

FOR OFFICIAL USE



National
Qualifications
SPECIMEN ONLY

Mark

S821/75/01

Drama

Date — Not applicable

Duration — 1 hour 30 minutes



* S 8 2 1 7 5 0 1 *

Fill in these boxes and read what is printed below.

Full name of centre

Town

Forename(s)

Surname

Number of seat

Date of birth

Day

Month

Year

Scottish candidate number

Total marks — 60

SECTION 1 — 20 marks

Attempt ALL questions.

SECTION 2 — 40 marks

Choose **one** of the stimuli and attempt ALL the questions based on the chosen stimulus.

Write your answers clearly in the spaces provided in this booklet. Additional space for answers is provided at the end of this booklet. If you use this space you must clearly identify the question number you are attempting.

Use **blue** or **black** ink.

Before leaving the examination room you must give this booklet to the Invigilator; if you do not, you may lose all the marks for this paper.



* S 8 2 1 7 5 0 1 0 1 *



SECTION 1 — 20 marks

Attempt ALL questions

Consider a performance you have taken part in during your course as either an actor or in a production role.

Tick (✓) the box to indicate your role.

Actor

Lighting

Costume

Set

Props and set dressing

Sound

Make-up and hair

1. (a) Think about a drama you were involved in as an actor or in a production role. Who would be the ideal target audience for this drama? Justify your answer.

2



1. (continued)

(b) What range of emotions did you want the audience to have when they were watching the performance? Justify your answer.

4

[Turn over



2. (a) Describe **one** practical activity you took part in to prepare for this performance.

Evaluate the effectiveness of this practical activity.

3



* S 8 2 1 7 5 0 1 0 4 *

2. (continued)

(b) Evaluate the effectiveness of **your** own final performance. Give a minimum of **two** evaluative comments.

If you were **an actor** you may include comments on performance concepts, mood and atmosphere created.

OR

If you were in a **production role** you may include comments on design concepts, mood and atmosphere created.

4

[Turn over



Consider a performance **one other** drama student has taken part in during your course as either an actor or in a production role.

3. (a) Outline and evaluate **their** contribution to the rehearsal process. **3**

Horizontal lines for writing the answer.



* S 8 2 1 7 5 0 1 0 6 *

3. (continued)

(b) Evaluate the effectiveness of this **other person's** final performance. Give a minimum of **two** evaluative comments.

If they were **an actor** you may include comments on performance concepts, mood and atmosphere created.

OR

If they were in a **production role** you may include comments on design concepts, mood and atmosphere created.

4

[Turn over



SECTION 2 — 40 marks

Attempt ALL questions based on your chosen stimulus

Choose **one** of the following stimuli to develop ideas for a drama with 2 or more characters. The drama **must** be suitable for a live performance.

Stimulus A

Forbidden Love

Stimulus B



* S 8 2 1 7 5 0 1 0 8 *

Stimulus C

Mum: What the hell've you been up to?
 Alex: What did he say?
 Mum: He said you got fired yesterday.
 Alex: And?
 Mum: And! What d'you mean, 'and'?
 Alex: Did he say anything else?
 Mum: Something about castanets.
 Alex: Oh God!
 Mum: Have you been nicking stuff from your work?
 Alex: No.
 Mum: What's that then, a leaving present?
 Alex: Look . . .
 Mum: Look nothing. I'm not having the polis at my door because of you. If you've got yourself into trouble you can get yourself out of here. I've warned you, you can pack your bags and . . .
 Mum: Where are you going?
 Alex: Eh?
 Mum: Oh aye. Spain, is it? Costa del Crime n'that, eh?
 Alex: Spain!
 Mum: Castanets.
 Alex: No. Look. I just need to go away for a while. Trust me.
 Mum: About as far as I could throw you.
 Alex: It's fine.
 Mum: I'm not going through all that business again. D'you hear me?
 Alex: I hear you. I have to go.
 Mum: Just like his father.

Extract from: *PASSING PLACES* by Stephen Greenhorn

[Turn over



Tick (✓) the box to indicate which stimulus you have chosen to write about.

Stimulus A

Stimulus B

Stimulus C

You should now READ ALL of the following questions to guide your answers on your chosen stimulus.

