

GCSE



WJEC GCSE Drama

Approved by Qualifications Wales

Non-Examination Assessment Pack

Unit 2: Performance from a Text

Teaching from 2025

For award from 2027

Version 2 - September 2025



This Qualifications Wales regulated qualification
is not available to centres in England.

Made for Wales.
Ready for the world.

SUMMARY OF AMENDMENTS

Version	Description	Page number
2	To clarify that this document is a sample and not to be used with live assessment: <ul style="list-style-type: none">• A watermark has been added• The further information section has been updated.	Throughout 3

Sample not for use with live assessments

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About this pack: information for teachers

This pack contains the assessment materials for Unit 2: Performance from a Text

Within this pack, you will find:

- information for teachers on how to manage arrangements for assessment
- a **candidate pack** which includes:
 - details of the assignment
 - a detailed breakdown of each task
 - information for candidates, which tells candidates about things that they must and must not do when they are completing the assessment
 - a Candidate Cover Sheet
 - a Candidate Declaration Form
 - a Candidate Time Record sheet.

You must provide each candidate with a copy of the complete candidate assessment pack.

Managing the assessment

This is a WJEC marked (external) non-examination assessment. The following arrangements must be followed when managing the assessment.

Learners will have free choice of text for Unit 2, however, the choice of text must be different to the set text selected in Unit 3.

Learners may choose to complete this unit as actors **or** designers, regardless of their chosen pathway in Unit 1.

Learners choosing design must choose **one** of the following options:

- lighting design
- sound design
- set and props design
- costume, hair and make-up design.

Task setting

This assignment has been produced by WJEC and cannot be changed

Time

The length of this piece of theatre will depend on the number of actors in the group and should be as follows:

- Group of two actors: 5-10 minutes
- Group of three actors: 7-12 minutes
- Group of four actors: 9-14 minutes

Each actor must interact with other actors and/or the audience **for a minimum of five minutes**. The number of designers in a group does not impact on the length of the piece. A piece of theatre or individual performance which is significantly below the recommended minimum performance length will be unlikely to demonstrate evidence of the skills required to access marks in the higher bands of the assessment criteria.

Designers must contribute fully to both the creation and performance of the piece of theatre.

Viva (designers only)

All **designers** must give a 3–5-minute non assessed presentation of their design to the examiner. This viva will occur after the performance and can be presented in any format e.g. PowerPoint, oral presentation. The non-assessed viva is an opportunity for learners to explain and present their design to the examiner.

The following evidence could be included to support the presentation:

Lighting design:

- cue sheets

Sound design:

- cue sheets

Set design and props design:

- a model set. The model may be presented in a digital format.

Costume design, hair and make-up design:

- sketches of both costume, hair and make-up designs

Resources

Candidates must have access to the candidate assessment pack and any necessary resources, as specified in the detailed task tables within the candidate pack.

Collaboration

Learners must work in groups of between **two** and **four** actors. Each group may have up to **two** designers, each offering a different design skill.

All learners must contribute fully to the development and creation of the piece of theatre. Performance pieces must therefore be carefully selected to ensure that all learners are able to fully demonstrate their chosen skill.

Centres should also ensure safe working practices for all learners.

Centres should note that it is not necessary for all learners in the teaching group to choose an extract(s) from the same performance text.

Supervision

- No formal supervision.

- There is no restriction on the amount of time learners spend on exploring, creating and developing their performance/design from a published performance piece.
- Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements for example the assessment grid.

- Once the creating and developing work is underway, feedback must be limited to general advice on what needs to be improved. Teachers must **not** provide specific guidance on how to achieve these improvements.
- Teachers must see learners' ideas in progress at least three times at different stages during the process to be able to authenticate the work as the learner's own and complete the necessary authentication documentation.

Authentication

Candidates must sign the declaration to confirm that all evidence submitted for moderation is their own work and that any sources used have been acknowledged.

Assessors must sign the declaration to confirm that evidence submitted for moderation was completed under the controlled conditions set out in this assessment.

Candidate evidence

The teacher **must** be present for all performances and design vivas, so that the work can be authenticated.

All performances and design vivas must be audio-visually recorded by the centre and submitted to WJEC within two weeks of the performance date.

All learners (including design learners) must be clearly identified by name and candidate number at the start of each group performance.

The recording must be of all the performances (with learners clearly identified at the start of each) which have been assessed live by the visiting examiner.

The recording of each piece must be the complete, unedited performance filmed from the audience perspective.

Task marking

WJEC will mark all evidence produced by candidates.

Centres **must** ensure that a candidate cover sheet (included in the candidate assessment pack) is completed for every candidate and attached to the front of the candidate's work.

Centres **must** ensure that candidates complete a candidate declaration form; these are included in the candidate assessment pack.

Further information

You should refer to the JCQ Instructions for conducting non-examination assessment for further information on managing assessment within our GCSE/Applied Qualifications.

Assessment Details

Learners are required to:

- create and develop an extract from a published performance text for performance
- demonstrate and apply their performance **or** design skills in a live performance.

Learners can:

- choose to be assessed as actors **or** designers.

