



National
Qualifications
2025

2025 Drama

Higher

Question Paper Finalised Marking Instructions

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General marking principles for Higher Drama

Always apply these general principles. Use them in conjunction with the detailed marking instructions, which identify the key features required in candidates' responses.

- (a) Always use positive marking. This means candidates accumulate marks for the demonstration of relevant skills, knowledge and understanding; marks are not deducted for errors or omissions.
- (b) If a candidate response does not seem to be covered by either the principles or detailed marking instructions, and you are uncertain how to assess it, you must seek guidance from your team leader.
- (c) For **describe** questions, candidates must provide a statement or structure of characteristics and/or features. This is more than an outline or a list; they may refer to, for example, a concept, process, situation, experiment or facts.

For **explain** questions, candidates must relate cause and effect and/or make relationships between things clear.

For **analyse** questions, candidates must identify parts, the relationship between them, and their relationships with the whole; and draw out and relate implications.

- (d) To gain marks, points must relate to the question asked. We use the term 'or any other relevant response' to allow for possible variation in candidates' responses. Always award marks according to the accuracy and relevance of an answer.

Section 1 – Theatre production: Text in context

- (a) Candidates answer one question from a choice of six. There are two questions each from the perspective of a director, an actor, or a designer. Each question is divided into two parts; candidates must demonstrate knowledge of a selected text, and how they would use their chosen concepts to achieve dramatic impact.
- (b) Some candidates may prefer to answer the first part of the question (knowledge of text) point by point, followed by their explanation of their production concepts, point by point. Other candidates may prefer to describe all of their knowledge of text in one go, followed by details of all of their production concepts in one block. Accept either approach.
- (c) To gain marks, points must relate to the question asked and both parts of the response must relate to each other. If they do not, then do not award marks to the second part of the response.
- (d) Textual references must include relevant quotes and/or stage directions.

Section 2 – Theatre production: Application

- (a) Candidates respond to a structured question on two production areas related to their selected text. They must answer all parts of the question.
- (b) Candidates must demonstrate knowledge and understanding of the ways in which the production areas of acting, directing and design could be applied to their text. Two of these areas are sampled each year. They do not need to give textual references in this section.
- (c) Candidates must use correct theatre terminology in their responses.

Section 3 – Performance analysis

- (a) Candidates answer one question from a choice of two. Candidates produce a written analysis of a performance that they have seen. The play must be different from the selected text in Sections 1 and 2.
- (b) The performance analysis may be of a live performance, a live-streamed performance, or, if necessary, a recorded 'live' theatrical performance.
- (c) The performance must be a play, not a musical, pantomime or movement piece. A professional performance should be used.
- (d) Candidates select **two** aspects from the following list of performance analysis areas:
 - choice and use of the performance space
 - director's intentions and effectiveness
 - acting and development of characters
 - design concepts and their effectiveness.

Marking instructions for each question

Section 1 – Theatre production: Text in context

Question	Expected responses(s)	Max mark	Additional guidance
1.	<p>This question has two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing in detail five ways a scene highlights the key theme(s) in the text.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks for this part of the question.</p> <p>In the second part of their response candidates must explain, in detail, five directing concepts that would help them to achieve their desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant directing concept.</p> <p>Award a further mark for an understanding of the impact of the directing concept in highlighting the theme(s) to an audience in performance.</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>Candidates must use correct theatre terminology in their response.</p> <p>Up to a total of 10 marks available for this part of the question.</p>	20	<p>In the first part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • the social/historical/cultural context of the play • setting • time period • themes and issues • dramatic tension • dramatic irony • character motivation • character behaviour • character status • character circumstance • character development • character personality • relationships between characters • mood and atmosphere • creation of tension • plot twists. <p>Or any other relevant feature.</p> <p>In the second part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • characterisation • stage proxemics • acting style • voice and movement techniques • use of production skills • actor/audience relationship • special effects • drama media (projections, video footage, soundscapes etc) • stage imagery. <p>Or any other relevant feature.</p> <p>The candidate’s understanding of the impact of the directing concept may include reference to:</p> <ul style="list-style-type: none"> • developed understanding of the plot • character development • character status • social/historical/cultural context • communication of subtext • explicit reference to audience response • dramatic irony. <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					The link between the impact of the directing concept and the theme(s) can be implicit.

