



National
Qualifications
2025

2025 Drama

National 5

Question Paper Finalised Marking Instructions

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General marking principles for National 5 Drama

This information is provided to help you understand the general principles you must apply when marking candidate responses to questions in this paper. These principles must be read in conjunction with the detailed marking instructions, which identify the key features required in candidate responses.

- (a) Marks for each candidate response must **always** be assigned in line with these general marking principles and the detailed marking instructions for this assessment.
- (b) Marking should always be positive. This means that, for each candidate response, marks are accumulated for the demonstration of relevant skills, knowledge and understanding: they are not deducted from a maximum on the basis of errors or omissions.
- (c) Candidates may have performed a piece of text that is unknown to the marker, or based their answer on a devised performance. Markers should use their professional judgement.
- (d) Candidates who do not respond to all aspects of a question cannot be awarded full marks.
- (e) Candidates can answer Section 1 from the viewpoint of an actor, lighting designer, costume designer, make-up and hair designer, sound designer, set designer or props designer.
- (f) Candidates are expected to use drama terminology throughout.
- (g) In Section 2, candidates must base their drama on one of the stimuli.
- (h) At this level, candidates are expected to justify and substantiate their responses, demonstrating a knowledge of drama. Marks should not be awarded for descriptive comment.

Overview

National 5 level candidates are required to demonstrate knowledge and understanding of both process and performance.

Section 1 is designed to test candidates' ability to evaluate their own work and the work of others.

Section 2 tests the candidates' ability to respond to stimuli and create their own piece of drama.

Marking instructions for each question

SECTION 1

These questions require candidates to give a personal evaluative response (not from a group perspective) of self and of others on a piece of work that they have been involved in or seen during the course, either as an actor or in a production role. This may be from the course assessment performance or another performance they have taken part in during the course.

The questions require candidates to demonstrate their reflection and evaluation skills.

Question			Expected responses(s)	Max mark	Additional guidance
1.			Candidates are asked to identify the genre of their drama, with justification. 1 + 1 The candidate: - has identified the genre of their drama. 1 mark - has justified their answer. 1 mark	2	Possible genres may include: - comedy - tragedy - drama - crime - docudrama - historical - slice of life - melodrama - horror - fantasy - satire. Or any other appropriate genre. If more than one genre is identified, mark the best one. If no genre is identified, then no marks can be awarded.

Question			Expected responses(s)	Max mark	Additional guidance
2.			Candidates are asked to describe two ways they contributed during the rehearsal process. 2 marks are available for each contribution to the rehearsal. 2 + 2 The candidate: • has fully described their contribution to the rehearsal. 2 marks • has given a basic description of their contribution to the rehearsal. 1 mark	4	Candidates may describe their contribution in relation to the planning and organisation of rehearsals and/or specific rehearsal activities/tasks. For example, candidates may refer to: • read through of the script • the rehearsal process • notes during rehearsals • research • design/performance tasks • diagrams and sketches etc • rigging/focusing lanterns • applying practice make-up • sewing costumes • characterisation techniques • sourcing sound effects • researching and making a prop. The description may include the impact of the activity on the rehearsal process. Comments should be written from an individual ('I'), and not a group ('we') perspective. If a candidate only offers general comments about the group's rehearsal, no marks can be awarded.

Question			Expected responses(s)	Max mark	Additional guidance
3.	(a)		Candidates are asked to identify the mood(s) and/or atmosphere(s) in their drama, with justification. The candidate: - has identified the mood(s) and/or atmosphere(s) in their drama, with justification. 2 marks - has identified the mood(s) and/or atmosphere(s) in their drama, with little or no justification. 1 mark	2	The mood(s) and/or atmosphere(s) could be specific to one scene within their drama or created throughout the drama. Either is acceptable. If a candidate merely retells the story/plot in their drama, without identifying the mood(s) and/or atmosphere(s), no marks can be awarded.

Question		Expected responses(s)	Max mark	Additional guidance
	(b)	Candidates are asked to evaluate their effectiveness in highlighting the mood(s) and/or atmosphere(s) of their drama during the final performance. The candidate: - has given a full and detailed evaluation of their effectiveness in highlighting the mood(s) and/or atmosphere(s) of their drama during the final performance. 4 marks - has given a good evaluation of their effectiveness in highlighting the mood(s) and/or atmosphere(s) of their drama during the final performance. 3 marks - has given an adequate evaluation of their effectiveness in highlighting the mood(s) and/or atmosphere(s) of their drama during the final performance. 2 marks - has given a limited evaluation of their effectiveness in highlighting the mood(s) and/or atmosphere(s) of their drama during the final performance. 1 mark	4	Candidate responses should be evaluative. Marks should not be awarded if the candidate offers a general evaluation of the group's performance. Marks should not be awarded for mere story-telling or general descriptive comments. If an evaluative comment is clearly implied, without being explicitly stated, a maximum of 3 marks can be awarded. For example, 'This helped the audience understand. . .' etc. Correct terminology must be used. The candidate's response could relate to the mood(s) and/or atmosphere(s) identified in (a), or any other relevant mood(s) and/or atmosphere(s). Either is acceptable. The mood(s) and/or atmosphere(s) could be explicitly stated, or implied. Either is acceptable. If a candidate has been awarded 0 marks or offered No Response [NR] in (a), but a mood and/or atmosphere is clearly implied in the answer to (b), the full range of marks (4) are available.