The unit will be externally assessed by a visiting examiner anytime between January and May of the final year of the qualification.

Work which falls under the time limit will not be penalised. However, centres and learners should note that work which is significantly short is unlikely to be awarded in the higher mark bands as there may not be enough evidence of development and/or engagement with the audience.

Work which exceeds the time limit will not be penalised. However, centres and learners should note that only work which falls within the maximum timings specified on page 44 will be assessed.

The appropriate band will be established by determining which performance descriptor best reflects the learner's performance.

The appropriate mark will then be established by determining the extent to which the learner has met the criteria within the relevant band – completely met (upper part of band), mostly met (middle of band), partially met (lower part of band).

The total marks for all 4 columns may reflect performance at different bands across the assessment objectives, for example, a learner may achieve band 4 for column 1 and band 5 for column 2.

It should be noted that the bands have been designed to assist the marking process by identifying individual levels of achievement and they do not correlate with grade boundaries.

Guidance for Assessment

There are assessment grids for the different options available:

- performance
- lighting design
- sound design
- set and props design
- costume, hair and make-up design.

There are 4 columns in each grid.

Column 1 within each grid assess AO4:

- learners' ability to create and develop ideas to communicate meaning.

Columns 2, 3 and 4 in each grid assess AO2:

- application of performance **or** design skills
- interpretation of character(s) **or** extract(s) and audience engagement
- contribution to the performance.

Column 1 – Creating and developing ideas (AO4)

When assessing AO4, examiners will consider how the creation and development of ideas are evidenced within the final performance/design. They will assess the extent to which the final performance/design has been rehearsed and refined and demonstrates a holistic understanding of how meaning is communicated to an audience.

The following table explains in detail how to assess each bullet point on the assessment grid for AO4:

	Assessment grid	Explanation
For all learners, consideration should be given to:	<ul style="list-style-type: none">how ideas have been developed to create a piece of theatre from a published performance text.the selection of dramatic conventions and/or techniques and how they communicate meaning.	<ul style="list-style-type: none">assess to what extent the learner has developed a coherent and refined piece of theatre.assess the effectiveness of the use of dramatic conventions and/or techniques to communicate meaning. Conventions or techniques could be linked to specific practitioners/companies/genres or the intended performance conditions of the chosen extract(s).
For actors only consideration should be given to:	<ul style="list-style-type: none">how the performance space is planned to communicate meaning.	<ul style="list-style-type: none">assess the learner's use of the performance space, including entrances/exits, levels, proxemics, audience position to communicate meaning in performance.
For designers only consideration should be given to:	<ul style="list-style-type: none">how the design is planned to communicate meaning.	<ul style="list-style-type: none">assess how well the design has been planned to communicate meaning in performance.

Column 2 – Application of performance/design skills (AO2)

This assessment objective is assessed through the realisation of the final performance **or** design.

When assessing the application of skills, examiners will consider how well the learner has applied performance **or** design skills within the final piece.

For actors, consideration should be given to:

- i) the application of appropriate physical skills, including:

- gesture
- stillness
- fluency
- expression
- posture
- facial expression
- movement
- proxemics.

- ii) the application of appropriate vocal skills, including:

- pitch
- pace/tempo
- pause
- accent
- volume
- clarity.

- iii) the appropriateness of the interaction with other actors, including:

- fluency of cues
- eye contact
- listening and responding
- pace and fluency of performance
- interaction with audience (where appropriate and relevant)
- interaction with set/props/costume (where appropriate and relevant).

For designers, consideration should be given to:

- iv) the application of design skills and the degree to which they facilitate the action within the performance.
- v) the application of design resources within the piece, including the appropriate use of for example:

(lighting designers)

- intensity
- focus
- angle
- specials/gobos
- projections
- colour
- types of lantern
- positioning of lighting source
- fluency of cues

(sound designers)

- music
- sound effects
- live sounds
- recorded sounds
- volume
- reverb/echo
- sound sources
- amplification including use of microphones
- positioning of sound sources on stage
- fluency of cues.

(set and props designers)

- the performance space and the placement of set and props
- backdrop/cyclorama
- wings/flats
- set dressing
- props
- furniture
- projection
- colour
- texture/fabrics
- entrances and exits
- sight lines.

(costume, hair and make-up designers)

- materials/fabrics
- garments
- hairstyles
- wigs
- make-up
- accessories
- colour/pattern.

Column 3 – Interpretation of character(s)/extract(s) and audience engagement (AO2)

This assessment objective is assessed through the realisation of the final performance **or** design.

Actors: When assessing the interpretation of character examiners will consider how well the learner has communicated the character in performance. Was the character(s) motivations/status/relationships clear? Was the characterisation engaging?

Designers: When assessing the interpretation of the extract(s) (designers) examiners will consider how well the learner has communicated the piece in design. Was there a sense of location/atmosphere/status/ evident within the design? Was this sustained throughout the performance? Were there effective subtleties in design?

Column 4 – Contribution to the performance (AO2)

This assessment objective is assessed through the realisation of the final performance **or** design.

When assessing the contribution to the performance examiners will consider how well the individual performance **or** design contributed to the success of the final performance.