You may use drawings and/or diagrams to illustrate any of your answers if you wish.

The space below is provided for any rough working and **will not** be marked.



* S 8 2 1 7 5 0 1 1 0 *

4. In what time period would you choose to set your drama? Justify your choice.

2

5. Name the type of staging that would best suit your drama. Justify your answer.

2

[Turn over



* S 8 2 1 7 5 0 1 1 1 *



MARKS

DO NOT
WRITE IN
THIS
MARGIN

6. (a) State the purpose and/or message of your drama.

1

(b) Describe a scene in your drama that communicates this purpose and/or message. Justify your answer.

3



7. (a) State the form and the structure you would choose for your drama. Explain your choices.

2

(b) Describe two conventions you would use in your drama. Justify your answer.

4

[Turn over



8. (a) Outline **one** character in your drama you think would be a challenge to portray. Justify your answer.

2

- (b) Think about the character you outlined in 8 (a).

Describe the relationship **this character** has with **one other character** in your drama.

2



8. (continued)

- (c) In what ways would you use **two** rehearsal activities to explore and/or develop the relationship you have described in 8 (b)? Justify your answer.

4

[Turn over



* S 8 2 1 7 5 0 1 1 5 *

MARKS

DO NOT
WRITE IN
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MARGIN

9. (a) Describe a **key moment** in your drama.

2

(b) Explain how you would **direct** your actors to use **voice** leading up to and/or during the key moment you described in 9 (a). Justify your answer.

3



* S 8 2 1 7 5 0 1 1 6 *

9. (continued)

(c) Explain how you would **direct** your actors to use **movement** leading up to and/or during the key moment you described in 9(a). Justify your answer.

[Turn over



* S 8 2 1 7 5 0 1 1 7 *

9. (continued)

(d) As a **designer**, how would you use **two** production areas to highlight/enhance the key moment you described in 9(a)? Give **reasons** for each production area you have chosen.

6

Lined area for student response with 20 horizontal lines.



* S 8 2 1 7 5 0 1 1 8 *

10. Describe the way in which you would like the audience to respond to your drama. Justify your answer.

4

[END OF SPECIMEN QUESTION PAPER]



MARKS

DO NOT
WRITE IN
THIS
MARGIN

ADDITIONAL SPACE FOR ANSWERS



* S 8 2 1 7 5 0 1 2 0 *

MARKS

DO NOT
WRITE IN
THIS
MARGIN

ADDITIONAL SPACE FOR ANSWERS

Acknowledgement of Copyright

Section 2 Stimulus B Image, "Where childhood memories go?" by Carlos Chacon, is taken from www.Charlie.cr.smugmug.com. Reproduced by kind permission of Carlos Chacon.

Section 2 Stimulus C Extract is taken from "Passing Places" by Stephen Greenhorn, taken from *Scotland Plays*. ISBN 978-1854593832. Published by Nick Hern Books Ltd. Reproduced by permission of Nick Hern Books Ltd..



* S 8 2 1 7 5 0 1 2 1 *



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S821/75/01

Drama

Marking Instructions

These marking instructions have been provided to show how SQA would mark this specimen question paper.

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General marking principles for National 5 Drama

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

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

Overview

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

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

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

Marking instructions for each question

SECTION 1

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

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

Question		Expected response	Max mark	Additional guidance
1.	(a)	<p>There are 2 marks for identifying and justifying a target audience for their drama.</p> <p>The candidate:</p> <ul style="list-style-type: none"> Has identified the target audience and given full and relevant justification for that choice. <p>2 marks</p> <ul style="list-style-type: none"> Has identified the target audience and given some justification for that choice. <p>1 mark</p>	2	<p>The justification will support the target audience.</p> <p>If no justification is given, no marks can be awarded.</p> <p>A variety of audiences could be given, eg teenagers, upper primary, 18-25-year-olds, the elderly, history students, women.</p> <p>All are acceptable but justification should be positive rather than negative.</p>
	(b)	<p>Candidates should explain the range of emotions they would want the audience to have when they were watching their performance.</p> <p>The candidate:</p> <ul style="list-style-type: none"> Has given a full and detailed explanation with justified comments about the range of emotions the audience would have. <p>4 marks</p> <ul style="list-style-type: none"> Has given a good explanation, mostly justified, about the range of emotions the audience would have. <p>3 marks</p> <ul style="list-style-type: none"> Has given an adequate explanation, with some justification, about the range of emotions the audience would have. <p>2 marks</p>	4	<p>Candidates may comment on a number of emotions or concentrate on a minimum of two. Either is acceptable as long as the described emotions are appropriate for the target audience, eg:</p> <p>Candidates may give two detailed explanations of emotions with justification.</p> <p>or</p> <p>Candidates may give four explanations of emotions with justification.</p> <p>If the candidate only describes and justifies one emotion, mark out of three.</p> <p>If the candidate only gives a list of emotions with no explanation or justification, a</p>

