

C037/SQP247

Drama
Higher
Specimen Question Paper
For use in and after 2005

Time: 2 hours 30 minutes

NATIONAL
QUALIFICATIONS

60 marks are allocated to this paper.

SECTION A

Marks

THE STUDY OF A TEXT IN ITS THEATRICAL CONTEXT

Answer **one** question from this section. Your answer should be based on the prescribed text. You should answer from the perspective of a director or an actor in preparation for a performance.

Your answer to Section A should be written on pages two to seven of the Answer Book. Additional paper can be obtained from the invigilator.

1. As a **director**, explain how your design concepts would illuminate the themes and issues of your prescribed text. 20
2. Describe, with justification, what you consider to be the climax of your prescribed text. As a **director**, explain how you would build towards and realise this climax in performance. 20
3. How do the social attitudes present in your prescribed text compare with those of present day society? Discuss how this comparison might influence your **direction** of the play. 20
4. “Tragedy” and “comedy” are broad dramatic genres. Discuss the ways in which your prescribed text most closely belongs to one of these two genres and explain how, as a **director**, this would influence your intended production. 20

SECTION B

DRAMATIC COMMENTARY

Look at the Answer Book and find the extract from the play that you have studied. Read it carefully, and then answer both parts of the question below.

You should answer from the perspective of a director in preparation for a production.

Your answer to Question 5(a) should be written on **Pages eight and nine** of the Answer Book. Your answer to Question 5(b) should be written opposite your chosen textual extract.

5. Produce a dramatic commentary on the extract of your prescribed text.
 - (a) Draw a ground plan to show how you would want the extract to be staged. 4
 - (b) Using the text itself and the blank page opposite, indicate your direction to your actors.

These should include:

 - moves and interpretative notes for actors 7
 - justification 7
 - any important technical effects. 2

CONTEMPORARY SCOTTISH THEATRE

You should answer ONE question from this Section. Each question is worth 20 marks.

SOCIAL, POLITICAL AND RELIGIOUS DIMENSIONS

1. Explain how **two or more** contemporary Scottish plays you have seen or read have helped you to understand social issues. 20
2. In **two or more** plays you have seen or read, discuss how relationships, or the breakdown in relationships, have been used to explore political or religious issues in contemporary Scottish theatre. 20

ISSUES OF GENDER

3. Do Scottish men and/or women ever break free from a few preferred stereotypes? Discuss with reference to **two or more** plays you have seen or read. 20
4. Which gender issues create most dramatic tension in contemporary Scottish plays? Discuss with reference to **two or more** plays you have seen or read. 20

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

5. “Scottish playwrights are more interested in life in the past than they are in contemporary life.”
Discuss this statement with reference to **two or more** plays you have seen or read. 20
6. In **two or more** plays you have seen or read, discuss how a playwright manipulates an audience using the techniques of nostalgia and/or the popular stage in order to communicate a message. 20

CURRENT PRODUCTIONS AND ISSUES

7. How successful are Scottish playwrights in showing the diversity of Scottish society in their plays? Discuss with reference to **two or more** plays you have seen or read. 20
8. Describe and analyse how the theatre space has been used in a production of a contemporary Scottish play which you have recently seen. 20

[END OF SPECIMEN QUESTION PAPER]

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Drama
Higher
Specimen Marking Instructions
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NATIONAL
QUALIFICATIONS

GENERAL MARKING INSTRUCTIONS

In all cases markers should be looking for responses which offer detailed answers to the questions posed, showing evidence of reading, understanding and an engagement with the subject.

Essay questions require candidates to select from their knowledge of texts in order to shape a response to each specific question. Thus, obviously “prepared” answers which entirely fail to focus on the question cannot pass. Similarly, blanket coverage, which merely touches on the question, is unlikely to do well. Credit should be given to candidates who demonstrate that they are writing an essay, not just making “a list of points”. Likewise candidates should be given credit for good use of quotes. It is unlikely that candidates will be in the good response category if they fail to use quotes. (This does not apply to Section C, question 8 of this specimen paper.)

- Each response should be marked out of 20 with broad bands as follows:
 - a good response will be marked between 15 and 20;
 - a fair response between 10 and 14; and
 - a poor response between 0 and 9.

SECTION A
THE STUDY OF A TEXT IN ITS THEATRICAL CONTEXT

Questions 2, 3 and 4 in Section A are in two parts. Candidates must respond to each part of the question. Each part of the question carries a maximum of ten marks.

