



National  
Qualifications  
2022

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# **2022 Drama**

## **Higher**

### **Finalised Marking Instructions**

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## General marking principles for Higher Drama

*Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.*

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) For **describe** questions, candidates must provide a statement or structure of characteristics and/or features. This is more than an outline or a list; they may refer to, for example, a concept, process, situation, experiment or facts.  
  
For **explain** questions, candidates must relate cause and effect and/or make relationships between things clear.  
  
For **analyse** questions, candidates must identify parts, the relationship between them, and their relationships with the whole; and draw out and relate implications.
- (d) To gain marks, points must relate to the question asked. We use the term 'or any other relevant response' to allow for possible variation in candidates' responses. Always award marks according to the accuracy and relevance of an answer.

### Section 1 – Theatre production: Text in context

- (a) Candidates answer one question from a choice of six. There are two questions each from the perspective of a director, an actor, or a designer. Each question is divided into two parts; candidates must demonstrate knowledge of a selected text, and how they would use their chosen concepts to achieve dramatic impact.
- (b) Some candidates may prefer to answer the first part of the question (knowledge of text) point by point, followed by their explanation of their production concepts, point by point. Other candidates may prefer to describe all of their knowledge of text in one go, followed by details of all of their production concepts in one block. Accept either approach.
- (c) To gain marks, points must relate to the question asked and both parts of the response must relate to each other. If they do not, then do not award marks to the second part of the response.
- (d) Textual references must include relevant quotes and/or stage directions.

### Section 2 – Theatre production: Application

- (a) Candidates respond to a structured question on two production areas related to their selected text. They must answer all parts of the question.
- (b) Candidates must demonstrate knowledge and understanding of the ways in which the production areas of acting, directing and design could be applied to their text. Two of these areas are sampled each year. They do not need to give textual references in this section.
- (c) Candidates must use correct theatre terminology in their responses.

### Section 3 – Performance: Analysis

- (a) Candidates answer one question from a choice of two. Candidates produce a written analysis of a performance that they have seen. The play must be different from the selected text in Sections 1 and 2.
- (b) The performance analysis may be of a live performance, a live-streamed performance, or, if necessary, a recorded 'live' theatrical performance.
- (c) The performance must be a play, not a musical, pantomime or movement piece. Appropriate amateur performances may be used, providing candidates have the opportunity to meet the criteria for this section.
- (d) Candidates select **two** aspects from the following list of performance analysis areas:
  - choice and use of the performance space
  - director's intentions and effectiveness
  - acting and development of characters
  - design concepts and their effectiveness.

