



Meldrum Academy  
Faculty of Performing Arts: Drama  
Higher Unit 3: Contemporary Scottish Theatre



## A Study Guide for Higher Drama

2006/7

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# Background to the Company

## *The Brief for a new National Theatre of Scotland*

*In 2003 the Scottish Executive had this to say on the future company NTS:*

A National Theatre of Scotland, with a remit to 'inspire and delight', is in the process of being created.

The Executive has provided a budget of £7.5 million up to 2006 to allow the establishment of a new organisation that will commission productions from Scotland's existing creative talent.

The main offices will be based in Easterhouse in Glasgow.

Richard Findlay, chief executive of Scottish Radio Holdings, has been appointed as the first Chair.

The inaugural Director is Vicky Featherstone, currently Director of Paines Plough theatre company.

Her appointment signals a firm commitment to new work, as well as established writers, by the National Theatre. The recipient of 12 theatre awards in the past five years alone, Featherstone is also well known for bringing a number of critically acclaimed productions to the Edinburgh Festival Fringe over many years, and for her work with Graeae Theatre Company, which presents productions by people with physical and sensory impairments.

She said:

"I am honoured to be charged with the historic responsibility of developing and achieving the founding vision for the National Theatre of Scotland. The company will build upon all that is vibrant, dynamic and ground-breaking in Scotland and the Scottish theatre scene, to create life-changing theatre for all to enjoy."

It is anticipated the first productions will be ready by early 2005 at the latest.

Culture Minister Frank McAveety said:

"National Theatre of Scotland productions will be created from the best of our theatrical and writing talent and made widely accessible to audiences across Scotland.

"Our talent deserves and needs this bigger stage to work on. It will provide a showcase for the best of Scottish theatre and will create work of international significance which will represent Scottish culture abroad."

The new National Theatre is conceived as a 'virtual' body with only a small number of permanent staff. The commissioning model was recommended by an independent working group set up by the Scottish Arts Council and the Federation of Scottish Theatre.

The funding for the National Theatre is in addition to the £9 million in 2003–2004 that is directed to regional theatre through the Scottish Arts Council.

*From the outset NTS had a mission to deliver the highest quality theatre to a fully wide audience in Scotland, while at the same time make use of Scotland's talent to represent Scottish culture on the international Theatre scene.*

*Key features of the brief are:*

- ☞ NTS should not be fixed to any cultural centre but a stage drawn from all of Scotland's regions.*
- ☞ NTS should be fully integrated with an international theatre scene.*
- ☞ NTS will be funded centrally from the Executive through the SAC with separate money to that already earmarked for Scottish theatre.*
- ☞ In other words, competition from NTS will be on improving standards and not a fight for funding.*
- ☞ NTS should be happy and ready to make use of English and other international talent to ensure the highest standards for the company. Key example is Vicky Featherstone: born in England; raised in Scotland; trained and practiced in England.*

## ***Vicky Featherstone reflects on the birth & future of NTS***

*Vicky Featherstone was employed as a recognised talent in directing within a theatre company traditionally located within a specific location, serving the needs of that local community.*

*How then can she make a provision for the National audience?*

*Read her plans for NTS below and consider the questions posed as to how Featherstone intended to meet her new brief as the Artistic Director for a diverse community of 5 million.*

'For over 100 years, the theatre community in Scotland has been campaigning for a National Theatre. In September 2003 the Scottish parliament announced the creation of the only new major cultural institution since devolution.

Scottish theatre has always been for the people, led by great performances, great stories or great playwrights. We now have the chance to build a new generation of theatre-goers as well as reinvigorating the existing ones; to create theatre on a national and international scale that is contemporary, confident and forward-looking; to bring together brilliant artists, composers, choreographers and playwrights; and to exceed our expectation of what and where theatre can be'.

'The National Theatre of Scotland has no building; there has been no great capital project involving architects and contractors. Instead, we are taking theatre all over Scotland, working with the existing venues and touring and creating work within the theatre community. We have no bricks-and-mortar institutionalism to counter, nor the security of a permanent home in which to develop. All our money and energy can be spent on creating new work. Our theatre will take place in the great buildings – Edinburgh's Royal Lyceum and Glasgow's Citizens – but also in site-specific locations, community halls and sports halls, car parks and forests.