1. As a **director**, explain how your design concepts would illuminate the themes and issues of your prescribed text.

The question requires the candidate to identify what they consider to be the important themes in the text using appropriate textual exemplification. Reference should be made to a range of design concepts with clear exemplification of how they would communicate important themes in the text. This question would be marked holistically out of 20 marks. It is useful for the candidate to state the type of venue that they envisage. Design concepts could include:

- staging
- set design
- props and set dressing
- lighting design
- pyrotechnics
- sound
- costume design
- drama media such as back projection, video footage, slides, etc
- actor/audience relationship.

A good response would:

- clearly state the themes which the candidate considers important in their chosen text, giving detailed textual reference
- give a clear and detailed description of highly appropriate staging and design concepts which are fully justified with reference to the important themes of the text.

(15–20 marks)

A fair response would:

- state the theme or themes which the candidate considers important in their chosen text, giving some textual reference
- give a description of largely appropriate staging and design concepts which are partly justified with reference to the important themes of the text.

(10–14 marks)

A poor response would:

- state the theme or themes which the candidate considers important in their chosen text, giving little or no textual reference
- give a description of staging and design concepts which are often not justified with reference to the text.

(0–9 marks)

2. Describe, with justification, what you consider to be the climax of your prescribed text. As a **director**, explain how you would build towards and realise this climax in performance.

The question is in two parts:

- (a) the candidate has to identify, describe and justify the moment or scene which they consider to be the climax of the play referring to:
- the storyline/action/plot of the play
character development/motivation/interaction.
- (b) the candidate must explain how, as a director, they would build towards, and realise this climax in performance. Reference may be made to:
- direction of actors
 - character inter-relationships
 - voice (volume, clarity, etc)
 - pacing
 - use of silence, pauses, freezes
 - use of props
 - movement (gesture, mannerisms)
 - stage positioning
 - facial expression
 - use of sound
 - use of lighting

A good response would:

- (a) offer a clear and detailed description of their choice of climax in the play with full justification from the text for identifying this moment or scene
- (b) offer a clear and detailed explanation of how the candidate as director would build towards and realise this identified climax in performance referring to a range of highly appropriate performance concepts.

(15–20 marks)

A fair response would:

- (a) offer an adequate and satisfactory description of the climax of the play with some justification from the text for identifying this moment or scene
- (b) offer a fairly clear and reasonably detailed explanation of how the candidate as director would build towards and realise the identified climax in performance referring to a range of appropriate performance concepts.

(10–14 marks)

A poor response would:

- (a) offer a limited description, which may lack clarity, of the climax of the play with little or no justification from the text for identifying this moment or scene
- (b) offer a limited description, which may lack clarity, of how the candidate as director would build towards and realise the identified climax in performance with reference to a few performance concepts which may or may not be entirely appropriate.

(0–9 marks)

3. How do the social attitudes present in your prescribed text compare with those of present day society? Discuss how this comparison might influence your **direction** of the play.

The question is in two parts:

- (a) the candidate has to identify the social attitudes present in their prescribed text explaining how the attitudes are encoded through:

- setting
- plot
- characters
- specific dialogue

and explain how these attitudes compare with those of present day society.

- (b) the candidate must explain how this comparison could influence their direction of the play. Reference may be made to:

- acting style
- portrayal of character
- inter character relationships
- set and staging
- design concepts
- pre-show—action on stage prior to dialogue.

A good response would:

- (a) identify a range of social attitudes present in the text, giving a detailed explanation of how these are encoded in the text and giving a full explanation of how these compare with those of present day society
- (b) give a detailed explanation of how this comparison would influence their direction of the play through a range of highly appropriate production concepts.

(15–20 marks)

A fair response would:

- (a) identify some of the social attitudes present in the text, giving some explanation of how these are encoded in the text and offering some explanation of how these compare with those of present day society
- (b) give some explanation of how this comparison would influence their direction of the play through mostly appropriate production concepts.

(10–14 marks)

A poor response would:

- (a) identify a few social attitudes present in the text giving a limited explanation of how these are encoded in the text and offering limited explanation of how these compare with those of present day society
- (b) give limited explanation of how this comparison would influence their direction of the play through some production concepts.

(0–9 marks)

4. “Tragedy” and “comedy” are broad dramatic genres. Discuss the ways in which your prescribed text most closely belongs to one of these two genres and explain how, as a **director**, this would influence your intended production.

