

### 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 [should use your professional judgment].
- (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.

(continued...)

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**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.

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### Specific marking instructions for each question

The following notes are offered by P&N to support markers in making judgements on candidates' evidence.

#### SECTION 1—Theatre Production: Text in Context, 20 marks

Question	Expected answers	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 reasons why the opening scene of their selected text 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><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 convey the importance to an audience.</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>	<b>20</b>	<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>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• pre show</li> <li>• use of production roles (lighting, sound, set, hair/make-up, props, costume)</li> <li>• production style</li> <li>• stage proxemics</li> <li>• acting style</li> <li>• character interaction</li> <li>• voice and movement techniques</li> <li>• actor/audience relationship; special effects</li> <li>• drama media (projections, video footage, soundscapes etc)</li> </ul> <p>or any other relevant feature.</p>

Question	Expected answers	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, how the chosen character's behaviour is affected in five ways by the social and/or historical context in which they live.</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 convey the character's behaviour to an audience.</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>• social background</li> <li>• historical setting</li> <li>• particular events/ happenings</li> <li>• character</li> <li>• motivation</li> <li>• character development</li> <li>• character behaviour</li> <li>• the relationship between the characters</li> <li>• character interaction</li> <li>• plot</li> <li>• plot twists</li> <li>• revelations</li> <li>• status of characters</li> <li>• themes and issues</li> </ul> <p>or any other relevant feature.</p> <p>The rehearsal activity has to be amplified with how it would be used.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• pre show</li> <li>• use of production roles (lighting, sound, set, hair/ make-up, props, costume)</li> <li>• production style</li> <li>• stage proxemics</li> <li>• acting style</li> <li>• character interaction</li> <li>• voice and movement techniques</li> <li>• actor/audience relationship; special effects</li> <li>• drama media (projections, video footage, soundscapes etc)</li> </ul> <p>or any other relevant activities.</p>

Question	Expected answers	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 choosing a character and describing in detail five moments in the play where this character's purpose(s) is shown.</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 highlight the character's purpose(s) in performance.</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>• introducing tension</li> <li>• creating conflict</li> <li>• highlighting a character motivation</li> <li>• character development</li> <li>• developing a relationship</li> <li>• highlighting setting</li> <li>• highlighting period</li> <li>• developing plot</li> <li>• plot twists</li> <li>• turning points</li> <li>• highlighting themes and issues</li> <li>• highlighting status</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 his/her voice</li> <li>• the different ways that the actor uses his/her movement</li> <li>• themes and issues</li> <li>• the relationship between spoken text and physical movement or gesture</li> <li>• use of props</li> <li>• use of costume</li> <li>• interaction</li> <li>• actor/audience relationship</li> </ul>

Question	Expected answers	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 choosing a character from their selected text that has a complex relationship with one or more characters and describing, in detail, five moments in the play that this complexity is shown.</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 communicate the chosen character's complex relationship(s) in the performance.</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>• character motivation</li> <li>• character development</li> <li>• the relationship between characters</li> <li>• character interaction</li> <li>• setting</li> <li>• period</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 his/her voice</li> <li>• the different ways that the actor uses his/her movement</li> <li>• themes and issues</li> <li>• the relationship between spoken text and physical movement or gesture</li> <li>• use of props</li> <li>• use of costume</li> <li>• character interaction</li> <li>• actor/audience relationship</li> </ul> <p>or any other relevant feature.</p>

Question	Expected answers	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 events in which dramatic tension is created.</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 to highlight these moments of dramatic tension.</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>• 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>• set design</li> <li>• period</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 (projections, video footage, soundscapes etc)</li> <li>• age</li> <li>• personality</li> <li>• status, changes in status</li> <li>• immediate circumstances</li> <li>• costume fabrics, colour, style</li> <li>• make-up materials and tools</li> <li>• hairstyles</li> </ul> <p>or any other relevant feature.</p>

Question	Expected answers	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, how identified location(s) would make an impact on the audience at five different moments during 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, the way in which they would use five design concepts that would help them to achieve their desired 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>• dramatic tension</li> <li>• conflict between characters</li> <li>• dramatic irony</li> <li>• setting</li> <li>• stage imagery</li> <li>• plot</li> <li>• particular events/ happenings</li> <li>• themes and issues</li> <li>• character dialogue</li> <li>• character development</li> <li>• character interaction</li> <li>• character motivation</li> </ul> <p>or any other relevant feature.</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• set design</li> <li>• period</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 (projections, video footage, soundscapes etc)</li> <li>• age</li> <li>• personality</li> <li>• status, changes in status</li> <li>• immediate circumstances</li> <li>• costume fabrics, colour, style</li> <li>• make-up materials and tools</li> <li>• hairstyles</li> </ul> <p>or any other relevant feature.</p>

