



National  
Qualifications  
SPECIMEN ONLY

**S821/76/11**

**Drama**

Date — Not applicable

Duration — 2 hours 30 minutes

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**Total marks — 50**

**SECTION 1 — THEATRE PRODUCTION: TEXT IN CONTEXT — 20 marks**

Attempt ONE question.

**SECTION 2 — THEATRE PRODUCTION: APPLICATION — 10 marks**

Attempt ALL the questions.

**SECTION 3 — PERFORMANCE ANALYSIS — 20 marks**

Attempt ONE question.

Write your answers clearly in the answer booklet provided. In the answer booklet you must clearly identify the question number you are attempting.

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

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



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## Attempt ONE question

In this Section you are asked a question that allows you to answer from the perspective of a **director OR an actor OR a designer** preparing for an intended production of your selected text. You should refer to your selected text in your answer.

1. **As a director**, describe in detail **five** different changes in mood and atmosphere in your selected text. You must use textual references from the play to help you to justify your answer.

Explain, in detail, the ways in which you would use **five** directing concepts to highlight these changes in your final production. These must be related to the first part of this question.

20

2. **As a director**, describe in detail **five** different dramatic features that help to create the climax of your selected text. You must use textual references from the play to help you to justify your answer.

Explain, in detail, **five** directing concepts that would help you to achieve your desired dramatic impact in your final production. These must be related to the first part of this question.

20

3. **As an actor**, choose **one** of the characters from your selected text and describe in detail **five** different feelings that this character has towards any other characters. You must use textual references from the play to help you to justify your answer.

Explain, in detail, the ways in which you would use **five** acting concepts to portray this character's feelings in your final production. These must be related to the first part of this question.

20

4. **As an actor**, choose **one** complex character from your selected text and describe in detail **five** different aspects of their personality. You must use textual references from the play to help you to justify your answer.

Explain, in detail, the ways in which you would use **five** acting concepts to portray this character's personality. These must be related to the first part of this question.

20

5. **As a designer**, describe in detail **five** different moments in your selected text that convey aspects of the play's overall themes and/or issues. You must use textual references from the play to help you to justify your answer.

Explain, in detail, the ways in which you would use **five** design concepts to help you to highlight the play's themes and/or issues. These must be related to the first part of this question.

20

6. **As a designer**, choose **one** character from your selected text and describe in detail **five** different characteristics that this character has. You must use textual references from the play to help you to justify your answer.

Explain, in detail, **five** design concepts that would help you to communicate the characteristics that you have identified. These must be related to the first part of this question.

20

## SECTION 2 — THEATRE PRODUCTION: APPLICATION — 10 marks

Attempt ALL the questions

In this Section you are asked questions that allow you to answer from the perspective of a **director and designer** preparing for an intended production of your selected text. You should refer to your selected text in your answer.

7. Consider the impact you wish to have on your audience at the opening of a performance of your selected text.
- (a) Describe the impact you wish to have on your audience at the opening of the performance. 2
  - (b) As a **director**, describe the ways in which you would use the performance space to achieve your desired impact at the opening of the performance. 4
  - (c) As a **designer**, describe the ways in which you would use sound to achieve your desired impact at the opening of the performance. 4

[Turn over

## SECTION 3 — PERFORMANCE ANALYSIS — 20 marks

## Attempt ONE question

In this section you are asked to give a performance analysis of a theatrical performance that you have seen live or recorded. The theatrical performance must have been presented in the past two years. You are asked to think about individual aspects of a production.

The play you select for this performance analysis must be different from your selected text in Sections 1 and 2.

You must state the name of the performance in the introduction to your response.

8. Consider in what way **contrasts** were created in a performance you have seen recently.

Now select **two** production areas from the list below:

- choice and use of the performance space
- director's intentions and effectiveness
- acting and development of characters
- design concepts and their effectiveness.

In your analysis, identify and explain in detail the ways in which your **two** selected production areas helped to create **contrasts** and enhanced your appreciation of the performance. You must give **equal weighting** to your **two** chosen production areas.

20

OR

9. Consider the ways that the **social and/or historical context** were made clear for you in a performance of a play you have seen recently.