Question			Expected responses(s)	Max mark	Additional guidance
4.			Candidates are asked to describe one activity that another drama student carried out during the rehearsal process to prepare for the performance. The candidate: • has fully described an activity another drama student carried out to prepare for the performance. 2 marks • has given a basic description of an activity another drama student carried out to prepare for the performance. 1 mark	2	Candidate responses may refer to the same performance as Q1, or any other performance during the course. A candidate may choose to fully describe an activity, or describe an activity and the way(s) in which the activity helped the other drama student prepare for their performance. Either is acceptable. However, if the candidate only describes the way(s) in which the activity helped the other drama student prepare for the performance, a maximum of 1 mark can be awarded. Candidates should describe the activity from an individual, not a group, perspective. Candidates may refer to: • read through of the script • notes during rehearsals • research • design/performance tasks • diagrams and sketches etc • rigging/focusing lanterns • applying practice make-up • sewing costumes • characterisation techniques • sourcing sound effects • researching and making a prop. Or any other appropriate activity undertaken during the rehearsal process.

Question			Expected responses(s)	Max mark	Additional guidance
5.			Candidates are asked to identify a suitable target audience for this student's drama, with justification. The candidate: - has identified a suitable target audience for this student's drama, with justification. 2 marks - has identified a suitable target audience for this student's drama, with little or no justification. 1 mark	2	If a target audience is not clearly identified, then no marks can be awarded. A suitable target audience could be, for example: - teenagers - upper primary 18-25-year-olds - the elderly - history students - women's groups - people who prefer traditional culture - people who enjoy physical theatre etc. All are acceptable, though justification should be positive, not negative.

Question			Expected responses(s)	Max mark	Additional guidance
6.			Candidates are asked to evaluate the effectiveness of this other student's final performance. The candidate: • has given a full and detailed evaluation of this other student's final performance. 4 marks • has given a good evaluation of this other student's final performance. 3 marks • has given an adequate evaluation of this other student's final performance. 2 marks • has given a limited evaluation of this other student's final performance. 1 mark	4	Candidate responses should be evaluative. Correct terminology must be used. Marks should not be awarded if the candidate makes a general evaluation about the group's performance. Marks should not be awarded for mere story-telling or general descriptive comments. If an evaluative comment is clearly implied, without being explicitly stated, a maximum of 3 marks can be awarded. For example, 'This had an impact on the audience because. . .' etc.

SECTION 2

Candidates are required to demonstrate knowledge and understanding of creating drama by responding to stimuli. The drama **must** be suitable for a live theatrical performance.

Question			Expected responses(s)	Max mark	Additional guidance
7.	(a)		Candidates are asked to state the purpose of their drama. The candidate: has stated the purpose of their drama. 1 mark	1	The candidate must demonstrate an understanding of the purpose of a drama. A variety of purposes may be stated, these could include: - to communicate a message - to entertain - to tell a story - to educate - to explore a theme or issue - to explain - to experience. Or any other appropriate purpose.
	(b)		Candidates are asked to describe a scene which highlights the purpose of their drama. The candidate: - has given a full description of a scene which highlights this purpose. 3 marks - has given an adequate description of a scene which highlights this purpose. 2 marks - has given a limited description of a scene which highlights this purpose. 1 mark	3	If a candidate has been awarded 0 marks or has offered no response [NR] for (a) but a purpose is implied in the answer for (b) the full range of marks (3) are available to the candidate.