## Marking instructions for each question

### Section 1 – Theatre production – Text in context

Question			Expected responses(s)	Max mark	Additional guidance
1.			<p>This question is in <b>two parts</b>.</p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, <b>five</b> moments when the message and/or purpose is communicated.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award <b>1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p>Award <b>a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> for this part of the question.</p>	<b>20</b>	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• message and/or purpose</li> <li>• setting</li> <li>• themes and issues</li> <li>• mood and atmosphere</li> <li>• character motivation</li> <li>• character development</li> <li>• character interaction</li> <li>• relationships between characters</li> <li>• plot</li> <li>• plot twists</li> <li>• dramatic tension</li> <li>• conflict between characters</li> <li>• dramatic irony</li> <li>• particular events/happenings</li> <li>• character behaviour</li> <li>• revelations</li> <li>• historical, social or cultural issues</li> <li>• creation of tension.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
			<p>In the <b>second part</b> of their response candidates must explain, in detail, <b>five</b> directing concepts that would help them to achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award <b>1 mark</b> for each relevant directing concept.</p> <p>Award <b>a further mark</b> for the development of each directing concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>		<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• actor/audience relationship</li> <li>• drama media (projections, video footage, soundscapes etc)</li> <li>• pre-show</li> <li>• use of costume</li> <li>• use of production skills</li> <li>• stage proxemics</li> <li>• voice and movement techniques</li> <li>• special effects</li> <li>• historical/social/cultural issues</li> <li>• use of levels</li> <li>• acting style</li> <li>• characterisation</li> <li>• character interaction</li> <li>• rehearsal techniques.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
2.			<p>This question is in <b>two parts</b>.</p> <p>In the <b>first part</b> of this question, the candidate is required to demonstrate knowledge of their text by describing in detail <b>five</b> qualities and/or characteristics of one chosen character.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award <b>1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p>Award <b>a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> for this part of the question.</p>	20	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• character behaviour</li> <li>• character motivation</li> <li>• character development</li> <li>• character interaction</li> <li>• character personality</li> <li>• character status</li> <li>• character revelations</li> <li>• social context</li> <li>• historical context</li> <li>• key scenes/events</li> <li>• relationships between characters</li> <li>• gender issues.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
			<p>In the <b>second part</b> of their response candidates must explain, in detail, <b>five</b> directing concepts that would help them to achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award <b>1 mark</b> for each relevant directing concept.</p> <p>Award <b>a further mark</b> for the development of each directing concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>	<b>20</b>	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• pre-show</li> <li>• stage proxemics</li> <li>• positioning</li> <li>• use of levels</li> <li>• characterisation</li> <li>• character interaction</li> <li>• rehearsal techniques</li> <li>• acting style</li> <li>• voice and movement techniques</li> <li>• actor/audience relationship</li> <li>• use of production skills.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
3.			<p><b>The question is in two parts.</b></p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, <b>five</b> reasons for a breakdown in a relationship involving another character.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award <b>1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p>Award <b>a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> for this part of the question.</p>	20	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• dramatic tension</li> <li>• conflict between characters</li> <li>• social and historical issues</li> <li>• family dynamics</li> <li>• social dynamics</li> <li>• dramatic irony</li> <li>• key events/scenes</li> <li>• character motivation</li> <li>• character development</li> <li>• character status</li> <li>• the relationship between the characters</li> <li>• character interaction</li> <li>• plot</li> <li>• themes and issues.</li> </ul> <p>Or any other relevant feature.</p> <p>Accept a breakdown in relationship with one character or with numerous characters as long as the original chosen character remains the same.</p>



Question			Expected responses(s)	Max mark	Additional guidance
			<p>In the <b>second part</b> of their response candidates must explain, in detail, the ways in which they would use <b>five</b> rehearsal techniques that would help them achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award <b>1 mark</b> for each relevant rehearsal technique.</p> <p>Award <b>a further mark</b> for each point of development of each rehearsal technique.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>		<p>The rehearsal technique has to be exemplified along with the way it would be used. The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• textual exploration</li> <li>• research</li> <li>• characterisation</li> <li>• exploration of voice and movement</li> <li>• character cards</li> <li>• role play</li> <li>• role on the wall</li> <li>• writing in role</li> <li>• hot seating</li> <li>• thought tunnel</li> <li>• visualisation techniques</li> <li>• role-reversal</li> <li>• improvisation</li> <li>• tableau(x)</li> <li>• thought-tracking</li> <li>• use of prop/costume</li> <li>• use of set</li> <li>• use of space.</li> </ul> <p>Or any other relevant activities.</p>

Question			Expected responses(s)	Max mark	Additional guidance
4.			<p>This question is in <b>two parts</b>.</p> <p>In the <b>first part</b> of this question, the candidate is required to demonstrate knowledge of their text by describing, in detail, <b>five</b> instances when the chosen character's status is important to the plot in the play.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award <b>1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p>Award <b>a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> for this part of the question.</p>	20	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• plot</li> <li>• plot twists</li> <li>• plot development</li> <li>• themes</li> <li>• genre</li> <li>• differences in status</li> <li>• dramatic tension</li> <li>• conflict between characters</li> <li>• dramatic irony</li> <li>• key scenes/events</li> <li>• character motivation</li> <li>• character behaviour</li> <li>• character development</li> <li>• character revelations</li> <li>• character interaction</li> <li>• relationships between characters</li> <li>• gender issues</li> <li>• social/historical background.</li> </ul> <p>Or any other relevant features.</p>