Now select **two** production areas from the list below:

- choice and use of the performance space
- director's intentions and effectiveness
- acting and development of characters
- design concepts and their effectiveness.

In your analysis, identify and explain in detail the ways in which your **two** selected production areas helped you understand the **social and/or historical context** and enhanced your appreciation of the performance. You must give **equal weighting** to your **two** chosen production areas.

20

[END OF SPECIMEN QUESTION PAPER]



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## Marking Instructions

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

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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

- (e) 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.
- (f) The performance analysis may be of a live performance, a live-streamed performance, or, if necessary, a recorded 'live' theatrical performance. Recorded performances must have been performed 'live' within **two** years of the start of the academic year in which the assessment takes place.
- (g) 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.
- (h) Candidates select **two** aspects from the following list of performance analysis areas
  - choice and use of the performance space
  - director's intentions and effectiveness
  - acting and development of characters
  - design concepts and their effectiveness.

Marking instructions for each question

Section 1 – Theatre production: Text in context

Question	Expected response	Max mark	Additional guidance
1.	<p>This question has <b>two parts</b>.</p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, five changes in mood and atmosphere in their 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><b>Award 1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p><b>Award a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> for this part of the question.</p> <p>In the <b>second part</b> of their response candidates must explain, in detail, five directing concepts that would help them to achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p><b>Award 1 mark</b> for each relevant directing concept.</p> <p><b>Award a further mark</b> for each point of development of each directing concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>	20	<p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• plot</li> <li>• plot twists</li> <li>• plot structure</li> <li>• themes and issues</li> <li>• dramatic tension</li> <li>• conflict between characters</li> <li>• dramatic irony</li> <li>• particular events/happenings</li> <li>• character motivation</li> <li>• character behaviour</li> <li>• character development</li> <li>• revelations.</li> </ul> <p>or any other relevant feature.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• character interaction</li> <li>• relationships between characters</li> <li>• stage proxemics</li> <li>• acting style</li> <li>• voice and movement techniques</li> <li>• use of production skills</li> <li>• actor/audience relationship</li> <li>• special effects</li> <li>• drama media (projections, video footage, soundscapes etc)</li> <li>• setting</li> <li>• stage imagery.</li> </ul> <p>or any other relevant feature.</p>