As well as producing our own work, we will collaborate with the best companies and individuals working here already. We will travel all over Scotland taking work to school and communities. A small ensemble of six actors will take up residence for a week at a time in the smallest venues and communities in Scotland, offering plays for adults, young adults and family theatre. At last we will be able to create large-scale work, music and spectacle, something that has disappeared due to lack of resources and time. There will be

opportunities for our great playwrights to write big, important plays and to do new versions of those which have not been seen in Scotland for many years. This will create parts for the great Scottish actors spread over the world and at home. We will tour internationally and bring international work into Scotland. We have created a young company of recent graduates, actors, directors, producers and technicians who will tour their own work, giving them the opportunity to develop professionally.

We have spent many hours debating the notion of a 'national theatre' and the responsibility that entails. It is not, and should not be, a jingoistic, patriotic stab at defining a nation's identity through theatre. In fact, it should not be an opportunity to try to define anything. Instead, it is the chance to throw open the doors of possibility, to encourage boldness.

I hope our programme goes some way to realising these ambitions. I hope we will make Scotland proud'.

Vicky Featherstone  
Artistic Director, NTS  
2003

1. How does Featherstone interpret the Executive's notion of a 'virtual body' for NTS?
  - a. How do you think this benefits a National Theatre in Scotland?
  - b. Is there any cost to this 'virtual body'? This may be more than just money.
2. What do you think the benefit will be of bringing international plays into a Scottish theatre with playwrights writing 'new versions' in a Scottish context for famous plays 'which have not been seen in Scotland for many years'?
3. From productions you have seen/studied how successfully has Featherstone and her NTS teams brought together 'brilliant artists, composers, choreographers and playwrights'?

👉 Use specific examples from your productions.

### ***A unique theatre company with a unique position...***

*NTS has a special position in terms of acquiring funding which has been out of the reach of more conventional theatre companies. The advent of NTS has been commented upon by Mark Brown in his essay on the delivery of Executive funding for the arts:*

Uniquely among the recipients of tax payers' money, artists should be given cash without any prior agreement as to how it is spent. The minute a politician starts demanding to know what the artist does with the money we are entering the realms of cultural prescription, and prescriptions sound the death knell of free art. For example, the recently announced inaugural programme of the National Theatre of Scotland (NTS) includes a piece, by the exciting playwright Anthony Neilson, which currently has no title and, as far as we know, has yet even to have found a conclusive concept in the dramatist's mind. I take my hat off to NTS artistic director Vicky Featherstone. In regard of Neilson, as well as a number of other areas of her programme, she has subverted the basis of state funding of the arts. Of course, it is true that various, especially national, arts institutions are given money, almost as of right, before they create their programmes. However, imagine if a theatre company had approached the Scottish Arts Council for project funding, saying, 'Well, it will be written and directed by Anthony Neilson, it has no title and no concept as yet'. I suspect they might have been shown the door as quickly as David McLetchie at a public standards committee meeting.

Mark Brown is a theatre critic,  
freelance journalist  
and teacher.

The complete debate is below:

[http://www.scottishindependence.com/culture\\_debate.htm](http://www.scottishindependence.com/culture_debate.htm)

1. Consider the role of Anthony Neilson in the brief given by the Executive which suggests where NTS should develop, and also within Featherstone's article on her plans for the company. Explain how including Neilson in NTS is fulfilling these plans.
2. Do you agree with Brown that artists should be given cash without prior agreement as to how it is spent?

# Manifesto

‘Scottish theatre has always been for the people, led by great performances, great stories or great playwrights [...]

The National Theatre of Scotland has no building [...] Instead, we are taking theatre all over Scotland, working with the existing venues, touring and creating work within the theatre community. [...] All our money and energy can be spent on creating the work. Our theatre will take place in the great buildings – Edinburgh's Royal Lyceum and Glasgow's Citizens – but also in site-specific locations, community halls and sports halls, car parks and forests.’