Question	Expected responses(s)	Max mark	Additional guidance
2.	<p>This question is in two parts.</p> <p>In the first part of this question, the candidate is required to demonstrate knowledge of their text by describing, in detail, five moments which highlight the social and/or historical context of the text.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks for this part of the question.</p> <p>In the second part of their response candidates must explain, in detail, five directing concepts that would help them to achieve their desired dramatic impact.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Award 1 mark for each relevant directing concept.</p> <p>Award a further mark for an understanding of the impact of the directing concept in highlighting the social and/or historical context to an audience in performance.</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>Candidates must use correct theatre terminology in their response.</p> <p>Up to a total of 10 marks available for this part of the question.</p>	20	<p>In the first part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • the social/historical/cultural context of the play • setting • time period • themes and issues • dramatic tension • dramatic irony • character motivation • character behaviour • character status • character circumstance • character development • character personality • relationships between characters • mood and atmosphere • creation of tension • plot twists. <p>Or any other relevant feature.</p> <p>In the second part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • characterisation • stage proxemics • acting style • voice and movement techniques • use of production skills • actor/audience relationship • special effects • drama media (projections, video footage, soundscapes etc) • stage imagery. <p>Or any other relevant feature.</p> <p>The candidate's understanding of the impact of the directing concept may include reference to:</p> <ul style="list-style-type: none"> • developed understanding of the plot • character development • character status • social/historical/cultural context • communication of subtext • explicit reference to audience response • dramatic irony. <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					The link between the impact of the directing concept and the social and/or historical context can be implicit.

Question	Expected response(s)	Max mark	Additional guidance
3.	<p>This question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by choosing a character and describing, in detail, five moments that highlight this character's emotions.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks for this part of the question.</p> <p>In the second part of their response candidates must explain, in detail, the ways in which they would use five acting concepts to help them achieve the desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant acting concept.</p> <p>Award a further mark for an understanding of the impact of the acting concept in highlighting the character's emotions to an audience in performance.</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>Candidates must use correct theatre terminology in their response.</p> <p>Up to a total of 10 marks available for this part of the question.</p>	20	<p>In the first part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • character actions/reactions • character emotions/feelings • dramatic tension • conflict between characters • character motivation • character development • character behaviour • relationships between characters • family dynamics • status • plot twists • mood and atmosphere • historical, social or cultural issues. <p>Or any other relevant feature.</p> <p>In the second part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • acting techniques • acting style • stage proxemics • use of voice • use of movement • use of props and costume • use of set • use of space. <p>Or any other relevant feature.</p> <p>The candidate's understanding of the impact of the acting concept may include reference to:</p> <ul style="list-style-type: none"> • developed understanding of the plot • character development • character status • social/historical/cultural context • communication of subtext • explicit reference to audience response • dramatic irony. <p>Or any other relevant feature.</p> <p>The link between the impact of the acting concept and the character's emotions can be implicit.</p>

Question	Expected responses(s)	Max mark	Additional guidance
4.	<p>This question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, five moments when they consider the actions of their chosen character to be weak and/or strong.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks for this part of the question.</p> <p>In the second part of their response candidates must explain, in detail, the ways in which they would use five acting concepts to help them achieve the desired dramatic impact.</p> <p>Award marks for the quality of the explanations given.</p> <p>Award 1 mark for each relevant acting concept.</p> <p>Award a further mark for an understanding of the impact of the acting concept in portraying the weak and/or strong actions of the character to an audience in performance.</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>Candidates must use correct theatre terminology in their response.</p> <p>Up to a total of 10 marks available for this part of the question.</p>	20	<p>In the first part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • character actions/reactions • character emotions/feelings • dramatic tension • conflict between characters • character motivation • character development • character behaviour • relationships between characters • family dynamics • status • plot twists • mood and atmosphere • historical, social or cultural issues. <p>Or any other relevant feature.</p> <p>In the second part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • acting techniques • acting style • stage proxemics • use of voice • use of movement • use of props and costume • use of set • use of space. <p>Or any other relevant feature.</p> <p>The candidate's understanding of the impact of the acting concept may include reference to:</p> <ul style="list-style-type: none"> • developed understanding of the plot • character development • character status • social/historical/cultural context • communication of subtext • explicit reference to audience response • dramatic irony. <p>Or any other relevant feature.</p> <p>The link between the impact of the acting concept and the weak and/or strong actions of the character can be implicit.</p>