Question	Expected response	Max mark	Additional guidance
2.	<p>This question has <b>two parts</b>.</p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, five different dramatic features that help to create the climax of the play.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p><b>Award 1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p><b>Award a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p> <p>In the <b>second part</b> of their response candidates must explain, in detail, five directing concepts that would help them to achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p><b>Award 1 mark</b> for each relevant directing concept.</p> <p><b>Award a further mark</b> for each point of development of each directing concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>	20	<p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• plot</li> <li>• plot twists</li> <li>• plot structure</li> <li>• themes and issues</li> <li>• dramatic tension</li> <li>• conflict between characters</li> <li>• dramatic irony</li> <li>• particular events/happenings</li> <li>• character motivation</li> <li>• character behaviour</li> <li>• character development</li> <li>• revelations.</li> </ul> <p>or any other relevant feature.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• characterisation</li> <li>• character interaction</li> <li>• relationships between characters</li> <li>• stage proxemics</li> <li>• acting style</li> <li>• voice and movement techniques</li> <li>• use of production skills</li> <li>• actor/audience relationship</li> <li>• special effects</li> <li>• drama media (projections, video footage, soundscapes etc)</li> <li>• setting</li> <li>• stage imagery.</li> </ul> <p>or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
3.	<p>This question has <b>two parts</b>.</p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, five different feelings the chosen character has towards other characters.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p><b>Award 1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p><b>Award a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p> <p>In the <b>second part</b> of their response candidates must explain, in detail, the ways in which they would use five acting concepts to help them achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p><b>Award 1 mark</b> for each relevant acting concept.</p> <p><b>Award a further mark</b> for each point of development of each acting concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>	20	<p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• dramatic tension</li> <li>• conflict between characters</li> <li>• dramatic irony</li> <li>• particular events/happenings</li> <li>• character motivation</li> <li>• character development</li> <li>• the relationship between characters</li> <li>• character interaction</li> <li>• plot</li> <li>• themes and issues.</li> </ul> <p>or any other relevant feature.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• acting techniques</li> <li>• acting style</li> <li>• stage proxemics</li> <li>• the different ways that the actor uses their voice</li> <li>• the different ways that the actor uses their movement</li> <li>• themes and issues</li> <li>• the relationship between spoken text and physical movement or gesture</li> <li>• use of props and costume.</li> </ul> <p>or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
4.	<p>This question has <b>two parts</b>.</p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, five different aspects of their character's personality.</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><b>Award 1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p><b>Award a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p> <p>In the <b>second part</b> of their response candidates must explain, in detail, the ways in which they would use five acting concepts to help them achieve their desired dramatic impact.</p> <p>Award marks for the quality of the acting concepts described.</p> <p><b>Award 1 mark</b> for each relevant acting concept.</p> <p><b>Award a further mark</b> for each point of development of each acting concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>	20	<p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• dramatic tension</li> <li>• conflict between characters</li> <li>• dramatic irony</li> <li>• particular events/ happenings</li> <li>• character motivation</li> <li>• character development</li> <li>• the relationship between the characters</li> <li>• character interaction</li> <li>• plot</li> <li>• themes and issues.</li> </ul> <p>or any other relevant feature.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• acting techniques</li> <li>• acting style</li> <li>• stage proxemics</li> <li>• the different ways that the actor uses their voice</li> <li>• the different ways that the actor uses their movement</li> <li>• themes and issues</li> <li>• the relationship between spoken text and physical movement or gesture</li> <li>• use of props and costume.</li> </ul> <p>or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
5.	<p>This question has <b>two parts</b>.</p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, five different moments in their selected text that convey aspects of the play's overall themes and/or issues.</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><b>Award 1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p><b>Award a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p> <p>In the <b>second part</b> of their response candidates must explain, in detail, the ways in which they would use five design concepts that would help them achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p><b>Award 1 mark</b> for each relevant design concept.</p> <p><b>Award a further mark</b> for each point of development of each design concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>	20	<p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• venue</li> <li>• setting</li> <li>• establishing mood and atmosphere</li> <li>• period</li> <li>• genre/style</li> <li>• plot</li> <li>• themes/issues</li> <li>• character motivation</li> <li>• character development</li> <li>• character interaction</li> <li>• relationship between characters.</li> </ul> <p>or any other relevant feature.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• venue</li> <li>• set design</li> <li>• period</li> <li>• shifts in time</li> <li>• stage configuration</li> <li>• actor/audience relationship</li> <li>• lighting</li> <li>• sound</li> <li>• costume</li> <li>• props</li> <li>• drama media</li> <li>• make-up and hair</li> <li>• special effects.</li> </ul> <p>or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
6.	<p>This question has <b>two parts</b>.</p> <p>In the <b>first part</b> of their response candidates must demonstrate knowledge of their text by describing, in detail, five different characteristics of one character from their selected 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><b>Award 1 mark</b> for each relevant point of understanding which is used to respond to the question.</p> <p><b>Award a further mark</b> for each point of development of understanding.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p> <p>In the <b>second part</b> of their response candidates must explain, in detail, the ways in which they would use five design concepts to help them achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p><b>Award 1 mark</b> for each relevant design concept.</p> <p><b>Award a further mark</b> for each point of development of each design concept.</p> <p>Candidates must make a connection between their descriptions in the first part of their answer and their explanations in the second part of their answer.</p> <p>Up to a <b>total of 10 marks</b> available for this part of the question.</p>	20	<p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• venue</li> <li>• setting</li> <li>• establishing mood and atmosphere</li> <li>• period</li> <li>• genre/style</li> <li>• plot</li> <li>• themes/issues</li> <li>• character motivation</li> <li>• character development</li> <li>• character interaction</li> <li>• relationship between characters.</li> </ul> <p>or any other relevant feature.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• venue</li> <li>• set design</li> <li>• period</li> <li>• shifts in time</li> <li>• stage configuration</li> <li>• actor/audience relationship</li> <li>• lighting</li> <li>• sound</li> <li>• costume</li> <li>• props</li> <li>• drama media</li> <li>• make-up and hair</li> <li>• special effects.</li> </ul> <p>or any other relevant feature.</p>