In summary

- ☞ The National Theatre of Scotland has no building but instead will tour work to venues large and small all around Scotland, from Shetland in the north to Dumfries and Galloway in the south.
- ☞ We will produce our own work and collaborate with other companies and individual artists, creating large-scale productions through to theatre specifically made for the smallest venues.
- ☞ We are working across Scotland, independently and with local authorities, to bring drama in all its forms to schools and communities.
- ☞ A touring ensemble of six actors will bring plays for adults, young people and families to small communities and venues.
- ☞ The National Theatre of Scotland will tour work internationally and will work in collaboration with the best international companies.
- ☞ We are working with playwrights, designers, directors, youth theatres and many other artists to help further develop the pool of talent in Scotland.



- ☞ A young company of recently graduated actors, producers and directors is being created, mentored by the NTS artistic team, who will tour their own work nationally.

## RESEARCH TASK 1 –

Leading query:

*Have the productions and projects of NTS achieved their manifesto?*

Visit [www.nationaltheatrescotland.com](http://www.nationaltheatrescotland.com) and look to the previous shows link.

Read into the productions and the various online resources.

Make notes on:

- ☞ Who performed? Which actors and from where?
- ☞ Where did the show tour? Regions? International? Did this bring acclaim to Scottish culture?
- ☞ Is it original? If no then to what extent is it Scottish?
- ☞ Is there an international element which has been translated/reframed for a Scottish audience?
- ☞ What size of venue? Was there an interesting use of space – perhaps through sound engineering or through actor audience relationship? If you cannot tell look to any photos or video material online.
- ☞ Is there any collaboration with other artists, international ones or local home-grown talent?
- ☞ Is there an educational element to the show? If so how is this managed? Is the production targeted through style at these younger audiences?
- ☞ Did the show offer a break for an up and coming artist, actor or designer?

## ESSAY ONE

*With close reference to two or more productions you have seen/studied explore how NTS has added to the vitality and diversity of Scottish life and theatre?*

Your response could consider:

- ☞ Audiences
- ☞ SAC remit and NTS manifesto aims
- ☞ Actors
- ☞ Young people
- ☞ Regions and venues
- ☞ Choice of plays
- ☞ Styles of performance (visual and aural)
- ☞ Work with other companies
- ☞ Contemporary themes & issues
- ☞ Reference to wider work of NTS

1000 words

# Productions & Plays

*This part of the study guide will look closely at two productions of National Theatre Scotland which were toured in 2006.*

*These productions are:*

- ☞ Julie adapted by Zinnie Harris from the original Swedish play by August Strindberg;*
- ☞ and Oedipus the King adapted by the company from the original Sophocles Tragedy.*

*This study will also examine a new Scottish play:*

- ☞ Mary Stuart adapted by David Harrower from the original German play by Fredrich Schiller.*

*All 3 plays were contextualised into a Scottish point of view:*

- ☞ Julie is set outside Falkirk in the early 20<sup>th</sup> Century. It uses Scottish dialect and is written for a range of Scottish accents.*
- ☞ Oedipus the King is set in a typical Scottish moorland with 3 twisted, bare trees surrounding 4 contemporary teenagers on a camping trip which descends into a drunken, cannabis fuelled night of lost identity and mistaken passion.*
- ☞ Mary Stuart is set completely in England but is framed around the struggle of Mary for control of the Scottish and English Crowns, as well as control over her own destiny. Harrower brings these political and personal themes to the fore in his intense and accessible adaptation.*

*To assess the success of these plays and of 2 in production it is important to draw together some shared contemporary Scottish themes.*

*In Contemporary Scottish Theatre there are 3 major aspects of study:*

- 1. The exploration of **socio-political** issues*
- 2. The use by the company of **history, nostalgia, and popular tradition***
- 3. The exploration of **Issues of Gender***

*This study will look at the 3 plays exploring their success by framing shared issues and themes and contrasting approaches which fall into these aspects of study.*

## Shared Socio-political Themes & Issues of Julie and Oedipus the King

Here are some shared themes but the list is not exhaustive:

- ☞ Transgression of class boundaries is met with destruction
  - Julie & John – kissing feet, masters shirt, stealing of money and of upper class virginity, drinking the masters wine, tip-toeing Julie barefoot in the servants area.
  - Juvenile working class base characters take on aristocratic Oedipus, Jocasta and Creon and are made to suffer.
- ☞ Failing in religious duty leads to downfall
  - Christine's piety contrasts with Julie & John's profanity on the Sunday.
  - Oedipus sleeping with mother/best friend's younger sister is against religious/unwritten law.
  - Contrasting argument – Oedipus obeys the decree of the Oracle at Delphi in hunting out the pollution in Thebes, leading to his destruction. Therefore he is pious and dutiful. However, he rebels against Teiresias, a sooth sayer, and priest like figure who in base character is the one who speaks the truth. And in refusing to follow his/her advice he shows he is **'hubristic'** and thinks he is better than the Word of the Gods. So he is far from dutiful.