For actors, consideration will be given to:

- the energy and focus displayed
- confidence on stage
- performance time on stage.

For designers, consideration will be given to:

- how the design communicated atmosphere
- how the design enhanced the performance

how the design enhanced the audience's understanding and theatrical experience.

Centre Approval Form Unit 2

GCSE Unit 2: Performance from a Text - Centre Approval Form

Centre number

Name of centre

Date(s) of performance.....

I confirm that this centre considers all material intended for performance as part of the assessment of the GCSE qualification in Drama Unit 2 acceptable in terms of both content and treatment.

Signed: (Head/Principal)

Date:.....

School/college stamp

Candidate Mark Record Form Unit 2

To be completed by the assessor

Centre No:		Centre Name:	
Candidate No:		Candidate Name:	
Unit Name:			

AO4 Create and develop ideas to communicate meaning in theatrical performances		/18	/18
AO2 Develop and apply performance skills			
Application of performing/design skills		/30	/30
Interpretation of character(s) and audience engagement		/12	/12
Contribution to the performance		/12	/12
Total:		/72	/72
Examiner Comment:			
Examiner Signature:			
Date:			

Programme Proforma Unit 2

Centre Name: _____

Centre Number: _____ Telephone No: _____

<p>Group number: _____</p> <p>Chosen text: _____</p> <p>Chosen extracts: _____</p>					
<p>No more than four candidates acting per group. Two additional design candidates if required.</p>	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓ as appropriate)	Design Skill (✓ as appropriate)	Character played or design skill selected
	1				
	2				
	3				
	4				
	5				
	6				
TOTAL PERFORMANCE TIME: _____					
Unit 3 text: _____					

Group number:

Chosen text:

Chosen extracts:

No more than four candidates acting per group. Two additional design candidates if required.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (<input checked="" type="checkbox"/> as appropriate)	Design Skill (<input checked="" type="checkbox"/> as appropriate)	Character played or design skill selected
	1				
	2				
	3				
	4				
	5				
	6				
TOTAL PERFORMANCE TIME:					
Unit 3 text:					

Head of Drama & Theatre: _____ Date: _____

If you wish to do so, please photo-copy this pro-forma for additional groups. Please make sure that each group is given a different consecutive number for identification purposes.

Unassessed Participant Declaration Form (GDPR)

Unassessed participants to complete

Over 13

- I am over 13 and I give permission for my film/photographic image to be used according to the points detailed in Part B (above) in line with the consent of the candidate (Part B).

Under 13

- I give permission for my child's film/photo image to be used according to the points detailed in Part B (above) in line with the consent of the candidate (Part B).

Please sign as appropriate.

Name of participant (printed)	Participant/Parent Signature	Date

If any participant has declined permission, please tick here:



WJEC GCSE Drama

Candidate Assessment Pack

**Unit 2: Performance from a Text
(3620QSL-2)**

Centre No:								
-------------------	--	--	--	--	--	--	--	--

Candidate No:								
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Surname	
---------	--

First name(s)	
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GCSE
3620QLS-2
DRAMA
Unit 2: Performance from a Text

External Candidate Assessment Pack
Candidate cover sheet

For examiner's use only	
Task	Mark Awarded
	/72
Total Mark awarded	/72

Candidates must write their name, centre number and candidate number in the spaces at the top of this page.

NB: This cover page must accompany the candidate's evidence

About this pack: information and instructions for candidates

This candidate assessment pack is for candidates completing Unit 2–Performance from a Text.

Within this pack, you will find:

- your assignment
- a detailed breakdown of each task, the evidence requirements, and the conditions (controls) under which the task is to be completed
- information for candidates, which tells you about things that you must and must not do when you are completing the assessment
- the mark scheme which will be used to assess your work
- a Candidate cover sheet
- a Declaration Form.

The length of this piece of theatre will depend on the number of actors in your group and should be as follows:

- Group of two actors: 5-10 minutes
- Group of three actors: 7-12 minutes
- Group of four actors: 9-14 minutes

Each actor must interact with other actors and/or the audience **for a minimum of five minutes**. The number of designers in a group does not impact on the length of the piece.

All learners must contribute fully to both the creation and performance of the piece of theatre.

Supervision

- There is no formal supervision required by your teacher during the exploring, creating and developing process.

Monitoring

- There is no restriction on the amount of time you can spend on exploring, creating and developing your devised performance.
- Teachers may provide guidance and support to you to ensure that you have a clear understanding of the requirements.
- Once the creating and developing work is underway, feedback must be limited to general advice on what needs to be improved. Teachers must **not** provide specific guidance on how to achieve these improvements.
- Teachers must see your ideas in progress at least three times at different stages during the process to be able to authenticate the work as your own and complete the necessary authentication documentation.

You and your teacher will be required to sign a declaration that all work presented is your own work.

Assessment: Performance for a Text

You are required to:

- create and develop an extract from a published performance text for performance
- demonstrate and apply your performance **or** design skills in a live performance.

You can:

- choose to be assessed as actors **or** designers.