Section 2 – Theatre production: Application

Question		Expected response	Max mark	Additional guidance
7.	(a)	<p>Candidates must demonstrate knowledge of their text by describing the impact they wish to have on their audience at the opening of the performance of their selected text.</p> <p>Award marks for the quality of the descriptions given.</p> <p><b>Award 1 mark</b> for a relevant description.</p> <p><b>Award a further mark</b> for a point of development.</p> <p>Up to a <b>total of 2 marks</b> available for this question.</p>	2	<p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• sense of tension</li> <li>• drama of the situation</li> <li>• mood and atmosphere</li> <li>• setting</li> <li>• location</li> <li>• themes and issues</li> <li>• message</li> <li>• purpose</li> <li>• social, historical, cultural, theatrical context</li> <li>• character status</li> <li>• motivation</li> <li>• personality</li> <li>• attitude</li> <li>• relationships.</li> </ul> <p>or any other relevant feature.</p>
	(b)	<p>Candidates must describe the ways in which they, as a <b>director</b>, would use the performance space at the opening of the performance to achieve their desired impact on the audience.</p> <p>Candidates must use correct theatre terminology in their response.</p> <p>Award marks for relevant directorial concepts.</p> <p><b>Award 2 marks</b> for detailed and insightful comment.</p> <p><b>Award 1 mark</b> for more basic comment.</p> <p>Up to a <b>total of 4 marks</b> available for this question.</p> <p>Award marks: 2 + 2 or 2 + 1 + 1 or 1 + 1 + 1 + 1</p>	4	<p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• the different ways a director would use the performance space</li> <li>• use of levels, positioning, proxemics and movement</li> <li>• use of set and staging</li> <li>• actor/audience relationship</li> <li>• pre show</li> <li>• use of props</li> <li>• use of lighting</li> <li>• use of media and projections</li> <li>• choice of venue.</li> </ul> <p>or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
(c)	<p>Candidates must describe the ways in which they, <b>as a designer</b>, would use sound to achieve their desired impact on the audience.</p> <p>Candidates must use correct theatre terminology in their response.</p> <p>Award marks for relevant design concepts.</p> <p><b>Award 2 marks</b> for detailed and insightful comment.</p> <p><b>Award 1 mark</b> for more basic comment.</p> <p>Up to a <b>total of 4 marks</b> available for this question.</p> <p>Award marks:  2 + 2 or  2 + 1 + 1 or  1 + 1 + 1 + 1</p>	4	<p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• live music</li> <li>• recorded music</li> <li>• instrumental recordings</li> <li>• soundscapes</li> <li>• natural sound effects</li> <li>• artificial sound effects</li> <li>• live sound effects</li> <li>• volume</li> <li>• length of sound</li> <li>• pitch and pace of sound</li> <li>• layering of sound</li> <li>• silence.</li> </ul> <p>or any other relevant feature.</p>

### Section 3 – Performance analysis

The performance analysis may be of a live performance, a live-streamed performance, or, if necessary, a recorded 'live' theatrical performance. Recorded performances must have been performed 'live' within **two** years of the start of the academic year in which the assessment takes place.

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

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

Question	Expected response	Max mark	Additional guidance
8.	<p>Candidates focus on one production and choose two production areas to analyse. They must give equal weighting in their response to the two chosen production areas.</p> <p><b>Award 1 mark</b> for identification and explanation of each feature of the performance that shows how contrasts were created.</p> <p><b>Award a further mark</b> for each explanation that is detailed and insightful.</p> <p>Candidates should draw out the implications of each feature in regard to achieving dramatic impact and enhancing appreciation of the performance.</p> <p>If a candidate analyses all four production areas, then mark all four and award marks for the best two.</p> <p>Up to a <b>total of 10 marks</b> available for each production area.</p>	20	<p><b>Choice and use of the performance space.</b></p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• performance venue</li> <li>• atmosphere of the performance venue</li> <li>• pre-show</li> <li>• staging choice</li> <li>• actor/audience relationship</li> <li>• stage positioning, auditorium configuration and audience position/sightlines</li> <li>• impact of set</li> <li>• changes of set</li> <li>• visual imagery</li> <li>• use of digital media, projections.</li> </ul> <p>or any other relevant feature.</p> <p><b>Director's intentions and effectiveness.</b></p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• type of performance - text/non text/other</li> <li>• interpretative choices made</li> <li>• communication of plot</li> <li>• themes/issues</li> <li>• characterisation</li> <li>• preparation and research</li> <li>• genre, style - as appropriate</li> <li>• overall directorial concept</li> <li>• acting style</li> </ul>