Question			Expected response	Max mark	Additional guidance
			<ul style="list-style-type: none"> Has given a limited explanation with little or no justification about the range of emotions the audience would have. <p>1 mark</p>		maximum of 1 mark can be awarded.

Question		Expected response	Max mark	Additional guidance
2.	(a)	<p>The candidate is asked to describe one practical activity they took part in to prepare for their performance, and evaluate its effectiveness.</p> <p>1 mark is available for a description of the practical activity and 2 marks for an evaluation of its effectiveness.</p> <p>1 + 2</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has described a practical activity they took part in. <p>1 mark</p> <p>+</p> <ul style="list-style-type: none"> • Has given a detailed evaluation of its effectiveness. <p>2 marks</p> <ul style="list-style-type: none"> • Has given an evaluation of its effectiveness. <p>1 mark</p>	3	<p>For example, candidates might refer to:</p> <ul style="list-style-type: none"> • workshop of the script • design/performance tasks • diagrams and sketches etc • improvisations • characterisation techniques • making props/costumes/ set • creating sound effects playlists • rigging/focusing lanterns • applying practice make-up <p>If the candidate does not describe the practical activity, no marks can be awarded.</p> <p>Where the candidate has described more than one activity, mark the best one.</p>
	(b)	<p>Candidates are asked to evaluate the effectiveness of their own final performance.</p> <p>Candidates must make a minimum of two appropriate evaluative comments, with justification of the effectiveness of their own final performance to achieve 4 marks.</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has given two appropriate evaluative comments, with full justification of the effectiveness of their own final performance. <p>4 marks</p>	4	<p>Marks should not be awarded for storytelling or descriptive comments.</p> <p>Marks should not be awarded if the candidate makes a general evaluation about the group's performance.</p> <p>If no evaluative comments have been given, no marks can be awarded.</p> <p>If the candidate only makes one evaluative comment, mark out of three.</p> <p>Answers may include comments on:</p> <p>Acting – performance concepts, voice, movement,</p>

Question	Expected response	Max mark	Additional guidance
	<ul style="list-style-type: none"> • Has given one or two adequate evaluative comments, with adequate justification of the effectiveness of their own final performance. <p>3 marks</p> <ul style="list-style-type: none"> • Has given one basic evaluative comment, with basic justification of the effectiveness of their own final performance. <p>2 marks</p> <ul style="list-style-type: none"> • Has given one evaluative comment, with little or no justification of the effectiveness of their own final performance. <p>1 mark</p>		<p>characterisation techniques, blocking, mood and atmosphere.</p> <p>Costume design – design concept, use of resources, mood and atmosphere.</p> <p>Lighting design – design concept, use of resources, mood and atmosphere.</p> <p>Make-up design – design concept, use of resources, mood and atmosphere.</p> <p>Props design – design concept, use of resources, mood and atmosphere.</p> <p>Set design – design concept, use of resources, mood and atmosphere.</p>