Viva (designers only)

If you have chosen **design**, you must give a 3–5-minute presentation of your design to the examiner. This viva will not be assessed and will take place after the performance. You can present the viva in any format e.g. PowerPoint, oral presentation. This is an opportunity for you to explain and present your design to the examiner.

The following evidence could be included to support your viva presentation:

Lighting design:

- cue sheets

Sound design:

- cue sheets

Set design and props design:

- a model set. The model may be presented in a digital format.

Costume design, hair and make-up design:

- sketches of both costume, hair and make-up designs.

Group Arrangements

You must work in groups of between **two** and **four** actors. Each group may have up to **two** designers, each offering a different design skill.

If you have chosen to work as a designer, you must contribute fully to the creation of the piece of theatre alongside the actors.

End of tasks

Information for candidates

The following information has been taken from the [JCQ Information for candidates – non-examination assessments](#) and the [JCQ Artificial Intelligence \(AI\) Use in Assessments: Protecting the Integrity of Qualifications](#). This tells you about things that you **must** and **must not** do when you are completing your assessment. If there is anything that you do not understand, you **must** ask your teacher.

Preparing your work

- When you submit your work and sign your candidate declaration form, you need to ensure that your final product reflects your own independent work and isn't copied or paraphrased from another source such as an AI tool.
- If you receive help and guidance from someone other than your teacher, you **must** tell your teacher who will then record the nature of the assistance given to you.
- If you worked as part of a group on a task, you **must** each write up your own account of the assignment. Even if the data you have is the same, you **must** describe in your own words how that data was obtained, and you **must** independently draw your own conclusions from the data.
- Take care of your work and keep it safe. **Do not** leave it lying around where your classmates can find it or share it with anyone, including posting it on social media. You **must** always keep your work secure and confidential whilst you are preparing it; **do not** share it with your classmates. If it is stored on the computer network, keep your password secure. Collect all copies from the printer and destroy those you do not need.
- **Do not** be tempted to use pre-prepared online solutions (such as those produced by AI tools and chatbots) – this is cheating. Electronic tools used by WJEC can detect this sort of copying.
- You **must not** write inappropriate, offensive or obscene material.

Plagiarism

Plagiarism involves taking someone else's words, thoughts or ideas and trying to pass them off as your own. **It is a form of cheating which is taken very seriously.** Don't think you won't be caught; there are many ways to detect plagiarism:

- Markers can spot changes in the style of writing and use of language.
- Markers are highly experienced subject specialists – they may have read the source you are using, or even marked the work you have copied from!
- Internet search engines and specialised computer software can be used to match phrases or pieces of text with original sources and to detect changes in the grammar and style of writing or punctuation.

Penalties for breaking the regulations

If it is discovered that you have broken the regulations, one of the following penalties will be applied:

- the piece of work will be awarded zero marks
- you will be disqualified from that unit for the assessment series in question
- you will be disqualified from the whole subject for that assessment series
- you will be disqualified from all subjects and barred from entering again for a period of time.

WJEC will decide which penalty is appropriate.

Remember – it's your qualification so it needs to be your own work.

Sample not for use with live assessments

Appendix A: Candidate Declaration Form

You must complete Part A and Part B of this form

Centre No:								Centre Name:	
Candidate No:								Candidate Name:	
Unit Title:									

Part A: Candidate Declaration

References: Give details of the exact source of any non-original material used in the assignment.	List of software packages/AI tools/chatbots¹: Give brief details of how these have been used in the assignment.

Authentication Declaration

I declare that my work was completed independently and without any assistance beyond that which was permitted. All work is my own, except for any non-original material clearly credited above. This work has not been submitted for any other qualification. I have clearly referenced any sources and any Artificial Intelligence tools used in the work. I understand that false declaration is a form of malpractice.

Candidate Signature:	Date:
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Part B: GDPR Consent

- WJEC may select your work for use at teacher training events and subsequently upload it onto WJEC's secure website (accessible only to teachers via a secure login). Your name would be removed from your work before we use it. All materials are reviewed regularly and are removed when no longer relevant to our qualifications.
- WJEC may select your work for use in teaching and learning resources published on the WJEC public website. Your name would be removed from your work before we use it. All materials are reviewed regularly and are removed when no longer relevant to our qualifications.
- You understand that this agreement may be terminated at any time through written request².
- For further details about how we process your data please read WJEC's [privacy notice](#).

If you prefer that WJEC **does not** use your work in this way, please tick here:

¹ Where you have used AI tools as a source of information, you must show the name of the AI source used and the date the content was generated. For example: ChatGPT 3.5 (<https://openai.com/blog/chatgpt/>), 25/01/2023. You must, retain a copy of the question(s) and computer-generated content for reference and authentication purposes, in a noneditable format (such as a screenshot) and provide a brief explanation of how it has been used. This must be submitted with your work, so your teacher/assessor is able to review the work, the AI-generated content and how it has been used.

² You must be over 13 to provide consent. You may withdraw your consent at any time by contacting WJEC on qualifications@wjec.co.uk. Please include the title of the work, the year of assessment, centre name and number, candidate name and the unit title in the communication. The work will then be removed from the secure website.