The question is in two parts:

- (a) the candidate should identify and exemplify the features of tragic and/or comic genres which are apparent in the prescribed text
- (b) the candidate should explain how the identified features of the genre would influence their intended production. Reference may be made to:
- acting style
 - characterisation
 - actor/audience relationship
 - delivery of lines
 - staging/performance space
 - setting
 - design concepts
 - theatrical effects.

A good response would:

- (a) identify and explain a range of features of the appropriate genre detailing appropriate textual and contextual exemplification
- (b) offer detailed explanation of how the identified features would influence the intended production in terms of a range of well justified performance concepts.

(15–20 marks)

A fair response would:

- (a) identify and explain some features of the appropriate genre with some appropriate justification
- (b) offer fairly detailed explanation of how the identified features would influence the intended production in terms of some justified performance concepts.

(10–14 marks)

A poor response would:

- (a) identify and explain a few features of the appropriate genre with little or no appropriate exemplification
- (b) offer a brief explanation of how the identified features would influence the intended production in terms of a few performance concepts with little or no justification.

(0–9 marks)

SECTION B
DRAMATIC COMMENTARY

5. Produce a dramatic commentary on the extract of your prescribed text.

(a) Draw a ground plan to show how you would want the extract to be staged.

A good response would be:

a ground plan clearly showing all of the following:

- logical staging
- a key
- positioning of the audience in relationship to the acting area
- entrances and exits
- opening positions of characters in the extract.

A fair response would be:

a ground plan which shows fairly clearly three or four of the above criteria.

A poor response would be:

a ground plan which lacks clarity in most of the above criteria.

Question 5(a) has four marks

4 marks is a good response

2–3 marks is a fair response

0–1 mark is a poor response

For the “Antigone” extract the chorus must be placed on stage.

For the “Lovers” extract Man and Woman must be placed on stage.

5. (b) Using the text itself and the blank page opposite, indicate your direction to your actors.

These should include:

- moves and interpretative notes for actors
- justification
- any important technical effects.

It is important that there is a clear correlation with Section A of the paper, unless the candidate is attempting the Dramatic Commentary on “Men Should Weep”.

A good response would be:

- clear notes on moves and positioning using correct stage terminology
- interpretative notes for actors with clear advice given on – voice
moves
relationships with
other characters
- full justification will be given in terms of – motivation of characters within the
extract
moods and tensions
justification of any important
technical effects.
- The technical effects used need not be complicated but will be entirely appropriate and justified for the scene being staged. An opening lighting state should be given.

The first two columns should be completed to the end of the extract; if they are incomplete, full marks will not be available.

A minimum of two justified technical states/effects must be given.

A fair response would be:

- fairly clear notes on moves and positioning but not always using stage terminology
- interpretative notes for actors will give some advice on moves and relationships with other characters but may not mention an area such as voice
- reasonable justification will be given,
- the lighting state may be quite simplistic but will be justified and logically match what is happening in the scene. For example the candidate may be aware of the time of day of the extract. Some reference may also be given to sound effects. On the other hand the candidate may try to notate a complicated lighting plot which may not be entirely appropriate.

A poor response would be:

- notes of limited clarity on moves and interpretative notes for actors, with no specific advice on stage directions using correct terminology
- little or no advice given on voice, moves and positioning and relationships with other characters
- limited justification offered if at all
- no justification of lighting state.

Question 5(b) has 16 marks. There are 7 marks for moves and interpretative notes, 7 marks for justification, 2 marks for technical effects.

6–7 marks is good, 4–5 marks is fair, 0–3 marks is poor

2 marks is good, 1 mark is fair.

SECTION C
CONTEMPORARY SCOTTISH THEATRE

The questions in this Section are designed to allow as broad a range of responses as possible, while at the same time anticipating some of the preferred routes through the course taken by teachers and pupils. Candidates should demonstrate an appreciation of some of the key issues at work within Scottish theatre.

- Candidates must answer one question from one of the areas of study.
- Candidates must refer to at least two plays/productions in their answer except the answer to question 8 which allows the candidate to focus on **one** production. For a candidate who has answered on only one text that response must be marked out of 10, in which case the broad bands are as follows: a good response will be marked between 8 and 10; a fair response between 5 and 7; and a poor response between 0 and 4.
- candidates should make reference to any post 1900 play which is set in Scotland and/or written by a playwright Scottish by birth or residence and/or commissioned by a Scottish theatre company using a Scots translation, a Scottish idiom or a Scottish setting.