Question			Expected responses(s)	Max mark	Additional guidance
8.	(a)		Candidates are asked to identify the time period in which they would choose to set their drama, giving a reason for their answer. 1+1 The candidate: - has identified a time period in which they would set their drama. 1 mark - has given a reason for their choice. 1 mark	2	Time periods could include: - modern day - a particular decade - an era in history or the future. Or any other relevant time period.
	(b)		Candidates are asked to describe the way(s) in which they would use set and costume to communicate their chosen time period. Candidates must refer to both set and costume using correct terminology. 1 mark for each appropriate description of how set/costume would be used. This can be 2+2 or 3+1. Candidates may choose to give any combination of set and costume: 3 set and 1 costume 2 set and 2 costume 1 set and 3 costume. All are acceptable.	4	The description of set and costume should be related to the time period identified in (a), though this can be implicit. Candidates should use correct terminology for both set and costume. Set: Responses may include: - the use of furniture - the use of scenery - the use of set dressings - the use of levels - the positioning on stage - the use of projections. Or any other relevant set design concept. Costume: Candidates may choose to fully describe the way(s) in which they would use one costume or describe the way(s) in which they would use more than one costume to help communicate the time period identified in (a). Either is acceptable.

Question			Expected responses(s)	Max mark	Additional guidance
					Responses may include: • cut, colour and condition • style • choice of pattern/fabric • accessories eg costume jewellery • shoes/hats/wigs • adornment. Or any other relevant costume concept. The ideas must be practicable. Candidates must describe both set and costume. If they only describe one skill, mark out of 3. If a candidate has been awarded 0 marks or offered No Response [NR] in (a), but a time period is clearly implied in the answer to (b), the full range of marks (4) are available.

Question			Expected responses(s)	Max mark	Additional guidance
9.	(a)		Candidates are asked to state the main theme and/or issue of their drama, with justification. 1+1 The candidate: - has stated the main theme/issue of their drama. 1 mark - has justified the main theme/issue. 1 mark	2	If the candidate merely retells the story/plot, no marks can be awarded. The candidate must state the main theme/issue, not the message of the drama. If only a message is given, with no theme/issue stated, no marks can be awarded. If more than one theme/issue is stated, mark the best response.
	(b)		Candidates are asked to describe the way(s) in which they would use one of the chosen production skills to communicate the main theme and/or issue stated in (a), with justification. The candidate: - has given a full description of the way(s) in which they would use the chosen production skill to communicate the theme and/or issue stated in (a), with full justification. 3 marks - has given an adequate description of the way(s) in which they would use the chosen production skill to communicate the theme and/or issue stated in (a), with some justification. 2 marks - has given a limited description of the way(s) in which they would use the chosen production skill to communicate the theme and/or issue stated in (a), with little or no justification. 1 mark	3	Candidates must choose from the given production skills: - Lighting - Sound - Props - Make-up and hair Candidates must use correct terminology in their response. If more than one production skill is given, mark the best one. If the candidate chooses lighting, responses may include: - the specific types of lantern - the length of transitions - the intensity level - the colour of gel or LED. Or any other appropriate use of lighting. If the candidate chooses sound, responses may include: - the specific music used - the use of specific live or pre-recorded sound effects - the volume level - the duration or type of sound cue. Or any other appropriate use of sound.

Question			Expected responses(s)	Max mark	Additional guidance
					If the candidate chooses props, responses may include: • type of prop: handheld preset or personal • material, condition or size • character interaction with prop(s) • positioning on stage. Or any other appropriate use of props. If the candidate chooses make-up and hair, responses may include: • selection of appropriate products • application techniques • special effects • hairstyling. Or any other appropriate use of make-up and hair. The ideas must be practicable. If a production skill is not described, then no marks can be awarded. If a candidate has been awarded 0 marks or offered No Response [NR] in (a), but the theme and/or issue is clearly implied in the answer to (b), the full range of marks (3) are available.

Question			Expected responses(s)	Max mark	Additional guidance
10.	(a)		Candidates are asked to identify the character with the highest status in their drama, with justification. The candidate: - has identified the character with the highest status, with justification. 2 marks - has identified the character with the highest status, with little or no justification. 1 mark	2	If the character is not identified by name or role, no marks can be awarded. Status is defined as the power or authority of a character in the drama. This may be influenced by their impact on the: - audience - plot - character relationships - their occupation or role in the drama - their access to information. Or any other relevant factor.
	(b)		Candidates are asked to describe how an actor would use voice and movement to communicate the status of the character identified in (a). 1 mark for each appropriate description of how the voice/movement term will be used to communicate the status. Candidates must refer to both voice and movement using correct terminology. This can be 2 + 2 or 3 + 1, as long as answers relate to voice and movement that would help the actor communicate this character's status. Candidates may choose to give any combination of voice and movement: 3 voice and 1 movement 2 voice and 2 movement 1 voice and 3 movement. All are acceptable.	4	The use of voice and movement should relate to the character identified in (a), though this can be implicit. Voice Candidates may refer to: - volume - pace - pitch - accent - tone - emphasis - clarity - pause - fluency - articulation - intonation - register. Or any other relevant voice term. Movement Candidates may refer to: - facial expression - body language - gesture - eye contact - use of space - posture - stance.