Question			Expected responses(s)	Max mark	Additional guidance
			<p>In the <b>second part</b> of the question, the candidate must explain, in detail, <b>five</b> acting concepts that would help them to achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award <b>1 mark</b> for each relevant acting concept.</p> <p>Award <b>a further mark</b> for the development of each acting concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>		<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• acting techniques</li> <li>• acting style</li> <li>• stage proxemics</li> <li>• interaction between characters</li> <li>• the different ways that the actor uses their voice</li> <li>• the different ways that the actor uses their movement</li> <li>• use of props</li> <li>• use of costume</li> <li>• use of hair and make-up.</li> </ul> <p>Or any other relevant features.</p>

Question			Expected responses(s)	Max mark	Additional guidance
5.			<p>This question is in <b>two parts</b>.</p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, <b>five</b> ways their choice of scene highlights the social and/or historical context.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award <b>1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p>Award <b>a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> for this part of the question.</p>	20	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• social or cultural issues</li> <li>• historical issues</li> <li>• gender issues</li> <li>• changes in circumstances</li> <li>• setting</li> <li>• themes and issues</li> <li>• dramatic tension</li> <li>• conflict between characters</li> <li>• dramatic irony</li> <li>• key events</li> <li>• character motivation</li> <li>• character behaviour</li> <li>• character development</li> <li>• character revelations</li> <li>• character interaction</li> <li>• relationships between characters</li> <li>• status.</li> </ul> <p>Or any other relevant feature.</p> <p>Accept a candidate's definition of a scene if their selected text is not broken into scenes.</p>

Question			Expected responses(s)	Max mark	Additional guidance
			<p>In the <b>second part</b> of their response candidates must explain, in detail, the ways in which they would use <b>five</b> design concepts that would help them to achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award <b>1 mark</b> for each relevant design concept.</p> <p>Award <b>a further mark</b> for each point of development of each design concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>		<p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> <li>• set design</li> <li>• period</li> <li>• stage configuration</li> <li>• actor/audience relationship</li> <li>• lighting</li> <li>• sound</li> <li>• drama media (projections, video footage, soundscapes etc.)</li> <li>• props</li> <li>• costume</li> <li>• make-up and hair</li> <li>• special effects</li> <li>• masks</li> <li>• special effects.</li> </ul> <p>Or any other relevant features.</p>

Question			Expected responses(s)	Max mark	Additional guidance
6.			<p><b>This question is in two parts.</b></p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, <b>five</b> different moments when tension is created.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award <b>1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p>Award <b>a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> for this part of the question.</p>	20	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• plot</li> <li>• sub plot</li> <li>• mood and atmosphere</li> <li>• historical, social or cultural issues</li> <li>• themes and issues</li> <li>• dramatic tension</li> <li>• dramatic irony</li> <li>• character conflict</li> <li>• revelations</li> <li>• particular events/happenings</li> <li>• character motivation/behaviour</li> <li>• character interaction/relationships</li> <li>• character development</li> <li>• status</li> <li>• genre</li> <li>• style.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
			<p>In the <b>second part</b> of their response candidates must explain, in detail, the ways in which they would use <b>five</b> design concepts that would help them to achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award <b>1 mark</b> for each relevant design concept.</p> <p>Award <b>a further mark</b> for each point of development of each design concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>		<p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> <li>• pre-show</li> <li>• set design</li> <li>• period</li> <li>• stage configuration</li> <li>• actor/audience relationship</li> <li>• lighting</li> <li>• sound</li> <li>• drama media (projections, video footage, soundscapes etc)</li> <li>• props</li> <li>• costume</li> <li>• make-up and hair</li> <li>• special effects</li> <li>• masks.</li> </ul> <p>Or any other relevant features.</p>

## Section 2 – Theatre production: Application

Question			Expected responses(s)	Max mark	Additional guidance
7.	(a)		<p>This question is in <b>three parts</b>.</p> <p>In the <b>first part</b> of this question, the candidate is required to demonstrate knowledge of their text by describing the mood and atmosphere in the closing moments of their selected text.</p> <p>There are <b>2 marks</b> available for this part of the question.</p> <p>Award <b>1 mark</b> for a point of description.</p> <p>Award <b>1 further mark</b> for a point of development.</p>	<b>2</b>	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• emotion or feeling stimulated in the audience</li> <li>• the setting</li> <li>• the time</li> <li>• the location</li> <li>• character personality and behaviour</li> <li>• relationships</li> <li>• themes</li> <li>• issues</li> <li>• message</li> <li>• purpose</li> <li>• creation of tension.</li> </ul> <p>Or any other relevant feature.</p>