Centre Name: _____

Centre Number: _____ **Telephone No:** _____

<p>No more than four candidates acting per group. Two additional design candidates if required.</p>	Group number:				
	Chosen text:				
	Chosen extracts:				
	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting (✓ as appropriate)	Design Skill (✓ as appropriate)	Character played or design skill selected
	1				
	2				
	3				
4					
5					
6					
TOTAL PERFORMANCE TIME:					
Unit 3 text:					

End of Candidate Assessment Pack

The marking scheme will be published separately after the assessment has taken place in line with WJECs publication policy.

Marking scheme

0 marks will be awarded if there is no evidence or submitted work is not worthy of credit.

ASSESSMENT GRID – Performance

	AO4 Create and develop ideas to communicate meaning in theatrical performances	AO2 Develop and apply performance skills		
Band	Creating and developing ideas	Application of performance skills	Interpretation of character(s) and audience engagement	Contribution to the performance
5	16-18 marks <ul style="list-style-type: none">Highly imaginative and creative ideas are developed fully to produce a highly refined and coherent piece of theatre.A highly appropriate selection of dramatic conventions and/or techniques are chosen to communicate meaning in a highly effective way throughout the performance.The performance space and proxemics are planned imaginatively to communicate meaning in a highly effective way.	25-30 marks <ul style="list-style-type: none">Highly effective application of physical skills throughout the performance.Highly effective application of vocal skills throughout the performance.Highly effective interaction with other actors throughout the performance.	10-12 marks <ul style="list-style-type: none">Highly effective and fully coherent interpretation of character(s) sustained throughout the performance.Highly effective communication with the audience, sustaining their interest throughout the performance.	10-12 marks <ul style="list-style-type: none">Highly effective individual contribution to the performance which fully enhances the piece.The performance is extremely focused and assured throughout.

4	<p>12-15 marks</p> <ul style="list-style-type: none"> • Good, imaginative ideas are developed well to produce a refined and coherent piece of theatre. • An appropriate selection of dramatic conventions and/or techniques are chosen to communicate meaning in an effective way throughout the performance. • The performance space and proxemics are planned well to communicate meaning effectively. 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Effective application of physical skills throughout most of the performance. • Effective application of vocal skills throughout most of the performance. • Effective interaction with other actors in the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective and coherent interpretation of character(s) sustained throughout most of the performance. • Effective communication with the audience, sustaining their interest for most of the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective individual contribution to the performance which enhances the piece. • The performance is focused and assured throughout most of the piece.
3	<p>8-11 marks</p> <ul style="list-style-type: none"> • Some imaginative ideas are developed to produce a generally refined piece of theatre. • A satisfactory selection of dramatic conventions and/or techniques are chosen to communicate meaning throughout most of the performance. • The performance space and proxemics are planned satisfactorily to communicate meaning in a generally effective way. 	<p>13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of physical skills in the performance. • Satisfactory application of vocal skills in the performance. • Satisfactory interaction with other actors in the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory interpretation of character(s) sustained for some of the performance. • Reasonable communication with the audience, sustaining their interest for some of the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory individual contribution to the performance which sometimes enhances the piece. • The performance is inconsistent in terms of focus and assurance.

2	<p>4-7 marks</p> <ul style="list-style-type: none"> Basic ideas are developed to produce an adequate piece of theatre. Some appropriate dramatic conventions and/or techniques are chosen to communicate meaning in a basic way. The performance space and proxemics are planned adequately to communicate meaning in a basic manner. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of physical skills in the performance. Basic application of vocal skills in the performance. Basic interaction with other actors in the performance. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic interpretation of character(s). Basic communication with the audience. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic individual contribution to the performance. The performance is erratic in terms of focus and assurance.
1	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited ideas are developed to produce a very basic piece of theatre. Very few appropriate dramatic conventions and/or techniques are chosen, therefore communication of meaning is limited. The performance space and proxemics are planned haphazardly to communicate meaning in a limited manner. 	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited application of physical skills in the performance. Limited application of vocal skills in the performance. Limited interaction with other actors in the performance. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited interpretation of character(s) in the performance. Limited communication with the audience. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited individual contribution to the performance. The performance is negligible in terms of focus and assurance.
0	<p>0 marks</p> <ul style="list-style-type: none"> No ideas are created and developed. 	<p>0 marks</p> <ul style="list-style-type: none"> No performance skills. 	<p>0 marks</p> <ul style="list-style-type: none"> No character interpretation or communication with the audience. 	<p>0 marks</p> <ul style="list-style-type: none"> No contribution to the performance.

Design Assessment

Minimum Requirements for Design

The following is a list of minimum requirements for the realisation of each design option:

Lighting design:

- **6** different states
- learners must operate the lighting board in the performance
- cue sheets (presented to the examiner in the non-assessed viva).

Sound design:

- **6** different cues
- learners must operate the sound desk in the performance
- cue sheets (presented to the examiner in the non-assessed viva).

Set design and props design:

- set and props created and/or dressed for performance of **1** group
- learners must arrange the props table/set up performance space prior to the performance and provide a model set (presented to the examiner in the non-assessed viva). The model may be presented in a digital format.