Question		Expected response	Max mark	Additional guidance
3.	(a)	<p>Candidates are asked to consider a performance one other drama student has taken part in during your course as either an actor or in a production role and outline and evaluate their contribution to the preparation for this performance.</p> <p>The candidate:</p> <ul style="list-style-type: none"> Has fully outlined another candidate's contribution to the preparation and given a detailed and relevant evaluation. <p>3 marks</p> <ul style="list-style-type: none"> Has adequately outlined another candidate's contribution to the preparation with some evaluation of its effectiveness. <p>2 marks</p> <ul style="list-style-type: none"> Has outlined another candidate's contribution to the preparation with no/limited/inappropriate evaluation of its effectiveness. <p>1 mark</p>	3	<p>Candidates may outline a number of tasks/contributions that another candidate made or concentrate on a minimum of one task/contribution.</p> <p>Either is acceptable.</p>
	(b)	<p>Candidates are asked to evaluate the effectiveness of another candidate's final performance.</p> <p>Candidates must make a minimum of two appropriate evaluative comments, with justification of the effectiveness of another candidate's final performance to achieve 4 marks.</p> <p>The candidate:</p> <ul style="list-style-type: none"> Has given two appropriate evaluative comments, with full justification of the effectiveness of another candidate's final performance. <p>4 marks</p>	4	<p>Marks should not be awarded for storytelling or descriptive comments.</p> <p>Marks should not be awarded if the candidate makes a general evaluation about the group's performance.</p> <p>If no evaluative comments have been given, no marks can be awarded.</p> <p>If the candidate only makes one evaluative comment, mark out of three.</p> <p>Answers may include comments on:</p> <p>Acting – performance concepts, voice, movement,</p>

				characterisation techniques, blocking, mood and atmosphere.	
Question			Expected response	Max mark	Additional guidance
			<ul style="list-style-type: none"> Has given one or two adequate evaluative comments, with adequate justification of the effectiveness of another candidate's final performance. <p>3 marks</p> <ul style="list-style-type: none"> Has given one basic evaluative comment, with basic justification of the effectiveness of another candidate's final performance. <p>2 marks</p> <ul style="list-style-type: none"> Has given one evaluative comment, with little or no justification of the effectiveness of another candidate's final performance. <p>1 mark</p>		<p>Costume design – design concept, use of resources, mood and atmosphere.</p> <p>Lighting design – design concept, use of resources, mood and atmosphere.</p> <p>Make-up design – design concept, use of resources, mood and atmosphere.</p> <p>Props design – design concept, use of resources, mood and atmosphere.</p> <p>Set design – design concept, use of resources, mood and atmosphere.</p> <p>If no evaluative comments have been given, no marks can be awarded.</p>

SECTION 2

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

Question		Expected response	Max mark	Additional guidance
4.		1 mark for giving any time period. 1 mark for an appropriate justification linking to the time period.	2	If no justification is given, mark out of one.
5.		1 mark for naming a type of staging. 1 mark for an appropriate justification of the staging choice.	2	Candidates may name any type of staging. For example, candidates might refer to: <ul style="list-style-type: none">• end-on• traverse• theatre-in-the-round• proscenium arch• thrust• avenue or any other appropriate staging. If no justification is given, mark out of one.

Question		Expected response	Max mark	Additional guidance
6.	(a)	<p>Candidates should state the purpose and/or message of their drama for 1 mark.</p>	1	<p>A variety of purposes may be stated, these may include:</p> <ul style="list-style-type: none"> • to entertain • to tell a story • to educate • to explore a theme or issue • to explain • to experience <p>or any other appropriate purpose.</p> <p>A variety of messages may be stated. Accept any suitable message.</p>
	(b)	<p>Candidates should describe a scene in their drama that communicates this purpose and/or message with justification.</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has given a detailed description and justification of a scene in their drama that communicates their purpose and/or message. <p>3 marks</p> <ul style="list-style-type: none"> • Has given an adequate description, with some justification, of a scene in their drama that communicates their purpose and/or message. <p>2 marks</p> <ul style="list-style-type: none"> • Has given a limited description with little or no justification of a scene in their drama that communicates their purpose and/or message. <p>1 mark</p>	3	<p>If the candidate does not refer to the purpose and/or message given in 6(a), a maximum of 1 mark can be awarded.</p>