Question		Expected responses(s)	Max mark	Additional guidance
	(b)	<p>In the <b>second part</b> of this question, the candidate must describe, as a designer, the ways in which they would use lighting in order to create mood and atmosphere in the closing moments of their selected text.</p> <p>Up to <b>4 marks</b> should be awarded for relevant lighting concepts.</p> <p>Award <b>2 marks</b> for a detailed and insightful comment.</p> <p>Award <b>1 mark</b> for more basic comment.</p> <p>Marks may be awarded 2 + 2 or 2 + 1 + 1 or 1 + 1 + 1 + 1</p> <p>Candidates must use correct theatre terminology in their response.</p>	4	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• intensity</li> <li>• duration</li> <li>• colour</li> <li>• gels</li> <li>• filters</li> <li>• beam</li> <li>• angle</li> <li>• pattern of lighting</li> <li>• use of fades</li> <li>• use of gobo</li> <li>• shadow</li> <li>• silhouette</li> <li>• projections</li> <li>• wash</li> <li>• tint</li> <li>• follow spot</li> <li>• front lighting</li> <li>• side lighting</li> <li>• down lighting</li> <li>• floods</li> <li>• Fresnel spot</li> <li>• profile spotlight</li> <li>• par cans</li> <li>• LED lighting.</li> </ul> <p>Or any other relevant feature.</p>
	(c)	<p>In the <b>third part</b> of this question the candidate must describe, as a director, the ways in which they would direct their actor(s) to use stage positioning and movement in the closing moments of their selected text.</p> <p>Up to <b>4 marks</b> should be awarded for relevant directorial concepts.</p> <p>Award <b>2 marks</b> for a detailed/insightful comment.</p> <p>Award <b>1 mark</b> for more basic comment.</p> <p>Marks may be awarded 2 + 2 or 2 + 1 + 1 or 1 + 1 + 1 + 1</p> <p>Award a maximum of <b>2 marks</b> if candidates only mention stage positioning or movement but not both.</p> <p>Candidates must use correct theatre terminology in their response.</p>	4	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> <li>• positioning</li> <li>• proxemics</li> <li>• actor/audience relationship</li> <li>• body language</li> <li>• gesture</li> <li>• facial expression</li> <li>• eye contact</li> <li>• posture</li> <li>• use of levels</li> <li>• timing</li> <li>• speed</li> <li>• rhythm</li> <li>• stance</li> <li>• naturalistic</li> <li>• stylised</li> <li>• use of space.</li> </ul> <p>Or any other relevant feature.</p>

### Section 3 – Performance analysis

The performance analysis may be of a live performance, a live-streamed performance, or, if necessary, a recorded ‘live’ theatrical performance.

The performance must be a play, not a musical, pantomime or movement piece. Appropriate amateur performances may be used, providing candidates have the opportunity to meet the criteria for this section.

The play must be different from the selected text in Sections 1 and 2.