Costume design, hair and make-up design:

- **1** full costume, hair and make-up for **2** different characters (two costume, hair and make-up designs in total)
- sketches of both costume, hair and make-up designs (presented to the examiner in the non-assessed viva).

ASSESSMENT GRID – Lighting Design

	AO4 Create and develop ideas to communicate meaning in theatrical designs	AO2 Develop and apply design skills		
Band	Creating and developing ideas	Application of design skills	Interpretation of extract(s) and audience engagement	Contribution to the performance
5	<p style="text-align: center;">16-18 marks</p> <ul style="list-style-type: none"> Highly imaginative and creative ideas are developed fully to produce a highly refined and coherent piece of theatre. A highly appropriate selection of design techniques are chosen to communicate meaning in a highly effective way throughout the performance. The lighting cues are planned imaginatively to communicate meaning in a highly effective way. 	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> Highly effective application of design skills which fully facilitate the action within the extract(s). Highly effective use of design resources which fully enhance the performance. 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> Highly effective and fully coherent interpretation of extract(s), sustained throughout the performance. Highly effective communication of meaning to the audience, which sustains their interest throughout the performance. 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> Highly effective individual contribution through lighting design to the performance. The overall lighting design fully enhances the performance.

4	<p>12-15 marks</p> <ul style="list-style-type: none"> • Good, imaginative ideas are developed well to produce a refined and coherent piece of theatre. • An appropriate selection of design techniques are chosen to communicate meaning in an effective way throughout most of the performance. • The lighting cues are planned well to communicate meaning effectively. 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Effective application of design skills which facilitate the action within the extract(s). • Effective use of design resources which enhance the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective and coherent interpretation of extract(s), sustained throughout most of the performance. • Effective communication of meaning to the audience, which sustains their interest throughout most of the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective individual contribution through lighting design to the performance. • The overall lighting design enhances the performance.
3	<p>8-11 marks</p> <ul style="list-style-type: none"> • Some imaginative ideas are developed to produce a generally refined piece of theatre. • A satisfactory selection of design techniques are chosen to communicate meaning throughout some of the performance. • The lighting cues are planned satisfactorily to communicate meaning in a generally effective way. 	<p>13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of design skills which partially facilitate the action within the extract(s). • Satisfactory use of design resources which generally enhance the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory interpretation of extract(s), sustained for some of the performance. • Reasonable communication of meaning to the audience, which sustains their interest for some of the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory individual contribution through lighting design to the performance. • The overall lighting design generally enhances the performance.

2	<p>4-7 marks</p> <ul style="list-style-type: none"> Basic ideas are developed to produce an adequate piece of theatre. Some appropriate design techniques are chosen to communicate meaning in a basic way. The lighting cues are planned adequately to communicate meaning in a basic way. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of design skills which occasionally facilitate the action within the extract(s). Basic use of design resources which occasionally enhance the performance. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic interpretation of extract(s). Basic communication with the audience. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic individual contribution through lighting design to the performance. The overall lighting design occasionally enhances the performance.
1	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited ideas are developed to produce a very basic piece of theatre. Very few appropriate design techniques are chosen, therefore communication of meaning is limited. The lighting cues are planned haphazardly to communicate meaning in a limited way. 	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited application of design skills which rarely facilitate the action within the extract(s). Limited use of design resources which rarely enhances the performance. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited interpretation of extract(s). Limited communication with the audience. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited individual contribution through lighting design to the performance. The overall design rarely enhances the performance.
0	<p>0 marks</p> <ul style="list-style-type: none"> No ideas are created or developed. 	<p>0 marks</p> <ul style="list-style-type: none"> No design skills evident. 	<p>0 marks</p> <ul style="list-style-type: none"> No interpretation of text. No communication of meaning to the audience. 	<p>0 marks</p> <ul style="list-style-type: none"> No contribution through design to the performance.

ASSESSMENT GRID – Sound Design

		AO4 Create and develop ideas to communicate meaning in theatrical designs			AO2 Develop and apply design skills		
Band	Creating and developing ideas	Application of design skills	Interpretation of extract(s) and audience engagement	Contribution to the performance			
5	<p>16-18 marks</p> <ul style="list-style-type: none"> Highly imaginative and creative ideas are developed fully to produce a highly refined and coherent piece of theatre. A highly appropriate selection of design techniques are chosen to communicate meaning in a highly effective way throughout the performance. The sound cues are planned imaginatively to communicate meaning in a highly effective way. 	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly effective application of design skills which fully facilitate the action within the extract(s). Highly effective use of design resources which fully enhance the performance. 	<p>10-12 marks</p> <ul style="list-style-type: none"> Highly effective and fully coherent interpretation of extract(s), sustained throughout the performance. Highly effective communication of meaning to the audience, which sustains their interest throughout the performance. 	<p>10-12 marks</p> <ul style="list-style-type: none"> Highly effective individual contribution through sound design to the performance. The overall sound design fully enhances the performance. 			