## Shared uses of History, Nostalgia, and Popular tradition

Here are some shared or contrasting uses of History, Nostalgia and popular tradition:

- ☞ The past can distance the audience from the immediacy of the present and can therefore allow more graphic and aggressive themes to be expressed.
  - In the early 20th Century setting of *Julie* the conflict between class and gender roles is starker because it is before women's liberation and the feminist revolution. Also the practice of having large estates with subservient staff was widespread then and so makes John and Julie's transgressions much more devastating a class betrayal. People in Scotland can pretend that Class divides are no longer there, but the issue of transgression across race boundaries can still be met with disapproval.
  - The base characters in O the K have internal dilemmas of attraction and self deception, these are repressed and only suggested. By stepping into the ancient past

of Thebes via the visible drinking whiskey and smoking of the cannabis, these inner issues are brought to the surface through Sophocles's characters.

- ☞ The language used to adapt the international play into Scottish context evokes a connection with the audience.
  - John: 'You are bonny when you're like this' The audience are trapped into John's lovable rogue character from the opening scene. As he toys with Christine he uses a broad Scottish accent and speaks with typical intonation and language rhythm of the Scottish lad. We are drawn in to feel like him when he is happy and to empathise when he falls. Staging helps as we are forced to look over his shoulder and feel like him when he shouts at, flirts with and kisses Julie.
  - The base character of Oedipus made use of his naturally strong Glaswegian accent. This drew a Scottish audience into his otherwise difficult tragic speeches. His style of walking and mannerisms became almost a language of the Scottish lad. Drawing us in when he is happy, and making us feel the horror when he also falls. His use of the hooded unzipped reveals his youthful physique, part and parcel of his blind attraction to Jocasta, yet this same piece of costume helps shade his face when his hood covers his eyes as they stream with blood at the end of the play. His hood is part of the visual language of the Scottish context and communicates his obvious youth and helps link this youth to his blindness at the final image of the play.
  
- ☞ The popular tradition of story telling is used to capture off stage scenes of horror that reflect the onstage evils.
  - John describes the whipping of Julie's fiancé by Julie. This builds Julie's character when she is off stage and becomes an evil weapon when she is on stage to prove her warped femininity and animalism. Also the off stage bell ringing signals the Master's return, this also brings reality rushing home for John as he visibly sinks back to being a servant; panicked, rushing about the space, tidying, and importantly refusing to continue the brief fantasy of a future with the upper class Julie.
  - The base characters of O the K use storytelling to make sense of their inner demons and evoke the Sophocles characters. The storytelling is a popular tradition in making relevant points about the present in a distant setting. It is when the two worlds merge in O the K that the story's of the base characters get caught up in the

tragedy of Oedipus and the inner demons are set loose with self destruction of Jocasta and Oedipus as the dire results. Also the use of the Messenger Speech is borrowed from Sophocles's original, yet in the Scottish context the storytelling of the base characters makes the Messenger speech convention more complicated and important. As all the characters have been shown to be 'pretending' and taking on the Sophocles characters it seems that there is little truth to what the Messengers speak. This is very important as our drunken teenagers don't know what is true, and therefore blindly follow instinct rather than the advice offered by the messengers.