SOCIAL, POLITICAL AND RELIGIOUS DIMENSIONS

1. Explain how **two or more** contemporary Scottish plays you have seen or read have helped you to understand social issues.

(20 marks)

This question does not ask the candidate to merely list the social issues which have been highlighted. The assignment asks the candidate to **identify** and **analyse** how the specific social issues which have been highlighted by the playwright have given the candidate a particular insight or understanding. Reference may be made to setting, action/storyline of the play, language, characters and relationships. In relation to workshopping the play, or if an appropriate production has been seen, candidates may refer to the use of set, props, costume etc.

Candidates might comment on:

- social/geographical setting
- description of and commentary on the depiction of a particular physical environment
- housing/living conditions
- particular types of employment/working conditions/unemployment
- differences in class
- social inequality
- issues of characterisation/gender issues/relationships
- poverty/deprivation/wealth
- crime/acts of violence/domestic violence
- prejudice
- the role of women
- the exploitation of women
- the role of men in society
- the plight of old people in society
- disintegration of communities.

A good response (15–20)

A clear and detailed explanation and analysis of what the candidate has learned/understood about social issues, having studied or seen two or more contemporary Scottish plays. The candidate will provide highly appropriate and detailed textual evidence from at least two wholly appropriate plays.

A fair response (10–14)

A fairly clear explanation and an adequate analysis of what the candidate has learned/understood about social issues, having studied or seen two or more contemporary Scottish plays. The candidate will provide appropriate textual evidence from at least two appropriate plays.

A poor response (0–9)

Mostly a descriptive account of social background and conditions. A limited analysis of what the candidate has learned/understood about social issues having studied or seen two or more contemporary Scottish plays. The candidate may provide some textual evidence from at least two plays.

2. In **two or more** plays you have seen or read, discuss how relationships, or the breakdown in relationships, have been used to explore political or religious issues in contemporary Scottish theatre.

(20 marks)

This question asks the candidate to explain how relationships or the breakdown in relationships can be used to communicate political or religious messages to an audience, using two or more appropriate texts or productions to exemplify their analysis. Reference may be made to the period of a play, setting, themes and issues, action/plot/storyline, language, specific dialogue, characters, acting techniques, costume and props etc.

Allow a wide interpretation of “relationships”. For example candidates may refer to some or all of the following:

- Relationships between particular individuals (eg mothers and daughters, fathers and sons, husbands and wives, Queen Mary and Queen Elizabeth, friends etc.)
- Relationships between particular groups of people, (eg landowners and tenants, workers and employers, the upperclass and the working class, officers and soldiers.)
- Relationship between particular establishments such as the Church and the State

Reference may be made to symbolic relationships (eg symbolic mothers)

Candidates might comment on some of the following political issues:

- nationalism
- socialism
- feminism
- war
- the need for social change
- social protest
- environmental issues
- social exclusion
- issues of class
- disintegration of communities.

Candidates might comment on some of the following religious issues:

- faith
- religious diversity
- prejudice
- intolerance
- bigotry
- dogmatism
- fanaticism
- traditions of a church
- indoctrination
- particular religious views on sexuality.

A good response (15–20)

A clear and detailed analysis of how the playwright has used relationships or the breakdown in relationships to explore political/religious issues. The candidate will provide highly appropriate and detailed textual evidence from at least two wholly appropriate plays.

2. (continued)

A fair response (10–14)

A fairly clear analysis of how the playwright has used relationships or the breakdown in relationships to explore political/religious issues. The candidate will provide appropriate textual evidence from at least two appropriate plays.

A poor response (0–9)

A limited analysis of how the playwright has used relationships or the breakdown in relationships to explore political/religious issues. The candidate will provide some textual evidence from at least two plays.

ISSUES OF GENDER

3. Do Scottish men and/or women ever break free from a few preferred stereotypes? Discuss with reference to **two or more** plays you have seen or read.

(20 marks)

This question asks the candidate to consider the representation of men and/or women in Scottish drama and decide if these representations tend to be drawn from a limited range of stereotypical characters that playwrights adopt. Responses should include a statement responding to the specific question posed. The candidate must refer to at least two male and/or two female characters. Candidates might present a case that supports the view that male/female characters do not break free from preferred stereotypes. They might present a case that supports the view that there are no stereotypes in the plays that they have read. Candidates may, of course, argue a case for and against the statement. What is important is that candidates must identify appropriate characters in at least two contemporary Scottish plays, and responses should include commentary and analysis of how the playwright has created the characterisation, the effect this has on the action of the play and, as appropriate, on the audience.