Question	Expected responses(s)	Max mark	Additional guidance
5.	<p>This question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, five ways the closing scene is important.</p> <p>Award marks for the quality of the descriptions given.</p> <p>Candidates must give an extended response and must use textual references to justify their answer.</p> <p>Award 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks available for this part of the question.</p> <p>In the second part 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>Award 1 mark for each relevant design concept.</p> <p>Award a further mark for an understanding of the impact of the design concept in highlighting the importance of the closing scene to an audience in performance.</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>Candidates must use correct theatre terminology in their response.</p> <p>Up to a total of 10 marks available for this part of the question.</p>	20	<p>In the first part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • setting • themes and issues • mood and atmosphere • plot development • plot twists • revelations • creation of tension • character motivation • character behaviour • character status • character development • relationship between characters • message and/or purpose • social/historical/cultural context. <p>Or any other relevant feature.</p> <p>In the second part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • set design • style • period • stage configuration • actor/audience relationship • lighting • sound • drama media (projections, video footage, soundscapes, etc) • costume • props • make-up and hair • special effects. <p>Or any other relevant feature.</p> <p>The candidate's understanding of the impact of the design concept may include reference to:</p> <ul style="list-style-type: none"> • developed understanding of the plot • character development • character status • social/historical/cultural context • communication of subtext • explicit reference to audience response • dramatic irony. <p>Or any other relevant feature.</p>

Question			Expected responses(s)	Max mark	Additional guidance
					The link between the impact of the design concept and the importance of the closing scene can be implicit.

Question	Expected responses(s)	Max mark	Additional guidance
6.	<p>This question is in two parts.</p> <p>In the first part of their response candidates must demonstrate knowledge of their text by describing, in detail, the moods and/or atmospheres of five moments in 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>Award 1 mark for each relevant point of understanding which is used to respond to the question.</p> <p>Award a further mark for each point of development of understanding.</p> <p>Up to a total of 10 marks available for this part of the question.</p> <p>In the second part 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>Award 1 mark for each relevant design concept.</p> <p>Award a further mark for an understanding of the impact of the design concept in helping to communicate the moods and/or atmospheres to an audience in performance.</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>Candidates must use correct theatre terminology in their response.</p> <p>Up to a total of 10 marks available for this part of the question.</p>	20	<p>In the first part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • setting • themes and issues • mood and atmosphere • plot development • plot twists • revelations • creation of tension • character motivation • character behaviour • character status • character development • relationship between characters • message and/or purpose • social/historical/cultural context. <p>Or any other relevant feature.</p> <p>In the second part of the question, the candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • set design • style • period • stage configuration • actor/audience relationship • lighting • sound • drama media (projections, video footage, soundscapes, etc) • costume • props • make-up and hair • special effects. <p>Or any other relevant feature.</p> <p>The candidate's understanding of the impact of the design concept may include reference to:</p> <ul style="list-style-type: none"> • developed understanding of the plot • character development • character status • social/historical/cultural context • communication of subtext • explicit reference to audience response • dramatic irony. <p>Or any other relevant feature</p>

Question			Expected responses(s)	Max mark	Additional guidance
					The link between the impact of the design concept and the moods and/or atmospheres can be implicit.