### Shared uses of Issues of Gender

*Here are some shared or contrasting uses of issues of gender:*

- ☞ Women are the weakness of men and the cause of strife
  - *Julie* portrays the mutual attraction of 2 people and the drama is generated through the power struggle between them. John expects power as he is a man, and NTS present Julie as his equal in her feisty use of voice and movement to characterise Julie as an independent young woman. Key line: Don't think that because I flinch that I am weak. Yet because of this power to do as she wants, a good strong message to young Scottish women, she is able to transgress the class boundaries. Her blindness to the boundaries is caused by her attraction to John, and this leads to her suicide. In this way it is men who are the weakness of independent women in Julie, and as it is with John's gun, his ultimate act of invasion of her, it is men who cause women strife.
  - In contrast NTS portray Jocasta in their adaptation of *O the K* as a younger teenager to Oedipus, developing the incestuous plot of the original Sophocles's into an age's transgression. Oedipus's base character flirts with Jocasta's base character but nothing happens between them until whiskey and cannabis are visibly taken around the campfire. Then Jocasta appears in her flimsy red lingerie – clearly out of sorts in the camping trip. The suggestion is that Jocasta's base character planned her seduction Oedipus. This leads to the suggestion that women can be the cause of strife and weakness to men.

- ☞ Female transgression is seen worse by society.
  - Where in Julie we have the transgressor – she who was weak because of men – committing suicide in front of us and John living on to face the music; in O the K we have Jocasta – the temptress and female transgressor – committing suicide out of sight, and Oedipus the man who lives on to face the music, although disfigured. Both sets of men and women in these plays committed the same crime, literally they did the crime together. Yet society has forced the women to kill themselves, yet the men clearly feel no such pressure.
  
- ☞ Women are the cleaners and carers.
  - O the K sees the Teiresias base character take care of the drunk others, tend the fire and the bong, and look after the drinks. Also as teiresias she tries to warn Oedipus and take care of him. To no avail.
  - Julie has Christine as the constant cleaner, throughout the opening scene she has to clean while Julie dances – proving that it is not women, but women of a lower class who are the carers. John flits in and out of the dance showing that men feel less pressure to be the cleaner role than men. Of major relevance is the sequence after John and Julie have made hasty plans to flee their fate. John is left in the masters shirt on his knees cleaning up, when Christine enters and without a word drops to her knees to take over. When Christine is working with John in scene 1 it is Julie who enters and draws John away with the promise of dancing, frivolity and an escape from the working life.
  - O the K has Jocasta drawing O the K from his hunt to find the truth, yet it is the female Teiresias who is trying to reveal the truth and avoid the tragedy.

*You may have other themes for these 3 aspects.*

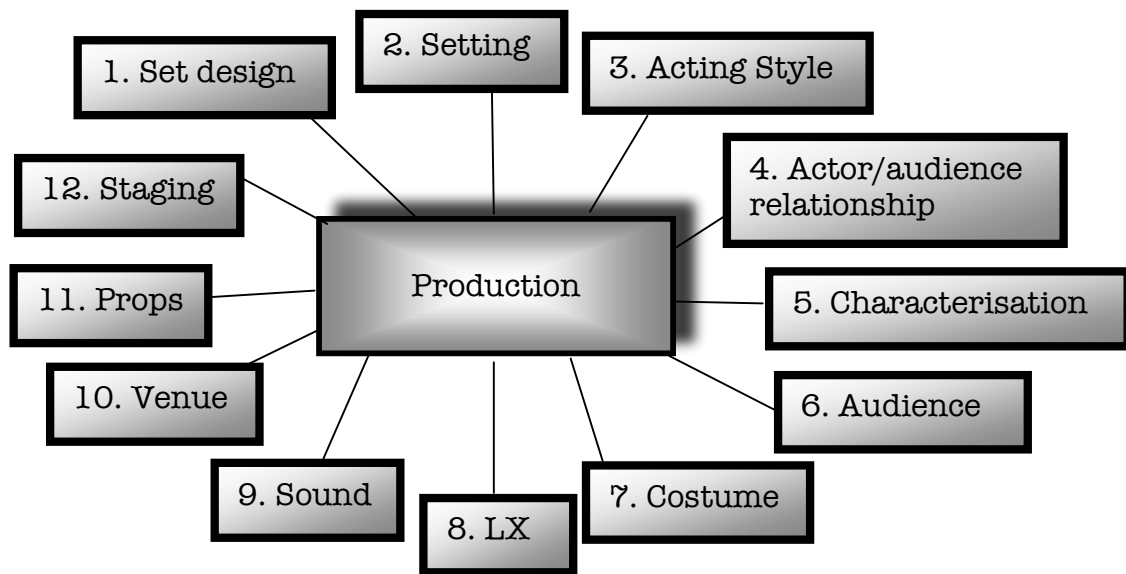
### **REVISION TASK 1 –**

*Attempt self enclosed paragraphs like the ones above which explore and explain how NTS revealed the themes of Socio-political; Nostalgia & History; Gender.*