Candidates might analyse the representations in terms of:

- status
- role within society
- role within the drama
- character motivation
- character development
- relationship to other characters
- the effect a particular stereotype/characterisation has on an audience.

A good response (15–20)

There will be a clear statement responding to the statement posed. The candidate will give an in depth analysis of two wholly appropriate characters from at least two wholly appropriate plays. There will be extensive reference to the text giving exemplification and justification.

A fair response (10–14)

There will be a clear statement responding to the statement posed. The candidate will give an adequate analysis of two appropriate characters from at least two appropriate plays. There will be adequate reference to the text giving exemplification and justification.

A poor response (0–9)

The candidate will offer some description of at least two generally appropriate characters from at least two plays. There will be some reference to the text attempting exemplification and justification. There will be little in the way of analysis.

4. Which gender issues create most dramatic tension in contemporary Scottish plays? Discuss with reference to **two or more** plays you have seen or read.

(20 marks)

This question requires the candidate to consider the representation of gender in the relationship between characters, and to assess the dramatic potential of relationships between people. The candidate must identify appropriate characters in appropriate plays. Responses should include analysis of how the playwright has created the characterisation, the effect this has on the action and, as appropriate to the audience. The candidate would be expected to explain how dramatic tension builds through characterisation and relationships as well as identifying how and when dramatic tension is released.

Candidates might comment on some or all of the following:

- characterisation
- character motivation
- narrative
- stereotypes sometimes associated with representation of men and women
- sexual stereotypes
- status
- the role of men/women
- the exploitation of women.

A good response (15–20)

The candidate will offer a clear, well-structured analysis that makes full and detailed reference to at least two wholly appropriate plays and wholly appropriate characters. The good response will include extensive analysis of the techniques used by playwrights to create dramatic tension and to create particular character and gender roles. The good response will focus on issues and representations of relationships between the genders and comment on that as a source of dramatic tension and development in drama.

A fair response (10–14)

The candidate will present an adequate account and analysis of the techniques used by playwrights to create characters and how these characterisations impact in terms of narrative. The candidate will demonstrate a fairly clear and reasonably well justified explanation of what techniques have been used by playwrights to create dramatic tension and to create particular character and gender roles.

A poor response (0–9)

The candidate will present a limited analysis of the techniques used by playwrights to create characters and how these characterisations impact in terms of narrative. The candidate will tend to give a descriptive account and make little reference to text or how gender issues are used to create dramatic tension.

USE OF HISTORY, NOSTALGIA AND POPULAR TRADITION

5. “Scottish playwrights are more interested in life in the past than they are in contemporary life.”

Discuss this statement with reference to **two or more** plays you have seen or read.

(20 marks)

This question asks the candidate to consider if contemporary Scottish playwrights are more likely to write plays that explore life in the past rather than write about life in the present day. The candidate can write for and/or against the statement. What is important is that the candidate offers commentary and analysis on a playwright’s preference either for exploring aspects of history/social history, or writing about the present day.

Reference may be made to:

- the function and impact of plays that explore history/social history/contemporary life
- the relevance of historical/social historical plays to a contemporary audience
- setting
- period
- language
- character background
- character development
- relationships
- design aspects.

A good response (15–20)

The candidate will respond directly to the question posed. The candidate will offer a coherent and detailed analysis of why contemporary Scottish playwrights might prefer to write about the past or alternatively the present. The candidate will make extensive reference to two wholly appropriate plays.

A fair response (10–14)

The candidate will respond directly to the question posed. The candidate will offer a fairly coherent and adequate analysis of why contemporary Scottish playwrights might prefer to write about the past or alternatively the present. The candidate will make adequate reference to two appropriate plays.

A poor response (0–9)

The candidate will attempt to answer the question posed. The candidate will offer a limited analysis of why contemporary Scottish playwrights might prefer to write about the past or alternatively the present. The candidate will make some reference to two appropriate plays.

6. In **two or more** plays you have seen or read, discuss how a playwright manipulates an audience using the techniques of nostalgia and/or the popular stage in order to communicate a message.

(20 marks)

The question asks the candidate to consider the related theatre/staging techniques of nostalgia and/or the popular stage. The candidate is being asked to do more than point out where and how the nostalgia/elements of popular tradition appear in Scottish drama, they are being asked to comment and analyse the effect the various techniques have on an audience and how these techniques help to communicate a particular message.