Question			Expected responses(s)	Max mark	Additional guidance
8.			<p>Candidates focus on <b>one</b> production and choose <b>two</b> production areas to analyse. They must give equal weighting in their response to the <b>two</b> chosen production areas.</p> <p>Award <b>1 mark</b> for identification and explanation of each feature of the performance that communicates important plot developments within the play.</p> <p>Award <b>a further mark</b> for each explanation that is detailed and insightful.</p> <p>Candidates should draw out the implications of each feature in regard to achieving dramatic impact and enhancing appreciation of the performance.</p> <p>If a candidate analyses all <b>four</b> production areas, then mark all four and award marks for the best two.</p> <p>Up to a <b>total of 10 marks</b> available for each production area.</p>	20	<p><b>Choice and use of the performance space.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• performance venue</li> <li>• atmosphere of the performance venue</li> <li>• pre-show</li> <li>• staging choice</li> <li>• actor/audience relationship</li> <li>• stage positioning</li> <li>• auditorium configuration and audience position/sightlines</li> <li>• entrance and exits</li> <li>• impact of set</li> <li>• changes of set</li> <li>• visual imagery</li> <li>• use of digital media</li> <li>• projections.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected response	Max mark	Additional guidance
					<p><b>Director's intentions and effectiveness.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• type of performance – text/non text/other</li> <li>• interpretative choices made</li> <li>• communication of plot</li> <li>• themes/issues</li> <li>• characterisation</li> <li>• preparation and research</li> <li>• genre</li> <li>• style</li> <li>• overall directorial concept</li> <li>• acting style</li> <li>• actor/audience relationship</li> <li>• rehearsal workshops/character workshops</li> <li>• period</li> <li>• design concepts</li> <li>• casting decisions</li> <li>• level of innovation/creativity/success of directorial intentions.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected response	Max mark	Additional guidance
					<p><b>Acting and development of characters.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• acting style</li> <li>• pre-show</li> <li>• period</li> <li>• characterisation</li> <li>• number of parts the actor plays</li> <li>• different ways that the actor uses their voice</li> <li>• different ways that the actor uses their movement</li> <li>• relationship between spoken text and physical movement or gesture</li> <li>• interaction with other actors throughout the performance</li> <li>• working as an ensemble</li> <li>• the actor's use of props and/or costume</li> <li>• the actor/audience relationship</li> <li>• changes in mood/atmosphere</li> <li>• level of innovation/creativity/success of use of acting.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Design concepts and their effectiveness.</b></p> <p>The candidate can select design concepts from any of the following production areas in their answer.</p> <p><b>Sound</b></p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• pre-show</li> <li>• period</li> <li>• sources</li> <li>• naturalistic sound FX</li> <li>• abstract sound FX</li> <li>• recorded sound FX</li> <li>• live sound FX</li> <li>• use of music</li> <li>• use of soundscapes</li> <li>• the part sound plays in suggestion</li> <li>• the part sound plays in the creation of expectation</li> <li>• building tension</li> <li>• releasing tension</li> <li>• the on-stage world (related to a character)</li> <li>• the off-stage world (related to the imagined world)</li> <li>• changes in mood/atmosphere</li> <li>• changes in location</li> <li>• environmental sound FX</li> <li>• level of appropriateness/innovation/creativity/success of use of sound.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Set</b></p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• time period</li> <li>• location</li> <li>• changing locations</li> <li>• central metaphor</li> <li>• visual images</li> <li>• visual environment</li> <li>• style and tone</li> <li>• illusionistic setting or stylised setting</li> <li>• texture</li> <li>• colour</li> <li>• use of scenic flats</li> <li>• stage cloths</li> <li>• backcloths</li> <li>• gauze</li> <li>• cyclorama</li> <li>• use of rostra</li> <li>• projections</li> <li>• the on-stage world; the off-stage world</li> <li>• level of appropriateness/innovation/creativity/success of use of set.</li> </ul> <p>Or any other relevant feature.</p> <p><b>Costume</b></p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• period</li> <li>• style</li> <li>• age</li> <li>• personality</li> <li>• status</li> <li>• location</li> <li>• occupation</li> <li>• occasion</li> <li>• immediate circumstances</li> <li>• fabrics/materials</li> <li>• colours</li> <li>• proportion</li> <li>• texture</li> <li>• a representational approach</li> <li>• use of abstract ideas</li> <li>• use of expressionistic ideas</li> <li>• the on-stage world; the off-stage world</li> <li>• changes in mood/atmosphere</li> <li>• level of appropriateness/innovation/creativity/success of use of costume.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Lighting</b></p> <ul style="list-style-type: none"> <li>the overall production concept</li> <li>pre-show</li> <li>period</li> <li>sources</li> <li>naturalistic LX</li> <li>stylised LX</li> <li>changes in mood/atmosphere</li> <li>changes in tension</li> <li>changes in location</li> <li>use of colour/intensity/effects – gobos/strobe</li> <li>fades including blackouts</li> <li>projections</li> <li>how lighting was used to communicate time/location</li> <li>level of appropriateness/innovation/creativity/success of use of lighting.</li> </ul> <p>Or any other relevant feature.</p> <p><b>Props</b></p> <ul style="list-style-type: none"> <li>personal/hand-held/pre-set props</li> <li>the overall production concept</li> <li>period</li> <li>style</li> <li>age</li> <li>personality</li> <li>status</li> <li>location</li> <li>occupation</li> <li>occasion</li> <li>immediate circumstances</li> <li>fabrics/materials</li> <li>colours</li> <li>proportion</li> <li>texture</li> <li>a representational approach</li> <li>use of abstract ideas</li> <li>use of expressionistic ideas</li> <li>the on-stage world; the off-stage world</li> <li>changes in mood/atmosphere</li> <li>level of appropriateness/innovation/creativity/success of use of props.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Hair and make-up</b></p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• period</li> <li>• style</li> <li>• age</li> <li>• personality</li> <li>• status</li> <li>• occupation</li> <li>• occasion</li> <li>• immediate circumstances</li> <li>• choice and application of materials</li> <li>• colours</li> <li>• special effects make-up</li> <li>• masks</li> <li>• wigs</li> <li>• texture</li> <li>• a representational approach</li> <li>• use of abstract ideas</li> <li>• use of expressionistic ideas</li> <li>• the on-stage world; the off-stage world</li> <li>• changes in mood/atmosphere</li> <li>• level of appropriateness/innovation/creativity/success of use of hair and make-up.</li> </ul> <p>Or any other relevant feature.</p> <p>Candidates may explore multiple production areas within their design concepts. This is acceptable.</p>