# Production Analysis

*The ideal question to answer will be the one which allows the analysis of one or two productions in terms of style, use of space, actor/audience relationship and so on.*

*There is a simple set of production features which should be triggered by the presence of **production** in the question.*



*These production features should be explored fully in your preparation for the exam.*

*This means that you should have **at least 3 different observations** to make regarding NTS's use of each production feature. Use examples through **describing accurately** or **quoting**. As each feature is labelled you should number a paragraph as 1, 2, 3 etc. Then methodically work through examples of how NTS made use of the areas.*

*REVISION TASK 2 - Generate these paragraphs with 3 specific references for each production feature.*

*The guiding Principle of your discussion should be how successful NTS were in expressing any of the themes explored above or the **key theme** shared by **the productions you have studied**.*



## CURRENT PRODUCTIONS REVISION TASK:

- ☞ *Collect your paragraphs and cut them out (MAKE SURE YOUR WORKSPACE IS CLEAR AND TIDY FIRST AS IT IS EASY TO LOSE THESE).*
- ☞ *Sort them into different discussion groups which fit into these areas of study:*

1. *Visual Style.*
2. *Use of Theatre Space.*
3. *Audience Interaction.*
4. *Character Portrayal.*
5. *Innovation.*
6. *Target Youth audience.*
7. *Target Scots audience.*

- ☞ *NEXT - Try to Write an introduction and conclusion for these 5 essay types, arguing how effectively NTS produced their Scottish performances. The key to answering the question is to use the rubrik or 'wording of the question.'*

- **REMEMBER**

- **Intro** needs to establish:
  - *theatre company?*
  - *two+ productions?*
  - *adapted into Scottish Context by whom?*
  - *theme(s) communicated?*
  - *venues productions were seen at?*
  - **AN OVERALL JUDGEMENT AS TO WHETHER THEY WERE EFFECTIVE OR NOT - I.E. ANSWERING THE QUESTION IN THE INTRO.**
  - **LIST OF PRODUCTION FEATURES YOU INTEND TO ANALYSE.**
  
- **Conclusion** needs to reflect on:
  - *major production features discussed (i.e. the paragraphs that you have chosen)?*
  - *theme that you established in intro is linked to these areas?*
  - *Any contradictions/comparisons that you found between the styles of each production? Did they make complicated*

- messages or even contrasting ideas within one production?*
- *AN OVERALL JUDGEMENT AS TO WHETHER THEY WERE EFFECTIVE OR NOT – I.E. ANSWERING THE QUESTION IN THE CONCLUSION.*

## Decoding questions

*Half of exam technique is unpacking the question and making sure you answer the complete question not part of it.*

*This will come from a good plan, based around the question.*

*You should use at least 7–8 mins of your 50 minute quota to plan your Section C essay.*

- ☞ *Using underlining doesn't really help;*
- ☞ *bubbles with lines to ideas does help;*
- ☞ *and of course you cannot beat a good list!!;*
- ☞ *ticking this list off as you go will help you keep under control;*
- ☞ *try to write an overall statement in your plan which is your critical opinion, this will guide your arguments and linking statements between paragraphs and make the essay seem 'tight'.*

### *REVISION TASK 3 –*

*Annotate the below questions as if you were planning your essay:*

Write a critical evaluation of a production of a contemporary Scottish play which you have seen. In your article you must refer to the venue, the actor/audience relationship, the themes/issues explored, the characterisation, the quality of the acting, the design elements, the success of the production and any other appropriate features.

Consider the work of a Contemporary Scottish Theatre company and their work in two productions that you have seen. How successfully did they use theatre space?

With close reference to the acting and design ideas of 2 contemporary Scottish plays that you have seen explore and explain how the company interacted with its audiences.

## ESSAY TWO

**Answer the below question in 50 minutes:**

13. Consider the work of a **Scottish theatre company**. Drawing from appropriate **evidence**, **describe and analyse** the ***visual style*** of two or more productions mounted by the company.