Candidates might comment on some of the following:

- setting
- period
- the structure of a play
- language
- character background
- character development
- relationships
- actor/audience relationship
- design aspects
- use of humour/gags/long running gags
- use of music
- song
- dance
- the use of the ceilidh format
- the tradition of the Scotch comic
- storytelling techniques
- community identity
- character stereotypes
- audience participation
- structure
- particular use of language
- local references
- sentimentality
- performance style.

A good response (15–20)

The candidate will present a detailed analysis and commentary of the range of nostalgia techniques and/or popular tradition techniques used by playwrights/performers in appropriate plays/performances. The candidate will go beyond a description of each device, making comments on the impact of each device used and making comment on the message being conveyed by the playwright. The candidate will draw examples from at least two wholly appropriate texts which will be discussed in relation to some of the terms listed above.

6. (continued)

A fair response (10–14)

The candidate will present adequate analysis and commentary on the nostalgia techniques and/or popular tradition techniques used by playwrights/performers in appropriate plays/performances. The candidate will go beyond a description of each device, making comments on the impact of each device used and the message being conveyed by the playwright. The candidate will draw examples from at least two appropriate texts which will be discussed in relation to some of the terms listed above.

A poor response (0–9)

The candidate will provide limited reference to two plays which may or may not be entirely appropriate and may offer a descriptive account of a few aspects of how techniques of nostalgia and/or popular tradition are used by the playwright.

CURRENT PRODUCTIONS AND ISSUES

7. How successful are Scottish playwrights in showing the diversity of Scottish society in their plays? Discuss with reference to **two or more** plays you have seen or read.

(20 marks)

This question is a broad one. There are a number of possible routes that the candidate might explore. The candidate is asked to consider the representation of Scottish society in the plays that they have seen or read. For example do playwrights convey the image of a multicultural Scottish society? Does contemporary Scottish theatre convey a Scottish society that is made of different religions? Does contemporary Scottish theatre focus on a particular settled view of Scotland and Scottishness? Candidates should argue a clear position that they should justify fully by providing appropriate evidence to support their point of view.

Candidates might analyse the representations in terms of:

- narrative
- themes/issues
- setting/staging/design elements
- character
- use of stereotypes
- language
- impact on audience.

A good response (15–20)

A clear and detailed analysis of how successful the playwright has been in showing the diversity of Scottish society. The candidate will offer an overview of the representation of Scottish society or alternatively focus on its narrowness. The candidate will provide highly appropriate and detailed textual evidence from at least two wholly appropriate plays.

A fair response (10–14)

A fairly clear analysis of how successful the playwright has been in showing the diversity of Scottish society. The candidate will offer a partial overview as to the representation of Scottish society or alternatively focus on its narrowness. The candidate will provide appropriate textual evidence from at least two appropriate plays.

A poor response (0–9)

A limited analysis of how successful the playwright has been in showing the diversity of Scottish society. The candidate will be unlikely to have any kind of overview to the significance of representing the diversity of Scottish society, merely offering a descriptive account. The candidate will provide some textual evidence from at least two appropriate plays.

8. Describe and analyse how the theatre space has been used in a production of a contemporary Scottish play which you have recently seen.

(20 marks)

The question asks the candidate to focus on just one production but in considerable detail. Drawing on an in-depth analysis of the performance the candidate is expected to comment on most of the following:

- configuration of the acting space
- size of theatre
- actor/audience relationship
- genre
- plot
- structure
- themes
- setting/location
- design (set, lighting, costume, make-up, props, stage-dressing)
- production style
- acting style
- characterisation
- use of music/sound
- language
- movement.

A good response (15–20)

A good candidate will offer a coherent, in-depth analysis of the use of a particular theatre space for a production that they have seen. The good candidate will make reference to most of the components from the list above. There will be detailed exemplification of the points made.

A fair response (10–14)

A fair candidate will offer a fairly clear, detailed analysis of the use of a particular theatre space for a production that they have seen. There will be appropriate exemplification of the points made.

A poor response (0–9)

A poor candidate will offer a limited analysis of the use of a particular theatre space for a production that they have seen. The evidence will tend to be unsupported and generally unconvincing. There will be an attempt at some exemplification of the points made.

[END OF SPECIMEN MARKING INSTRUCTIONS]