



National
Qualifications
2019

2019 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 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. Recorded performances must have been performed 'live' within **two** years of the start of the academic year in which the assessment takes place.
- (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 response	Max mark	Additional guidance
1.		<p>This question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, five reasons why the scene they have chosen is important. (Accept candidate description of what determines a scene).</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 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks 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"> • setting • themes and issues • mood and atmosphere • character motivation • character development • character interaction • relationships between characters • plot • plot twists • dramatic tension • conflict between characters • dramatic irony • particular events/happenings • character behaviour • revelations • historical, social or cultural issues • message and/or purpose • creation of tension. <p>Or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
	<p>In the second part of their response candidates must explain, in detail, five 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 1 mark for each relevant directing concept.</p> <p>Award a further mark for each point of 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 total of 10 marks 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"> • pre-show • use of production skills • stage proxemics • positioning • use of levels • acting style • characterisation • character interaction • voice and movement techniques • rehearsal techniques • actor/audience relationship • special effects • drama media (projections, video footage, soundscapes etc). <p>Or any other relevant feature.</p>

Question		Expected response	Max mark	Additional guidance
2.		<p>This question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, five different ways they want the audience to respond to a 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 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks 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"> • character motivation • character development • character interaction • relationships between characters • plot • plot twists • themes and issues • dramatic tension • conflict between characters • dramatic irony • particular events/happenings • character behaviour • revelations • historical, social or cultural issues • message and/or purpose • creation of tension. <p>Or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
	<p>In the second part of their response candidates must explain, in detail, five 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 1 mark for each relevant directing concept.</p> <p>Award a further mark for each point of 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 total of 10 marks 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"> • use of production skills • stage proxemics • acting style • character interaction • voice and movement techniques • rehearsal techniques • actor/audience relationship • special effects • drama media (projections, video footage, soundscapes etc). <p>Or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
3.	<p>This question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, five different moments that show how a character influences the emotions of other characters.</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 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks 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"> • dramatic tension • conflict between characters • dramatic irony • particular events/happenings • character motivation • character development • the relationship between the characters • family dynamics • status • character interaction • plot • themes and issues • mood and atmosphere. <p>Or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
	<p>In the second part of their response candidates must explain, in detail, the ways in which they would use five acting concepts to help them achieve the desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant acting concept.</p> <p>Award a further mark for each point of 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 total of 10 marks 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"> • acting techniques • acting style • stage proxemics • the different ways that the actor uses his/her voice • the different ways that the actor uses his/her movement • themes and issues • the relationship between spoken text and physical movement or gesture • use of props and costume. <p>Or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
4.	<p>The question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, five moments when the complex relationship with one or more characters is shown.</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 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks 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"> • dramatic tension • conflict between characters • family dynamics • social dynamics • dramatic irony • particular events/happenings • character motivation • character development • character status • the relationship between the characters • character interaction • plot • themes and issues. <p>Or any other relevant feature.</p>

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

Question	Expected response	Max mark	Additional guidance
5.	<p>This question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, five changes they would make to a previous production of their text to engage an intended audience.</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 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks 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"> • design concepts • pre-show • use of space • venue • setting • stage imagery • plot • themes and issues • character behaviour • character motivation • character development • character interaction • revelations • particular events/happenings • relationship between characters • reference to previous production • use of language. <p>Or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
	<p>In the second part of their response, candidates must explain, in detail, five design concepts that would help them achieve their desired impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant design concept.</p> <p>Award a further mark 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 total of 10 marks 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"> • set design • period • stage configuration • pre-show • venue • location • actor/audience relationship • lighting • sound • costume • props • drama media • status, changes in status • fabrics, colour, style • make-up materials and tools • masks • hair and wigs • special effects. <p>Or any other relevant feature.</p>