Plan

Introduction

Key Statement 1 -

Paragraph 1

Overall link statement -

Comparative statement to other production -

Paragraph 2

Summary statement of this area contrasting or comparing two productions.

Key Statement 2 –

Paragraph 3

Overall link statement –

Comparative statement to other production –

Paragraph 4

Summary statement of this area contrasting or comparing two productions.

Key Statement 3 –

Paragraph 5

Overall link statement –

Comparative statement to other production –

Paragraph 6

Summary statement of this area contrasting or comparing two productions.

Key Statement 4 –

Paragraph 7

Overall link statement –

Comparative statement to other production –

Paragraph 8

Summary statement of this area contrasting or comparing two productions.

Conclusion

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# Marking helps making

## REVISION TASK - 4

*By marking your own work and the work of others you will become more proficient in the course and you will have a stronger understanding of what it is that the examiner is looking for.*

*1. Look through your essay and mark with a tick when you have made a point which answers the question, but importantly ONLY WHEN THESE POINTS ARE ILLUSTRATED WITH AN EXAMPLE. If at the end you think you made a well structured piece of writing which clearly compares the two or more productions add a bonus mark. If you think you used good drama terms to describe the acting and design, and you have given a good coverage, then add a further bonus mark.*

*2. So a point with a relevant example gets a mark. Add these up. Add up to two bonus marks and give the sum out of 20.*

*<8=FAIL, 8=D7, 10=C6, 11=C5, 12=B4, 13=B3, 14=A2, 17=A1*

Name	Number of production areas covered	Themes established (✓ or X)	Comparison between Productions? (✓ or X)	Overall statement /opinion made? (✓ or X)	Audience Experience referred to? (✓ or X)	Banding A1, A2, B3, B4, C5, C6, D7, 8 FAIL

# MARKING SCHEME

This question asks the candidate to focus in some depth on one contemporary Scottish theatre company offering analysis of the visual style re two or more productions mounted by that company. Candidates would be expected to make reference to some of the following:

- ☞ theatre architecture,
- ☞ performance space,
- ☞ actor–audience relationship,
- ☞ set design,
- ☞ costume,
- ☞ lighting,
- ☞ video/slide projections,
- ☞ stage make-up,
- ☞ masks,
- ☞ special effects and repertoire.

A good response (15 – 20)

- ☞ The candidate will offer a **coherent, in depth** analysis of the visual style of a contemporary Scottish theatre company making **full comparison** re two or more productions.
- ☞ Candidates will demonstrate how a **range of visual elements** created meaning in terms of exploration of the **themes/issues** in the play.
- ☞ The good candidate should also make reference to the **overall theatrical statement/s made** as well as the **audience’s theatre experience**.

A fair response (10 – 14)

- ☞ The candidate will offer an **adequate analysis** of the visual style of a contemporary Scottish theatre company making **adequate comparison** re two or more productions.
- ☞ Candidates must demonstrate how **some of the visual elements** created meaning in terms of exploration of the **themes/issues** in the play.
- ☞ The fair candidate may also **make reference to the overall theatrical statement/s made** as well as the **audience’s theatre experience**.

A poor response (0 – 9)

- ☞ The candidate will offer a **limited analysis** of the visual style of a contemporary Scottish theatre company **attempting to make comparisons** re two or more productions.
- ☞ Candidates must demonstrate how **some of the visual elements** created meaning in terms of exploration of the **themes/issues** in the play.



*Now try the same exercise with the attached exemplar essays from other Higher Drama students.*

Name	Number of production areas covered	Themes established (✓ or X)	Comparison between Productions? (✓ or X)	Overall statement /opinion made? (✓ or X)	Audience Experience referred to? (✓ or X)	Banding A1, A2, B3, B4, C5, C6, D7, 8 FAIL

### **RESEARCH TASK - 2**

*Last of all you should continue your research into NTS online and explore how they introduced new ideas into:*

- ☞ Scottish theatre for diverse audiences*
- ☞ Scottish theatre of international plays*
- ☞ Scottish theatre for the diverse cultures of contemporary Scotland*
- ☞ NTS Learn's influence on the young people of Scotland*
- ☞ The willingness of NTS to offer alternative arguments and complicated ideas.*