Question		Expected response	Max mark	Additional guidance
7.	(a)	<p>1 mark for giving the form of the drama with a reason.</p> <p>1 mark for giving the structure of the drama with a reason.</p>	2	<p>Forms:</p> <ul style="list-style-type: none"> • a play, scripted or improvised • dance drama • mime • monologue • movement • musical • pantomime • forum theatre <p>or any other appropriate form.</p> <p>Structure:</p> <ul style="list-style-type: none"> • linear • non-linear <p>Also, accept episodic.</p> <p>If no reasons are given, no marks can be awarded.</p>
	(b)	<p>Candidates are asked to describe two conventions they would use in their drama and to justify their answer.</p> <p>2 marks are available for each convention described with justification.</p> <p>2 + 2</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has fully described a convention, with a detailed justification. <p>2 marks</p> <ul style="list-style-type: none"> • Has adequately described a convention, with little or no justification. <p>1 mark</p>	4	<p>Conventions may include:</p> <ul style="list-style-type: none"> • narrator • voice-over • freeze frame • slow motion • tableaux • flashback • flash forward • thought-tracking • monologue <p>or any other appropriate convention.</p> <p>If only one convention is given, mark out of two.</p>

Question		Expected response	Max mark	Additional guidance
8.	(a)	<p>Candidates are asked to outline a character who would be a challenge to portray in their drama with justification.</p> <p>The candidate:</p> <ul style="list-style-type: none"> Has clearly outlined the character and fully justified why they think they would be a challenge to portray. <p>2 marks</p> <ul style="list-style-type: none"> Has outlined the character and given some justification of why they think they would be a challenge to portray. <p>1 mark</p>	2	<p>If only a character name or role is given, no marks can be awarded.</p> <p>This is a personal opinion, and candidates might talk about how they related to the character in terms of interest, empathy, personality etc, as well as the challenge the character would be to portray in the drama.</p> <p>Candidates should identify the character by name or role within the drama.</p>
	(b)	<p>Candidates are asked to describe the relationship the character they outlined in question 8(a) has with one other character in their drama.</p> <p>The candidate:</p> <ul style="list-style-type: none"> Has clearly identified a relationship the character has with one other and given a full description of the relationship. <p>2 marks</p> <ul style="list-style-type: none"> Has identified a relationship the character has with one other and given a limited description of the relationship. <p>1 mark</p>	2	<p>This must be the character selected in 8(a) otherwise no marks can be awarded.</p> <p>There may be reference to the way the characters feel about each other, the impact the relationship has on the characters/plot, how the relationship develops throughout the drama, or any other relevant features of the relationship.</p> <p>Candidates must refer to both characters to gain the full 2 marks.</p>
	(c)	<p>Candidates are asked to state two rehearsal activities they would use to explore and/or develop the relationship described in 8(b) with justification.</p> <p>2 marks can be awarded for each</p>	4	<p>This must be the characters described in 8(b) otherwise no marks can be awarded.</p> <p>Although candidates might choose from a wide range of activities, good answers will show an understanding of the</p>

Question	Expected response	Max mark	Additional guidance
	<p>rehearsal activity stated to explore and/or develop this relationship with justification.</p> <p>2 + 2</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has stated an appropriate rehearsal activity, with a detailed justification of how it would contribute to the exploration and/or development of the relationship. <p>2 marks</p> <ul style="list-style-type: none"> • Has stated an appropriate rehearsal activity, with an adequate justification of how it would contribute to the exploration and/or development of the relationship. <p>1 mark</p>		<p>characterisation process.</p> <p>Activities described may, for example, include improvisation, research, hot-seating, thought tunnel, status exercises.</p> <p>It is not sufficient to describe the activity in general terms. If the activity is not defined in the context in which it is being used, then no marks can be awarded.</p> <p>There are 2 marks for each activity described. Where candidates have explained more than two activities, mark the best two.</p> <p>If only one activity is explained, mark out of two.</p>