4	<p>12-15 marks</p> <ul style="list-style-type: none"> • Good, imaginative ideas are developed well to produce a refined and coherent piece of theatre. • An appropriate selection of design techniques are chosen to communicate meaning in an effective way throughout most of the performance. • The sound cues are planned well to communicate meaning effectively. 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Effective application of design skills which facilitate the action within the extract(s). • Effective use of design resources which enhance the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective and coherent interpretation of extract(s), sustained throughout most of the performance. • Effective communication of meaning to the audience, which sustains their interest throughout most of the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective individual contribution through sound design to the performance. • The overall design enhances the performance.
3	<p>8-11 marks</p> <ul style="list-style-type: none"> • Some imaginative ideas are developed to produce a generally refined piece of theatre. • A satisfactory selection of design techniques are chosen to communicate meaning throughout some of the performance. • The sound cues are planned satisfactorily to communicate meaning in a generally effective way. 	<p>13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of design skills which partially facilitate the action within the extract(s). • Satisfactory use of design resources which generally enhance the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory interpretation of extract(s), sustained for some of the performance. • Reasonable communication of meaning to the audience, which sustains their interest for some of the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory individual contribution through sound design to the performance. • The overall sound design generally enhances the performance.

2	<p>4-7 marks</p> <ul style="list-style-type: none"> Basic ideas are developed to produce an adequate piece of theatre. Some appropriate design techniques are chosen to communicate meaning in a basic way. The sound cues are planned adequately to communicate meaning in a basic way. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of design skills which occasionally facilitate the action within the extract(s). Basic use of design resources which occasionally enhance the performance. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic interpretation of extract(s). Basic communication with the audience. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic individual contribution through sound design to the performance. The overall sound design occasionally enhances the performance.
1	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited ideas are developed to produce a very basic piece of theatre. Very few appropriate design techniques are chosen, therefore communication of meaning is limited. The sound cues are planned haphazardly to communicate meaning in a limited way. 	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited application of design skills which rarely facilitate the action within the extract(s). Limited use of design resources which rarely enhance the performance. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited interpretation of extract(s). Limited communication with the audience. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited individual contribution through sound design to the performance. The overall design rarely enhances the performance.
0	<p>0 marks</p> <ul style="list-style-type: none"> No ideas are created or developed. 	<p>0 marks</p> <ul style="list-style-type: none"> No design skills evident. 	<p>0 marks</p> <ul style="list-style-type: none"> No interpretation of text. No communication of meaning to the audience. 	<p>0 marks</p> <ul style="list-style-type: none"> No contribution through design to the performance.

ASSESSMENT GRID – Set and Props Design

	AO4 Create and develop ideas to communicate meaning in theatrical designs	AO2 Develop and apply design skills		
Band	Creating and developing ideas	Application of design skills	Interpretation of extract(s) and audience engagement	Contribution to the performance
5	<p>16-18 marks</p> <ul style="list-style-type: none"> Highly imaginative and creative ideas are developed fully to produce a highly refined and coherent piece of theatre. A highly appropriate selection of design techniques are chosen to communicate meaning in a highly effective way throughout the performance. The set and props are planned imaginatively to communicate meaning in a highly effective way. 	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly effective application of design skills which fully facilitate the action within the extract(s). Highly effective use of design resources which fully enhance the performance. 	<p>10-12 marks</p> <ul style="list-style-type: none"> Highly effective and fully coherent interpretation of extract(s), sustained throughout the performance. Highly effective communication of meaning to the audience, which sustains their interest throughout the performance. 	<p>10-12 marks</p> <ul style="list-style-type: none"> Highly effective individual contribution through set and props design to the performance. The overall set and props design fully enhances the performance.

4	<p>12-15 marks</p> <ul style="list-style-type: none"> • Good, imaginative ideas are developed well to produce a refined and coherent piece of theatre. • An appropriate selection of design techniques are chosen to communicate meaning in an effective way throughout most of the performance. • The set and props are planned well to communicate meaning effectively. 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Effective application of design skills which facilitate the action within the extract(s). • Effective use of design resources which enhance the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective and coherent interpretation of extract(s), sustained throughout most the performance. • Effective communication of meaning to the audience, which sustains their interest throughout most of the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective individual contribution through set and props design to the performance. • The overall set and props design does enhance the performance.
3	<p>8-11 marks</p> <ul style="list-style-type: none"> • Some imaginative ideas are developed to produce a generally refined piece of theatre. • A satisfactory selection of design techniques are chosen to communicate meaning throughout some of the performance. • The set and props are planned satisfactorily to communicate meaning in a generally effective way. 	<p>13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of design skills which partially facilitate the action within the extract(s). • Satisfactory use of design resources which generally enhance the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory interpretation of extract(s), sustained for some of the performance. • Reasonable communication of meaning to the audience, which sustains their interest for some of the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory individual contribution through set and props design to the performance. • The overall set and props design generally enhances the performance.