## SECTION 2—Theatre Production: Application, 10 marks

Question		Expected answers	Max mark	Additional guidance
7.	(a)	<p>Candidates must demonstrate knowledge of their text by describing a moment in their selected text when the character reveals their motivation.</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>The character's motivation does not necessarily need to be revealed to another character.</p> <p>For example, the motivation may be revealed to the audience through use of monologue or any other relevant convention.</p> <p>Candidates may describe a character as being motivated by an experience/ character, or motivated to achieve something—either is acceptable.</p>
	(b)	<p>Candidates must describe the ways in which they, <b>as a director</b>, would use rehearsal activities to help an actor develop an understanding of the character's motivation.</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:</p> <p>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>• improvisation</li> <li>• research</li> <li>• hot seating</li> <li>• thought tunnel</li> <li>• thought tracking</li> </ul> <p>or any other relevant rehearsal activities.</p> <p>Although candidates might choose from a wide range of activities, good answers will show an understanding of the characterisation process.</p> <p>Candidates may choose to refer to the moment they have written about in (a) or not, either is acceptable.</p>

Question		Expected answers	Max mark	Additional guidance
7.	(c)	<p>Candidates must describe the ways in which they, <b>as a designer</b>, would use sound to highlight the character's motivation in the moment.</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:</p> <p>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>• pre-recorded music</li> <li>• instrumental recordings</li> <li>• natural sound effects</li> <li>• artificial sound effects</li> <li>• live sound effects</li> <li>• pre-recorded 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> <p>Candidates <b>must</b> refer to the moment they have written about in (a).</p>

## SECTION 3—Performance Analysis, 20 marks

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 of this section.

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

Question	Expected answers	Max mark	Additional guidance
8.	<p>Candidates focus on one production and to 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 highlights conflict/tension.</p> <p><b>Award a further mark</b> for each explanation that is detailed and is 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 the 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 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> <p style="text-align: right;">(continued...)</p>

Question	Expected answers	Max mark	Additional guidance
8.	(continued)		<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; actor/audience interaction</li> <li>• changes in mood/ atmosphere</li> </ul> <p>or any other relevant feature.</p> <p style="text-align: right;">(continued...)</p>

Question	Expected answers	Max mark	Additional guidance
8.	(continued)		<p>Design concepts and their effectiveness.</p> <p>For example:–</p> <p>Costume</p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• period</li> <li>• style</li> <li>• age</li> <li>• personality</li> <li>• status</li> <li>• location</li> <li>• occupation</li> <li>• occasion</li> <li>• immediate circumstances</li> <li>• fabrics/materials</li> <li>• colours</li> <li>• proportion</li> <li>• texture</li> <li>• a representational approach</li> <li>• use of abstract ideas</li> <li>• use of expressionistic ideas</li> <li>• the on-stage world</li> <li>• the off-stage world</li> <li>• changes in mood/ atmosphere</li> </ul> <p>or any other relevant feature.</p>

Question	Expected answers	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 highlights stereotypes.</p> <p><b>Award a further mark</b> for each explanation that is detailed and is 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 the 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 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> <p style="text-align: right;">(continued...)</p>

Question	Expected answers	Max mark	Additional guidance
9.	(continued)		<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; actor/audience interaction</li> <li>• changes in mood/ atmosphere</li> </ul> <p>or any other relevant feature.</p> <p style="text-align: right;">(continued...)</p>

Question	Expected answers	Max mark	Additional guidance
9.	(continued)		<p><b>Design concepts and their effectiveness.</b></p> <p>For example:—</p> <p><b>Costume</b></p> <p>Candidates may refer to</p> <ul style="list-style-type: none"> <li>• the overall production concept</li> <li>• period</li> <li>• style</li> <li>• age</li> <li>• personality</li> <li>• status</li> <li>• location</li> <li>• occupation</li> <li>• occasion</li> <li>• immediate circumstances</li> <li>• fabrics/materials</li> <li>• colours</li> <li>• proportion</li> <li>• texture</li> <li>• a representational approach</li> <li>• use of abstract ideas</li> <li>• use of expressionistic ideas</li> <li>• the on-stage world</li> <li>• the off-stage world</li> <li>• changes in mood/ atmosphere</li> </ul> <p>or any other relevant feature.</p> <p>Candidates may choose to discuss highlighted stereotypes, in a positive and/or negative way—either is acceptable.</p> <p>Candidates may choose to discuss highlighted stereotypes, in terms of them being reinforced and/or rejected—either is acceptable.</p>

## Suggested "cut-off" scores for estimates of exam performance

(Total mark: 50 [S1: 20 marks; S2: 10 marks; S3: 20 marks])

A	Band 2 ( $\geq 70\%$ ) $\geq 35$	Band 1 ( $\geq 85\%$ ) $\geq 43$
B	Band 4 ( $\geq 60\%$ ) $\geq 30$	Band 3 ( $\geq 65\%$ ) $\geq 33$
C	Band 6 ( $\geq 50\%$ ) $\geq 25$	Band 5 ( $\geq 55\%$ ) $\geq 28$

D	Band 7 ( $\geq 45\%$ ) $\geq 23$	
Fail	Band 8 ( $\geq 40\%$ )	Band 9 ( $<40\%$ )

**Please note:**

The suggested cut-off scores above are for guidance only and departments are obviously free to apply their own criteria as appropriate.

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[END OF P&N HIGHER DRAMA 2018/2019 MARKING KEY]

