



National
Qualifications
2024

2024 Drama

Higher

Question Paper 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 two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, five moments of conflict between their chosen character and one other character(s).</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> <p>In the second part of their response candidates must explain, in detail, five rehearsal techniques used to explore these moments of conflict.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant rehearsal technique that is described.</p> <p>Award a further mark for the 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 for this part of the question.</p>	20	<p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • dramatic tension • conflict between characters • social and historical issues • family dynamics • social dynamics • dramatic irony • key events/scenes • character motivation • character development • character status • the relationship between the characters • character interaction • plot • themes and issues. <p>Or any other relevant feature.</p> <p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • characterisation • acting techniques • acting style • stage proxemics • interaction between characters • the different ways that the actor uses their voice • the different ways that the actor uses their movement • use of props • use of costume • use of hair and make-up • character cards • giving witness • hot seating • improvisation • key moments • mantle of the expert • research • role on the wall • role play • role-reversal

Question			Expected responses(s)	Max mark	Additional guidance
					<ul style="list-style-type: none"> • still image/speaking through the image • thought tracking • thought tunnel • use of prop • visualisation exercises • voices in the head • writing in role. <p>Or any other relevant features.</p>

Question	Expected responses(s)	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 moments that are considered essential to the plot.</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> <p>In the second part of their response candidates must explain, in detail, five directing concepts that would highlight these essential plot moments to the audience.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant directing concept that is described.</p> <p>Award a further mark 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 total of 10 marks for this part of the question.</p>	20	<p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • plot twists • message and/or purpose • setting • themes and issues • mood and atmosphere • character motivation • character development • character interaction • character behaviour • relationships between characters • dramatic tension • conflict between characters • dramatic irony • particular events/happenings • revelations • historical, social or cultural issues • creation of tension. <p>Or any other relevant feature.</p> <p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • actor/audience relationship • drama media (projections, video footage, soundscapes etc) • pre-show • overall style • use of production skills • stage proxemics • voice and movement techniques • special effects • use of levels • acting style • characterisation • character interaction • conflict between characters • rehearsal techniques. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	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 aspects of a character's personality that would be a challenge for an actor to portray.</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. Up to a total of 10 marks for this part of the question.</p> <p>In the second part of their response candidates must explain, in detail, five acting concepts that would help them to communicate these challenging aspects of personality.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant acting concept that is described.</p> <p>Award a further mark 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 total of 10 marks for this part of the question.</p>	20	<p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • personality • attitudes/beliefs • message and/or purpose • themes and issues • mood and atmosphere • character motivation • character development • character interaction • character behaviour • relationships between characters • plot • plot twists • dramatic tension • conflict between characters • genre • dramatic irony • particular events/happenings • revelations • historical, social or cultural issues • creation of tension. <p>Or any other relevant feature.</p> <p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • characterisation • acting techniques • acting style • stage proxemics • interaction between characters • the different ways that the actor uses their voice • the different ways that the actor uses their movement • use of props • use of costume • use of hair and make-up. <p>Or any other relevant features.</p> <p>Please note that the candidate may not address why their chosen character is a challenge to portray. This is acceptable.</p>

Question	Expected responses(s)	Max mark	Additional guidance
4.	<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 moments that a character communicates the genre(s) of the text.</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> <p>In the second part of their response candidates must explain, in detail, five acting concepts used to help communicate the genre(s) to the audience.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant acting concept that is described.</p> <p>Award a further mark 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 total of 10 marks for this part of the question.</p>	20	<p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • plot • plot twists • structure • dramatic tension • conflict between characters • social and historical issues • family dynamics • social dynamics • dramatic irony • key events/scenes • character motivation • character development • character status • the relationship between the characters • character interaction • themes and issues • language • style. <p>Or any other relevant feature.</p> <p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • characterisation • acting techniques • acting style • stage proxemics • interaction between characters • the different ways that the actor uses their voice • the different ways that the actor uses their movement • use of props • use of costume • use of hair and make-up • masks. <p>Or any other relevant features.</p> <p>Please note that candidates may choose to write about more than one character who communicates the genre. This is acceptable.</p>

Question	Expected responses(s)	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 moments that highlight a change of time and/or location.</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> <p>In the second part of their response candidates must explain, in detail, five design concepts that highlight the changes in time and/or location to the audience.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant design concept that is described.</p> <p>Award a further mark for the 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 for this part of the question.</p>	20	<p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • setting • time period • time of day/time of year • structure • linear/non-linear • episodic • dramatic tension • conflict between characters • social and historical issues • social dynamics • dramatic irony • key events/scenes • character status • the relationship between the characters • character interaction • plot • themes and issues. <p>Or any other relevant feature.</p> <p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • set design • style • period • stage configuration • actor/audience relationship • lighting • sound • drama media (projections, video footage, soundscapes etc) • props • costume • make-up and hair • masks • special effects. <p>Or any other relevant features.</p>