Question			Expected responses(s)	Max mark	Additional guidance
9.			<p>Candidates focus on <b>one</b> production and choose <b>two</b> production areas to analyse. They must give equal weighting in their response to the <b>two</b> chosen production areas.</p> <p>Award <b>1 mark</b> for identification and explanation of each feature of the performance that communicates moments of shock and/or surprise within the performance.</p> <p>Award <b>a further mark</b> for each explanation that is detailed and insightful.</p> <p>Candidates should draw out the implications of each feature regarding achieving dramatic impact and enhancing appreciation of the performance.</p> <p>If a candidate analyses all four production areas, then mark all four and award marks for the best two.</p> <p>Up to a total of <b>10 marks</b> available for each production area.</p>	20	<p><b>Choice and use of the performance space.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• performance venue</li> <li>• atmosphere of the performance venue</li> <li>• pre-show</li> <li>• staging choice</li> <li>• actor/audience relationship</li> <li>• stage positioning</li> <li>• auditorium configuration and audience position/sightlines</li> <li>• entrance and exits</li> <li>• impact of set</li> <li>• changes of set</li> <li>• visual imagery</li> <li>• use of digital media</li> <li>• projections.</li> </ul> <p>Or any other relevant feature.</p> <p><b>Director's intentions and effectiveness.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• type of performance – text/non text/other</li> <li>• interpretative choices made</li> <li>• communication of plot</li> <li>• themes/issues</li> <li>• characterisation</li> <li>• preparation and research</li> <li>• genre</li> <li>• style</li> <li>• overall directorial concept</li> <li>• acting style</li> <li>• actor/audience relationship</li> <li>• rehearsal workshops/character workshops</li> <li>• period</li> <li>• design concepts</li> <li>• casting decisions</li> <li>• level of innovation/creativity/success of directorial intentions.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Acting and development of characters.</b></p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• acting style</li> <li>• pre-show</li> <li>• period</li> <li>• characterisation</li> <li>• number of parts the actor plays</li> <li>• different ways that the actor uses their voice</li> <li>• different ways that the actor uses their movement</li> <li>• relationship between spoken text and physical movement or gesture</li> <li>• interaction with other actors throughout the performance</li> <li>• working as an ensemble</li> <li>• the actor's use of props and/or costume</li> <li>• the actor/audience relationship</li> <li>• changes in mood/atmosphere</li> <li>• level of innovation/creativity/success of use of acting.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Design concepts and their effectiveness.</b></p> <p>The candidate can select design concepts from any of the following production areas in their answer.</p> <p><b>Sound</b></p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• pre-show</li> <li>• period</li> <li>• sources</li> <li>• naturalistic sound FX</li> <li>• abstract sound FX</li> <li>• recorded sound FX</li> <li>• live sound FX</li> <li>• use of music</li> <li>• use of soundscapes</li> <li>• the part sound plays in suggestion</li> <li>• the part sound plays in the creation of expectation</li> <li>• building tension</li> <li>• releasing tension</li> <li>• the on-stage world (related to a character)</li> <li>• the off-stage world (related to the imagined world)</li> <li>• changes in mood/atmosphere</li> <li>• changes in location</li> <li>• environmental sound FX</li> <li>• level of appropriateness/innovation/creativity/success of use of sound.