Question		Expected response	Max mark	Additional guidance
6.		<p>This question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, five reasons why their chosen character is important.</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 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks 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"> • plot twists • themes and issues • dramatic tension • conflict between characters • dramatic irony • particular events/happenings • character motivation • character behaviour • character development • revelations • character interaction • relationships between characters • status. <p>Or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
	<p>In the second part of their response candidates must explain, in detail, the ways in which they would use five 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 1 mark for each relevant design concept.</p> <p>Award a further mark 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 total of 10 marks 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"> • set design • period • stage configuration • actor/audience relationship • lighting • sound • drama media • props • costume • make-up and hair • special effects • masks • wigs. <p>Or any other relevant feature.</p>

Section 2 – Theatre production - Application

Question		Expected response	Max mark	Additional guidance
7.	(a)	<p>This question is in three parts.</p> <p>In the first part of this question, the candidate is required to demonstrate knowledge of their text. Candidates must describe the status of their chosen character in the final scene of their selected text.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Award 1 mark for a relevant description.</p> <p>Award a further mark for a point of development.</p> <p>Up to a total of 2 marks available for this question.</p>	2	<p>The candidate may select from the following in their answer</p> <ul style="list-style-type: none"> • levels and changes of status • level in society • level in relationship(s) • rank in society • social hierarchy • monetary standing • respect • lack of respect • respected • not respected • confident • assertive • shy • nervous • secure • insecure. <p>Or any other relevant feature.</p>
	(b)	<p>In the second part of this question, candidates must describe, as an actor, the way in which they would use voice in the final scene of their selected text in order to communicate the status of their chosen character.</p> <p>Candidates must use correct theatre terminology in their response.</p> <p>Award marks for relevant acting concepts.</p> <p>Award 2 marks for detailed and insightful comment.</p> <p>Award 1 mark for more basic comment.</p> <p>Award marks 2 + 2 or 2 + 1 + 1 or 1 + 1 + 1 + 1</p>	4	<p>The candidate may select from the following in their answer</p> <ul style="list-style-type: none"> • pitch • pace • tone • volume • clarity • intonation • accent • articulation • register • fluency • pause • emphasis. <p>Or any other relevant feature.</p>

Question		Expected response	Max mark	Additional guidance
	(c)	<p>In the third part of this question candidates must describe, as a director, the way in which they would use the performance space in the final scene of their selected text in order to communicate the status of their chosen character.</p> <p>Candidates must use correct theatre terminology in their response.</p> <p>Award marks for relevant directorial concepts.</p> <p>Award 2 marks for detailed and insightful comment.</p> <p>Award 1 mark for more basic comment.</p> <p>Up to a total of 4 marks available for this question.</p> <p>Award marks 2 + 2 or 2 + 1 + 1 or 1 + 1 + 1 + 1</p>	4	<p>The candidate may select from the following in their answer</p> <ul style="list-style-type: none"> • use of levels • use of positioning • use of proxemics • use of movement • use of set • staging • actor/audience relationship • use of props • use of costume • use of lighting • use of sound • use of media • use of projections • use of special effects • choice of venue. <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. Recorded performances must have been performed ‘live’ within **two** years of the start of the academic year in which the assessment takes place.

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 response	Max mark	Additional guidance
8.	<p>Candidates focus on one production and choose two production areas to analyse. They must give equal weighting in their response to the two chosen production areas.</p> <p>Award 1 mark for identification and explanation of each feature of the performance that creates different moods and/or atmospheres within the play.</p> <p>Award a further mark for each explanation that is detailed and insightful.</p>	20	<p>Choice and use of the performance space.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> • performance venue • atmosphere of the performance venue • pre-show • staging choice • actor/audience relationship • stage positioning • auditorium configuration and audience position/sightlines • impact of set • changes of set • visual imagery • use of digital media • projections. <p>Or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
	<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 four production areas, then mark all four and award marks for the best two.</p> <p>Up to a total of 10 marks available for each production area.</p>		<p>Director's intentions and effectiveness.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> • type of performance – text/non text/other • interpretative choices made • communication of plot • themes/issues • characterisation • preparation and research • genre • style • overall directorial concept • acting style • actor/audience relationship • rehearsal workshops/character workshops • period • design concepts • casting decisions • level of appropriateness/innovation/creativity/success of directorial intentions. <p>Or any other relevant feature.</p>

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

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

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

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

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

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

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

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

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

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

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

[END OF MARKING INSTRUCTIONS]