Question	Expected responses(s)	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 moments that highlight a theme or issue.</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> <p>In the second part of their response candidates must explain, in detail, five design concepts used to highlight a theme or issue to the audience</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant design concept that is described.</p> <p>Award a further mark for the 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 for this part of the question.</p>	20	<p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • themes and issues • status • dramatic tension • conflict between characters • social and historical issues • family dynamics • social dynamics • dramatic irony • key events/scenes • character motivation • character development • character status • the relationship between the characters • character interaction • plot • mood and atmosphere. <p>Or any other relevant feature.</p> <p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • set design • style • period • stage configuration • actor/audience relationship • lighting • sound • drama media (projections, video footage, soundscapes etc) • props • costume • make-up and hair • masks • special effects. <p>Or any other relevant features.</p> <p>Please note candidates may write about the same theme or issue multiple times. This is acceptable.</p>

Section 2 – Theatre production: Application

Question		Expected responses(s)	Max mark	Additional guidance
7.	(a)	<p>This question is in three parts. In the first part of their response candidates must demonstrate knowledge of their text by describing a key relationship between two characters at their chosen moment.</p> <p>There are 2 marks available for this part of the question.</p> <p>Award 1 mark for a point of description.</p> <p>Award a further mark for a point of development.</p>	2	<p>The candidate may refer to the following in their answer:</p> <ul style="list-style-type: none"> • dramatic tension • conflict between characters • social and historical issues • family dynamics • social dynamics • dramatic irony • key events/scenes • character motivation • character development • character status • the relationship between the characters • character interaction • plot • themes and issues. <p>Or any other relevant feature.</p>
	(b)	<p>In the second part 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/or movement to show the key relationship.</p> <p>Up to 4 marks should be awarded for relevant directorial concepts.</p> <p>Award 2 marks for a detailed and insightful comment.</p> <p>Award 1 mark for more basic comment.</p> <p>Marks may be awarded 2 + 2 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 refer to the following in their answer:</p> <ul style="list-style-type: none"> • positioning • proxemics • actor/audience relationship • body language • gesture • facial expression • eye contact • posture • use of levels • timing • speed • rhythm • stance • naturalistic • stylised • use of space. <p>Or any other relevant features.</p>

Question		Expected responses(s)	Max mark	Additional guidance
	(c)	<p>In the third part of this question the candidate must describe, as an actor, the ways in which they would use voice to act out your chosen character within the key relationship.</p> <p>Up to 4 marks should be awarded for relevant acting concepts.</p> <p>Award 2 marks for a detailed and insightful comment.</p> <p>Award 1 mark for more basic comment.</p> <p>Marks may be awarded 2 + 2 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 refer to 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 features.</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 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 style of the production.</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>Candidate 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>Please note that they style of the production can change throughout the production. Numerous styles are acceptable in the response.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<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 responses(s)	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>Any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Design concepts and their effectiveness.</p> <p>The candidate may refer to 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 • environmental sound FX • use of music • use of soundscapes • use of silence • 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 • level of appropriateness/innovation/creativity/success of use of sound. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Design concepts and their effectiveness.</p> <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 • site specific. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Design concepts and their effectiveness.</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 • condition • 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> <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>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Design concepts and their effectiveness.</p> <p>Props</p> <ul style="list-style-type: none"> • personal/hand-held/pre-set/costume props • the overall production concept • period • style • age • personality • status • location • occupation • occasion • immediate circumstances • fabrics/materials • colours • proportion • texture • condition • 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 responses(s)	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 and make-up. <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 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 a key moment.</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>Candidate 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 responses(s)	Max mark	Additional guidance
			<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 responses(s)	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>Any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Design concepts and their effectiveness.</p> <p>The candidate may refer to 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 • environmental sound FX • use of music • use of soundscapes • use of silence • 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 • level of appropriateness/innovation/creativity/success of use of sound. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Design concepts and their effectiveness.</p> <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 • site specific. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Design concepts and their effectiveness.</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 • condition • 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> <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>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Design concepts and their effectiveness.</p> <p>Props</p> <ul style="list-style-type: none"> • personal/hand-held/pre-set/costume props • the overall production concept • period • style • age • personality • status • location • occupation • occasion • immediate circumstances • fabrics/materials • colours • proportion • texture • condition • 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 responses(s)	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 and make-up. <p>Or any other relevant feature.</p> <p>Candidates may explore multiple production areas within their design concepts. This is acceptable.</p>

[END OF MARKING INSTRUCTIONS]