Question			Expected responses(s)	Max mark	Additional guidance
					Or any other relevant movement term. If only voice or movement is described, a maximum of 3 marks may be awarded. If a candidate has been awarded 0 marks or offered No Response [NR] in (a), but a character they consider to be of high status is clearly implied in the answer to (b), the full range of marks (4) are available.

Question			Expected responses(s)	Max mark	Additional guidance
11.			Candidates are asked to describe the way(s) in which they would use two of the given rehearsal techniques to help the actor develop their characters, with justification. Candidates must choose from the given techniques; • improvisation • thought-tracking • voices in the head. Two marks available for each rehearsal technique. 2 + 2 The candidate: • has given a description of the rehearsal technique, demonstrating an understanding of the activity in practice 1 mark • has justified why it would help the actors develop their characters. 1 mark	4	Candidates must demonstrate understanding of the rehearsal technique in practice to access the full range of marks.

Question			Expected responses(s)	Max mark	Additional guidance
12.			Candidates are asked to state the staging of their drama, with a reason. 1 + 1 The candidate: • has stated the staging of their drama. 1 mark • has given a reason for their choice of staging. 1 mark	2	Candidates may refer to the following types of staging: • thrust • theatre in the round • promenade • end on • proscenium arch • avenue or traverse. Or any other relevant type of staging. The reason must be relevant to the type of staging or the candidate's drama. Either are acceptable.

Question		Expected responses(s)	Max mark	Additional guidance
13.	(a)	Candidates are asked to describe a relationship between two characters who appear in the same scene. The candidate: - has fully described the relationship between two characters who appear in the same scene. 2 marks - has given a basic description of the relationship between two characters who appear in the same scene. 1 mark	2	Candidates may choose to describe a number of features of the characters relationship or describe the characters relationship in the context of the scene, either is acceptable.
	(b)	Candidates are asked to describe the ways they would direct the actors to use stage positioning in this scene to clearly communicate the relationship described in (a), with justification. The candidate: - has given a full and detailed description of the ways they would direct the actors to use stage positioning in this scene to clearly communicate the relationship described in (a), with full justification. 4 marks - has given a good description of the ways they would direct the actors to use stage positioning in this scene to clearly communicate the relationship described in (a), which is mainly justified. 3 marks - has given an adequate description of the ways they would direct the actors to use stage positioning in this scene to clearly communicate the relationship described in (a), with some justification. 2 marks	4	Both characters must be referred to. If only one character is referred to mark out of 2. If the candidate does not refer to the areas of the stage, then the maximum mark is 3. Candidates may also refer to: - areas of the stage - proxemics - blocking - use of space - movement - physical contact - use of levels. Or any other relevant use of stage positioning. Correct terminology must be used.

Question			Expected responses(s)	Max mark	Additional guidance
			has given a basic description of the ways they would direct the actors to use stage positioning in this scene to clearly communicate the relationship described in (a), with little or no justification. 1 mark		

Question			Expected responses(s)	Max mark	Additional guidance
14.	(a)		Candidates are asked to describe a key moment in their drama, with a reason. 1 + 1 The candidate has: - described a key moment. 1 mark - has given a reason. 1 mark	2	Candidates are only required to describe a key moment (not a whole scene). A key moment is defined as a very short period of time.
	(b)		Candidates are asked to describe the emotional response they would like the audience to have during this key moment. The candidate: - has given a full description of the emotional response the audience might have during this key moment. 2 marks - has given a basic description of the emotional response the audience might have during this key moment. 1 mark	2	Candidates must make reference to one or more emotions. If a candidate has been awarded 0 marks or offered No Response [NR] in (a), but a key moment is clearly implied in the answer to (b), the full range of marks (2) are available. No justification is required.

Question		Expected responses(s)	Max mark	Additional guidance
	(c)	Candidates are asked to describe the way(s) in which they would use one of the listed conventions to create the desired emotional response described in (b). Convention chosen must be from: • voice-over • slow motion • mime • monologue. The candidate: • has fully described the use of one of the listed conventions to create the desired emotional response described in (b). 3 marks • has given an adequate description of the use of one of the listed conventions to create the desired emotional response described in (b). 2 marks • has given a limited description of the use of one of the listed conventions to create the desired emotional response described in (b). 1 mark	3	Candidates may describe the use of the convention during any moment within their drama, though the use of the convention should create the desired emotional response described in (b). If more than one convention is described, mark the best one. If a candidate has been awarded 0 marks or been awarded No Response [NR] in (a) or (b), but a key moment and an emotional response is clearly implied in (c), the full range of marks (3) are available.

[END OF MARKING INSTRUCTIONS]