2	<p>4-7 marks</p> <ul style="list-style-type: none"> Basic ideas are developed to produce an adequate piece of theatre. Some appropriate design techniques are chosen to communicate meaning in a basic way. The set and props are planned adequately to communicate meaning in a basic way. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of design skills which occasionally facilitate the action within the extract(s). Basic use of design resources which occasionally enhance the performance. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic interpretation of extract(s). Basic communication with the audience. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic individual contribution through set and props design to the performance. The overall set and props design occasionally enhances the performance.
1	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited ideas are developed to produce a very basic piece of theatre. Very few appropriate design techniques are chosen, therefore communication of meaning is limited. The set and props are planned haphazardly to communicate meaning in a limited way. 	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited application of design skills which rarely facilitate the action within the extract(s). Limited use of design resources which rarely enhance the performance. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited interpretation of extract(s). Limited communication with the audience. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited individual contribution through set and props design to the performance. The overall set and props design rarely enhances the performance.
0	<p>0 marks</p> <ul style="list-style-type: none"> No ideas are created or developed. 	<p>0 marks</p> <ul style="list-style-type: none"> No design skills evident. 	<p>0 marks</p> <ul style="list-style-type: none"> No interpretation of text. No communication of meaning to the audience. 	<p>0 marks</p> <ul style="list-style-type: none"> No contribution through design to the performance.

ASSESSMENT GRID – Costume, Hair and Make-up Design

	AO4 Create and develop ideas to communicate meaning in theatrical designs	AO2 Develop and apply design skills		
Band	Creating and developing ideas	Application of design skills	Interpretation of extract(s) and audience engagement	Contribution to the performance
5	<p style="text-align: center;">16-18 marks</p> <ul style="list-style-type: none"> Highly imaginative and creative ideas are developed fully to produce a highly refined and coherent piece of theatre. A highly appropriate selection of design techniques are chosen to communicate meaning in a highly effective way throughout the performance. The costumes, hair and make-up are planned imaginatively to communicate meaning in a highly effective way. 	<p style="text-align: center;">25-30 marks</p> <ul style="list-style-type: none"> Highly effective application of design skills which fully facilitate the action within the extract(s). Highly effective use of design resources which fully enhance the performance. 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> Highly effective and fully coherent interpretation of extract(s), sustained throughout the performance. Highly effective communication of meaning to the audience, which sustains their interest throughout the performance. 	<p style="text-align: center;">10-12 marks</p> <ul style="list-style-type: none"> Highly effective individual contribution through costume, hair and make-up design to the performance. The overall costume, hair and make-up design fully enhances the performance.

4	<p>12-15 marks</p> <ul style="list-style-type: none"> • Good, imaginative ideas are developed well to produce a refined and coherent piece of theatre. • An appropriate selection of design techniques are chosen to communicate meaning in an effective way throughout most of the performance. • The costumes, hair and make-up are planned well to communicate meaning effectively. 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Effective application of design skills which facilitate the action within the extract(s). • Effective use of design resources which enhance the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective and coherent interpretation of extract(s), sustained throughout most of the performance. • Effective communication of meaning to the audience, which sustains their interest throughout most of the performance. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective individual contribution through costume, hair and make-up design to the performance. • The overall costume, hair and make-up design enhances the performance.
3	<p>8-11 marks</p> <ul style="list-style-type: none"> • Some imaginative ideas are developed to produce a generally refined and coherent piece of theatre. • A satisfactory selection of design techniques are chosen to communicate meaning throughout some of the performance. • The costume, hair and make-up are planned satisfactorily to communicate meaning in a generally effective way. 	<p>13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of design skills which partially facilitate the action within the extract(s). • Satisfactory use of design resources which generally enhance the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory interpretation of extract(s), sustained for some of the performance. • Reasonable communication of meaning to the audience, which sustains their interest for some of the performance. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory individual contribution through costume, hair and make-up design to the performance. • The overall costume, hair and make-up design generally enhances the performance.

2	<p>4-7 marks</p> <ul style="list-style-type: none"> Basic ideas are developed to produce an adequate piece of theatre. Some appropriate design techniques are chosen to communicate meaning in a basic way. The costume, hair and make-up are planned adequately to communicate meaning in a basic way. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of design skills which occasionally facilitate the action within the extract(s). Basic use of design resources which occasionally enhance the performance. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic interpretation of extract(s). Basic communication with the audience. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic individual contribution through costume, hair and make-up design to the performance. The overall costume, hair and make-up design occasionally enhances the performance.
1	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited ideas are developed to produce a very basic piece of theatre. Very few appropriate design techniques are chosen, therefore communication of meaning is limited. The costume, hair and make-up are planned haphazardly to communicate meaning in a limited way. 	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited application of design skills which rarely facilitate the action within the extract(s). Limited use of design resources which rarely enhance the performance. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited interpretation of extract(s). Limited communication with the audience. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited individual contribution through costume, hair and make-up design to the performance. The overall costume, hair and make-up design rarely enhances the performance.
0	<p>0 marks</p> <ul style="list-style-type: none"> No ideas are created or developed. 	<p>0 marks</p> <ul style="list-style-type: none"> No design skills evident. 	<p>0 marks</p> <ul style="list-style-type: none"> No interpretation of text. No communication of meaning to the audience. 	<p>0 marks</p> <ul style="list-style-type: none"> No contribution through design to the performance.