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Set</b></p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• time period</li> <li>• location</li> <li>• changing locations</li> <li>• central metaphor</li> <li>• visual images</li> <li>• visual environment</li> <li>• style and tone</li> <li>• illusionistic setting or stylised setting</li> <li>• texture</li> <li>• colour</li> <li>• use of scenic flats</li> <li>• stage cloths</li> <li>• backcloths</li> <li>• gauze</li> <li>• cyclorama</li> <li>• use of rostra</li> <li>• projections</li> <li>• the on-stage world; the off-stage world</li> <li>• level of appropriateness/ innovation/creativity/success of use of set.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Costume</b></p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• period</li> <li>• style</li> <li>• age</li> <li>• personality</li> <li>• status</li> <li>• location</li> <li>• occupation</li> <li>• occasion</li> <li>• immediate circumstances</li> <li>• fabrics/materials</li> <li>• colours</li> <li>• proportion</li> <li>• texture</li> <li>• a representational approach</li> <li>• use of abstract ideas</li> <li>• use of expressionistic ideas</li> <li>• the on-stage world; the off-stage world</li> <li>• changes in mood/atmosphere</li> <li>• level of appropriateness/innovation/creativity/success of use of costume.</li> </ul> <p>Or any other relevant feature.</p> <p><b>Lighting</b></p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• pre-show</li> <li>• period</li> <li>• sources</li> <li>• naturalistic LX</li> <li>• stylised LX</li> <li>• changes in mood/atmosphere</li> <li>• changes in tension</li> <li>• changes in location</li> <li>• use of colour/intensity/effects – gobos/strobe</li> <li>• fades including blackouts</li> <li>• projections</li> <li>• how lighting was used to communicate time/location</li> <li>• level of appropriateness/innovation/creativity/success of use of lighting.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Props</b></p> <ul style="list-style-type: none"> <li>• personal/hand-held/pre-set props</li> <li>• the overall production concept</li> <li>• period</li> <li>• style</li> <li>• age</li> <li>• personality</li> <li>• status</li> <li>• location</li> <li>• occupation</li> <li>• occasion</li> <li>• immediate circumstances</li> <li>• fabrics/materials</li> <li>• colours</li> <li>• proportion</li> <li>• texture</li> <li>• a representational approach</li> <li>• use of abstract ideas</li> <li>• use of expressionistic ideas</li> <li>• the on-stage world; the off-stage world</li> <li>• changes in mood/atmosphere</li> <li>• level of appropriateness/innovation/creativity/success of use of props.</li> </ul> <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					<p><b>Hair and make-up</b></p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• period</li> <li>• style</li> <li>• age</li> <li>• personality</li> <li>• status</li> <li>• occupation</li> <li>• occasion</li> <li>• immediate circumstances</li> <li>• choice and application of materials</li> <li>• colours</li> <li>• special effects make-up</li> <li>• masks</li> <li>• wigs</li> <li>• texture</li> <li>• a representational approach</li> <li>• use of abstract ideas</li> <li>• use of expressionistic ideas</li> <li>• the on-stage world; the off-stage world</li> <li>• changes in mood/atmosphere</li> <li>• level of appropriateness/innovation/creativity/success of use of hair and make-up.</li> </ul> <p>Or any other relevant feature.</p> <p>Candidates may explore multiple production areas within their design concepts. This is acceptable.</p> <p>Accept that this could be interpreted as moments of shock and surprise as an audience member or shock or surprise for the characters themselves.</p>

[END OF MARKING INSTRUCTIONS]