Question		Expected response	Max mark	Additional guidance
9.	(a)	<p>Candidates are asked to describe a key moment in their drama.</p> <p>The candidate:</p> <ul style="list-style-type: none"> Has given a detailed description of the key moment. <p>2 marks</p> <ul style="list-style-type: none"> Has given an adequate description of the key moment. <p>1 mark</p>	2	<p>Candidates are only required to identify a moment (not a whole scene). A moment is defined as a very short period of time.</p> <p>If a candidate describes a scene, only 1 mark can be awarded.</p>
	(b)	<p>Candidates are asked to explain how they would direct their actors to use voice leading up to and/or during the key moment described in 9(a) with justification.</p> <p>Candidates must make use of recognised voice terms.</p> <p>1 mark can be awarded for each appropriate explanation of how voice could be used leading up to and/or during the key moment with justification.</p>	3	<p>Voice terms must be described and not simply stated.</p> <p>Award marks for all valid voice terms described.</p> <p>Candidates may describe voice direction leading up to and during the key moment or just the lead-up or just the key moment – all are acceptable.</p> <p>These may include: tone, pitch, pace, volume, accent, clarity, articulation, register, emphasis, pause, articulation, intonation.</p>
	(c)	<p>Candidates are asked to explain how they would direct their actors to use movement leading up to and/or during the key moment described in 9(a) with justification.</p> <p>Candidates must make use of recognised movement terms.</p> <p>1 mark can be awarded for each appropriate explanation of how movement could be used leading up to and/or during the key moment with justification.</p> <p>These may include: body language, facial expression, gesture, eye contact, posture, use of space, stance, use of levels.</p>	3	<p>Movement terms must be described and not simply stated.</p> <p>Award marks for all valid movement terms described.</p> <p>Candidates may describe movement direction leading up to and during the key moment or just the lead-up or just the key moment – all are acceptable.</p>

Question	Expected response	Max mark	Additional guidance
(d)	<p>Candidates are asked to describe how they would use two production areas to highlight/enhance their key moment. They should give two examples with reasons.</p> <p>3 marks are available for each production area.</p> <p>3 + 3</p> <p>The candidate:</p> <ul style="list-style-type: none"> Has fully described how they would use the chosen production area to highlight/enhance the key moment with detailed and relevant justification. <p>3 marks</p> <ul style="list-style-type: none"> Has adequately described how they would use the chosen production area to highlight/enhance the key moment with some justification. <p>2 marks</p> <ul style="list-style-type: none"> Has described how they would use the chosen production area to highlight/enhance the key moment with no/limited/inappropriate justification. <p>1 mark</p>	6	<p>Responses must link to the key moment.</p> <p>Candidates must use correct theatre terminology in their response.</p> <p>If only one production area is referred to, mark out of three.</p> <p>If more than two production areas are referred to, mark the best two.</p> <p>If a production area is not described, then no marks can be awarded.</p> <p>Candidates may give a full explanation with a reason or an adequate explanation with two reasons. Either is acceptable as long as the idea is practicable.</p> <p>Award 1 mark for what they would do and 2 marks for reasons this would highlight/enhance the key moment.</p> <p>or</p> <p>Award 2 marks for what they would do and 1 mark for a reason this would highlight/enhance the key moment. The ideas must be practicable.</p>

Question	Expected response	Max mark	Additional guidance
10.	<p>Candidates should describe and justify the way(s) in which they would like the audience to respond to their drama.</p> <p>The candidate:</p> <ul style="list-style-type: none"> • Has given a full and detailed description and justification of the way(s) in which they would like the audience to respond to their drama. <p>4 marks</p> <ul style="list-style-type: none"> • Has given a good description, mostly justified, of the way(s) in which they would like the audience to respond to their drama. <p>3 marks</p> <ul style="list-style-type: none"> • Has given an adequate description, with some justification, of the way(s) in which they would like the audience to respond to their drama. <p>2 marks</p> <ul style="list-style-type: none"> • Has given a limited description with little or no justification of the way(s) in which they would like the audience to respond to their drama. <p>1 mark</p>	4	<p>Candidates should provide evidence of their understanding of audience responses, ie emotional, cerebral, empathetic or changing perception.</p> <p>Responses which are literal or clearly show little understanding or empathy, or are flippant, should only receive 1 mark, eg “The audience would laugh because it was funny.” would only receive 1 mark.</p>

[END OF SPECIMEN MARKING INSTRUCTIONS]

Published: October 2023

Change since last published:

Changed Question 3 from 'think about another person you worked with during the rehearsal process' to 'consider a performance one other drama student has taken part in during your course as either an actor or in a production role.'