, positioning and movement on the stage. When that has been completed, your group should begin to make performance notes.

Think carefully about:

- How will each line be delivered?
- What posture or stance will each character use?
- How will you move around the stage which will add to meaning?
- What elements of characterisation do you want to convey to an audience?

- What type of relationship(s) do you want to convey to an audience?
- How do you want your character to be perceived by the audience?
- What mood or atmosphere do you wish to create?

### What happens on the day?

On the following pages you will see a list of comments that will appear on the examiners checklist. The examiner is required to complete one of these checklists for your acting piece.

Each acting role is awarded out of 60 marks. The marks are divided into six sections:

- Interpretation
- Sustaining Character
- Voice
- Movement
- Communication with audience
- Preparation for Performance Essay





The examiner must allocate a mark for each of the six sections. The marks are then combined to give your final practical mark.




#### 4. National Drama Lexicon

Below is the National Drama Lexicon from the SQA website. It includes all essential National Drama vocabulary which you may be asked to demonstrate your understanding of in the written exam and written unit assessments.

<b>General terms</b>		
Stimulus Characterisation Target Audience Mood Atmosphere Directing Design Concepts Purpose Focus Time period (historical) Language Special effects Performance concepts Rehearsal activities Status Tension Dramatic Irony		
		
<b>Form</b>	<b>Genre</b>	
A play, scripted or improvised Dance drama Mime Monologue Movement Musical Pantomime Forum	Comedy Tragedy Crime drama Docudrama Melodrama Commedia dell'arte Farce Tragicomedy Satire	Linear Non-linear 

<b>Conventions</b>	<b>Movement</b>	<b>Voice</b>
Flashback	Mime	Accent
Flashforward	Body language	Pace
Freeze frame	Facial	Volume
Frozen picture	expression	Clarity
Mime	Gesture	Emphasis
Monologue	Naturalistic	Pitch
Movement	Stylised	Pace
Slow motion	Eye contact	Pause
Narration	Posture	Articulation
Voice over	Balance	Fluency
Aside	Speed	Intonation
Soliloquy	Timing	Register
Tableau	Use of levels	
Split Stage	Use of space	
	Positioning	
	Mannerisms	
	Rhythm	
	Stance	
	Use of	
	Direction	

<b>Style</b>	<b>Characterisation and rehearsal techniques</b>	<b>Production areas</b>
Naturalistic	Character cards	Set
Non-naturalistic	Improvisation	Sound
	Role play	Lighting
	Hot seating	Costume
	Voices in the head	Makeup
	Writing in role	props
	Thought tracking	
	Thought tunnel	

*The above list is simply a guide. It is designed to inform teaching and learning and to support learners as they move through the Coursework at National level. It should be noted that it is*

*neither prescriptive nor exhaustive but the terms used reflect what can be asked about during aspects of Unit assessment and Course assessment at this level.*