Section 2 – Theatre production: Application

Question		Expected responses(s)	Max mark	Additional guidance
7.	(a)	<p>This question is in three parts.</p> <p>In the first part of this question, the candidate is required to demonstrate knowledge of their text by describing the way(s) in which a character creates tension within a chosen moment.</p> <p>Award 2 marks for a detailed description of the way(s) in which the character creates tension within a chosen moment.</p> <p>Award 1 mark for a simple/basic description of the way(s) in which the character creates tension within a chosen moment.</p>	2	<p>The candidate may select from the following in their answer:</p> <ul style="list-style-type: none"> • plot twists • themes and issues • dramatic tension • conflict between characters • character motivation • character behaviour • character development • relationships between characters. <p>Or any other relevant feature.</p> <p>Accept moment in the broadest sense.</p> <p>If more than one character or moment is described, mark the best response.</p>

Question	Expected responses(s)	Max mark	Additional guidance
(b)	<p>In the second part of this question, candidates must describe, as an actor, the ways in which they would use voice and movement to create tension within the chosen moment of their selected text.</p> <p>Candidates must refer to both voice and movement using correct theatre terminology in their response.</p> <p>Award marks for relevant acting concepts.</p> <p>Award 2 marks for detailed and insightful comment.</p> <p>Award 1 mark for more basic comment.</p> <p>Up to a total of 4 marks available for this question.</p> <p>Award marks 2 + 2 or 2 + 1 + 1 or 1 + 1 + 1 + 1</p>	4	<p>The candidate may select from the following in their answer:</p> <p>Movement:</p> <ul style="list-style-type: none"> • body language • facial expression • gesture • posture • eye contact • mannerisms • stance • use of levels • speed • rhythm • timing • balance • positioning • proxemics • use of space. <p>Or any other relevant feature.</p> <p>Voice:</p> <ul style="list-style-type: none"> • articulation • clarity • emphasis • fluency • intonation • pace • pause • pitch • projection • register • rhythm • tone • volume. <p>Or any other relevant feature.</p> <p>If only voice or movement is described, a maximum of 3 marks can be awarded.</p> <p>If a candidate has been awarded 0 marks or offered No Response [NR] for (a), but a moment of tension created by a character is clearly implied in the answer to (b), the full range of marks (4) are available.</p>

Question	Expected responses(s)	Max mark	Additional guidance
(c)	<p>In the third part of this question, candidates must describe, as a designer, the ways in which they would use lighting and/or sound to help create tension within the chosen moment of their selected text.</p> <p>Candidates must use correct theatre terminology in their response.</p> <p>Award marks for relevant design concepts.</p> <p>Award 2 marks for detailed and insightful comment.</p> <p>Award 1 mark for more basic comment.</p> <p>Up to a total of 4 marks available for this question.</p> <p>Award marks 2 + 2 or 2 + 1 + 1 or 1 + 1 + 1 + 1</p>	4	<p>The candidate may select from the following in their answer:</p> <p>Lighting:</p> <ul style="list-style-type: none"> • naturalistic lighting effects • stylised lighting effects • use of gobos • use of strobe • use of projection • specific types of lantern • length of transitions • intensity level • the colour of gel or LED. <p>Or any other relevant features.</p> <p>Sound:</p> <ul style="list-style-type: none"> • naturalistic sound effects • abstract sound effects • recorded sound effects • live sound effects • use of specific music • use of soundscapes • volume level • duration • length of transitions. <p>Or any other relevant features.</p> <p>If a candidate has been awarded 0 marks or offered No Response [NR] for (a) and/or (b), but a moment of tension created by a character is clearly implied in the answer to (c), the full range of marks (4) are available.</p>