Question	Expected response	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• actor/audience relationship</li> <li>• rehearsal workshops/character workshops</li> <li>• level of appropriateness/innovation/creativity/success of this component.</li> </ul> <p>or any other relevant feature.</p>

Question	Expected response	Max mark	Additional guidance
			<p><b>Acting and development of characters</b></p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• acting style</li> <li>• pre-show</li> <li>• period</li> <li>• quality of characterisation</li> <li>• number of parts the actor plays</li> <li>• different ways that the actor uses their voice</li> <li>• different ways that the actor uses their movement</li> <li>• relationship between spoken text and physical movement or gesture</li> <li>• interaction with other actors throughout the performance</li> <li>• working as an ensemble</li> <li>• the actor's use of props</li> <li>• the actor/audience relationship</li> <li>• changes in mood/atmosphere.</li> </ul> <p>or any other relevant feature.</p> <p><b>Design concepts and their effectiveness.</b></p> <p><b>Sound</b></p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• pre-show</li> <li>• period</li> <li>• sources</li> <li>• naturalistic sound FX</li> <li>• abstract sound FX</li> <li>• recorded sound FX</li> <li>• live sound FX</li> <li>• use of music</li> <li>• use of soundscapes</li> <li>• the part sound plays in suggestion</li> <li>• the part sound plays in the creation of expectation</li> <li>• building tension</li> </ul>

Question	Expected response	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• releasing tension</li> <li>• the on-stage world (related to a character)</li> <li>• the off-stage world (related to the imagined world)</li> <li>• changes in mood/atmosphere</li> <li>• changes in location</li> <li>• environmental sound FX</li> <li>• level of appropriateness/innovation/creativity/success of this component.</li> </ul> <p>or any other relevant features.</p>

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

Question	Expected response	Max mark	Additional guidance
			<p><b>Acting and development of characters.</b></p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• acting style</li> <li>• pre-show</li> <li>• period</li> <li>• quality of characterisation</li> <li>• number of parts the actor plays</li> <li>• different ways that the actor uses their voice</li> <li>• different ways that the actor uses their movement</li> <li>• relationship between spoken text and physical movement or gesture</li> <li>• interaction with other actors throughout the performance</li> <li>• working as an ensemble</li> <li>• the actor's use of props</li> <li>• the actor/audience relationship</li> <li>• changes in mood/atmosphere.</li> </ul> <p>or any other relevant feature.</p> <p><b>Design concepts and their effectiveness.</b></p> <p><b>For example:</b> <b>Sound</b></p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• pre-show</li> <li>• period</li> <li>• sources</li> <li>• naturalistic sound FX</li> <li>• abstract sound FX</li> <li>• recorded sound FX</li> <li>• live sound FX</li> <li>• use of music</li> <li>• use of soundscapes</li> <li>• the part sound plays in suggestion</li> </ul>

Question	Expected response	Max mark	Additional guidance
			<ul style="list-style-type: none"> <li>• the part sound plays in creation of expectation</li> <li>• building tension</li> <li>• releasing tension</li> <li>• the on-stage world (related to a character)</li> <li>• the off-stage world (related to the imagined world)</li> <li>• changes in mood/ atmosphere</li> <li>• changes in location</li> <li>• environmental sound FX</li> <li>• level of appropriateness/ innovation/creativity/ success of this component.</li> </ul> <p>or any other relevant features.</p>

[END OF SPECIMEN MARKING INSTRUCTIONS]