Section 3 – Performance analysis

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

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Acting and development of characters.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • acting style • pre-show • characterisation • number of parts the actor plays • use of voice • use of movement • interaction with other actors throughout the performance • working as an ensemble • the actor’s use of props and/or costume • the actor/audience relationship • changes in mood/atmosphere. <p>Or any other relevant feature.</p> <p>Design concepts and their effectiveness.</p> <p>The candidate can select design concepts from any of the following production areas in their answer:</p> <p>Sound:</p> <ul style="list-style-type: none"> • pre-show • sources • naturalistic sound effects • abstract sound effects • recorded sound effects • live sound effects • use of specific music • use of soundscapes • creation of tension • releasing tension • changes in mood/atmosphere • changes in location. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Set:</p> <ul style="list-style-type: none"> • location • symbolism • visual images • style • texture • colour • use of furniture • use of set dressings • use of levels • use of scenic flats • stage cloths • backcloths • gauze • cyclorama • use of rostra • use of projection. <p>Or any other relevant feature.</p> <p>Costume:</p> <ul style="list-style-type: none"> • period • style • age • condition • personality • status • location • occupation • occasion • immediate circumstances • fabrics/materials • colours • texture • changes in mood/atmosphere. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Lighting:</p> <ul style="list-style-type: none"> • pre-show • period • sources • naturalistic lighting effects • stylised lighting effects • changes in mood/atmosphere • creation of tension • changes in location • use of gobos • use of strobe • use of projection • specific types of lantern • length of transitions • the colour of gel or LED • fades including blackouts. <p>Or any other relevant feature.</p> <p>Props:</p> <ul style="list-style-type: none"> • period • style • age • personality of character • status of character • location • occupation • occasion • immediate circumstances • materials • colours • proportion • texture. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Make-up and Hair:</p> <ul style="list-style-type: none"> • period • style • age • personality • status • occupation • occasion • immediate circumstances • colours • special effects • use of masks • use of wigs. <p>Or any other relevant feature.</p> <p>Candidates may explore multiple production areas within their analysis of design concepts and their effectiveness or choose to focus on one. Either is acceptable.</p>

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

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Acting and development of characters.</p> <p>Candidates may refer to:</p> <ul style="list-style-type: none"> • acting style • pre-show • characterisation • number of parts the actor plays • use of voice • use of movement • interaction with other actors throughout the performance • working as an ensemble • the actor's use of props and/or costume • the actor/audience relationship • changes in mood/atmosphere. <p>Or any other relevant feature.</p> <p>Design concepts and their effectiveness.</p> <p>The candidate can select design concepts from any of the following production areas in their answer:</p> <p>Sound</p> <ul style="list-style-type: none"> • pre-show • sources • naturalistic sound effects • abstract sound effects • recorded sound effects • live sound effects • use of specific music • use of soundscapes • creation of tension • releasing tension • changes in mood/atmosphere • changes in location. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Set:</p> <ul style="list-style-type: none"> • location • symbolism • visual images • style • texture • colour • use of furniture • use of set dressings • use of levels • use of scenic flats • stage cloths • backcloths • gauze • cyclorama • use of rostra • use of projection. <p>Or any other relevant feature.</p> <p>Costume:</p> <ul style="list-style-type: none"> • period • style • age • condition • personality • status • location • occupation • occasion • immediate circumstances • fabrics/materials • colours • texture • changes in mood/atmosphere. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Lighting:</p> <ul style="list-style-type: none"> • pre-show • period • sources • naturalistic lighting effects • stylised lighting effects • changes in mood/atmosphere • creation of tension • changes in location • use of gobos • use of strobe • use of projection • specific types of lantern • length of transitions • the colour of gel or LED • fades including blackouts. <p>Or any other relevant feature.</p> <p>Props:</p> <ul style="list-style-type: none"> • period • style • age • personality of character • status of character • location • occupation • occasion • immediate circumstances • materials • colours • proportion • texture. <p>Or any other relevant feature.</p>

Question	Expected responses(s)	Max mark	Additional guidance
			<p>Make-up and Hair:</p> <ul style="list-style-type: none"> • period • style • age • personality • status • occupation • occasion • immediate circumstances • colours • special effects • use of masks • use of wigs. <p>Or any other relevant feature.</p> <p>Candidates may explore multiple production areas within their analysis of design concepts and their effectiveness or choose to focus on one. Either is acceptable.</p>

[END OF MARKING INSTRUCTIONS]