

WJEC GCSE Drama

Approved by Qualifications Wales

Non-Examination Assessment Pack

Unit 1: Devising Theatre

Teaching from 2025

For award from 2027

Version 2 - September 2025



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

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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 4

Sample not for use with live assessments

Contents

About this pack: information for teachers.....	1
Managing the assessment	1
Assessment Details	4
Assessment.....	6
Task 2 – Reflective Log.....	11
Centre Approval Form Unit 1	12
Candidate Mark Record Form Unit 1	13
Programme Proforma Unit 1	15
Candidate Assessment Pack	17

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About this pack: information for teachers

This pack contains the assessment materials for Unit 1: Devising Theatre.

Within this pack, you will find:

- information for teachers on how to manage arrangements for assessment
- an observation record sheet
- a mark record sheet
- 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
 - the mark scheme which must be used to assess candidate work
 - 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 centre-marked (internal) non-examination assessment. The following arrangements must be followed when managing and marking the assessment:

Learners may choose to complete this unit as actors **or** designers, regardless of their chosen pathway in Unit 2.

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

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

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
- group of five actors: 11-16 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.

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

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

Centres should also ensure safe working practices for all learners.

Designers may select a different theatre practitioner/company/style/genre to the actors in their group.

Supervision

- No formal supervision.
 - There is no restriction on the amount of time learners spend on exploring, creating and developing their devised performance.
 - Teachers may provide guidance and support to learners to ensure that they have a clear understanding of the requirements, including the stimuli, the reflective log and 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.
 - Teachers must also see at least one draft of the reflective log but must not provide any written feedback before the final submission. Feedback must be limited to general advice and teachers must not provide specific guidance on how to improve the work. The teacher must sign the authentication document to authenticate the reflective log as the learner's own work.
 - Once the reflective log has been submitted to the teacher to assess, no further amendments may be made.

Authentication

Candidates can review and redraft evidence independently within the time controls for the assessment.

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

Performance

The assessor **must** be present for all performances so that the work can be authenticated.

All performances must be audio-visually recorded by the centre and submitted to WJEC.

All learners (including designers) 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 assessor.

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

Reflective Log

There is no prescribed format regarding the presentation of the reflective log.

Learners can choose to submit the task in any of the formats noted below (or any other suitable format):

- audio presentation
- audio visual presentation
- PowerPoint
- written prose.

Marking the assessment

The marking schemes for this assessment are included in the candidate pack.

All marking of evidence must be made against the marking scheme provided. Evidence marked must comply with any requirements set out in the assessment pack.

Written evidence must be annotated to show how it relates to the mark band requirements.

Performance evidence, must be made on observation records. Observation records will include a description of learner performance as well as a summative statement on the quality of that performance. Where performance is observed by someone other than an assessor, the ‘witness’ must complete a witness statement.

Marking should only be undertaken by a designated assessor. An assessor should have appropriate expertise in the subject and level for a specified unit. The assessor is responsible for ensuring that:

- assessment is conducted under the controls specified in the task table
- they are clear about the requirements of the assessment and marking scheme prior to commencing assessment
- evidence presented for assessment is valid, authentic; reliable and credible
- assessment decisions are accurately recorded
- evidence is appropriately annotated
- observation records contain sufficient detail for objective corroboration of decisions
- judgements are only made against the mark band statements.

A mark record sheet must be completed for each candidate.

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

Tasks

Learners are required to:

1. Create and develop a piece of theatre in response to a stimulus, using either the techniques of an influential theatre practitioner, company or the characteristics of a theatrical style or genre and demonstrate and apply their performance **or** design skills in a live performance.
2. Produce a reflective log.

Stimulus

Learners devise a piece of theatre in response to the stimulus which demonstrates either the techniques of a theatre practitioner/company or the dramatic characteristics of a specific style/genre of the learner's choice.

Learners will choose **one** stimulus from a list of four supplied at the beginning of the course by WJEC. The stimulus materials will typically consist of:

- a quotation
- a song
- a concept or statement, line from a novel, poem or play
- a picture.

Example of stimulus material:

1. a quotation

'If you're determined to do something you will do it. And I think my life has been full of determinations.' Betty Campbell

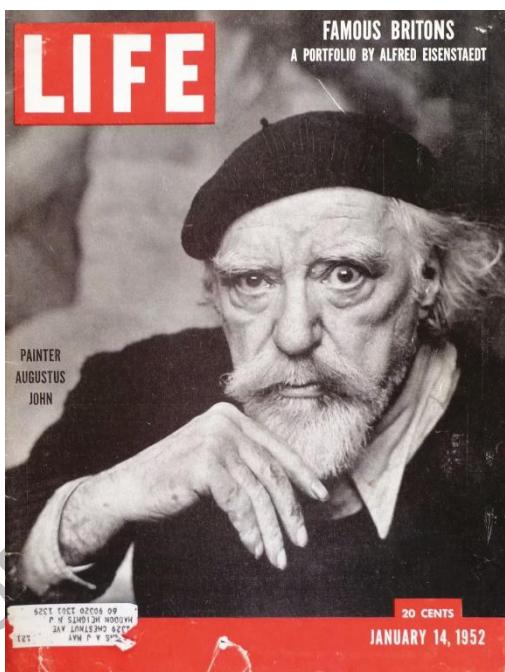
2. a song

'Popular' from the musical Wicked

3. a concept or statement, line from a novel, poem or play.

First Voice: From where you are you can hear their dreams.— Dylan Thomas, Under Milk Wood

4. a picture



Assessment

Assessment may be undertaken at any time during the qualification. However, centres should ensure that assessment is completed only when learners have undertaken the necessary teaching and learning and developed the required skills and knowledge.

The total mark for this unit is 96.

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 1 should be assessed. The assessor must not award marks once the maximum performance time has passed.

The moderator will stop watching a performance after the maximum time has been exceeded and will only consider work viewed up to this point.

The unit will be internally assessed and externally moderated by WJEC.

Guidance for Assessment

Task 1 - Create and develop a piece of theatre

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 assesses AO4:

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

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

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

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

The appropriate mark should then be established by determining the extent to which the learners 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.

Column 1 – Creating and developing ideas (AO4)

When assessing AO4, assessors must consider evidence relating to how the piece has taken shape and how well learners have created and developed ideas throughout the rehearsal process.

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">ideas, created in response to the chosen stimulus are developed to create a piece of theatre.relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre.individual contribution to the creation and development of the piece of theatre.	<ul style="list-style-type: none">assess to what extent the learner has created an original storyline/plot/concept which shows creativity in response to the stimulus and how this is developed into a structured piece of theatre.assess the effectiveness of the choice and use of the practitioner/company's techniques/aims or genre conventions in the creation and development of the piece of theatre.assess the individual contribution of the learner. This can include ideas which were tested and rejected as well as those evident in the final piece.
For actors only consideration should be given to:	<ul style="list-style-type: none">how the chosen role/character(s) is created and developed to communicate meaning.how the performance space is planned to communicate meaning.	<ul style="list-style-type: none">assess choices made about the role/character(s) during the development process to communicate meaning in various situations.assess the learner's decisions during the development process in regard to the performance space, including entrances/exits, levels, proxemics, audience position to communicate meaning.

<p>For designers only consideration should be given to:</p>	<ul style="list-style-type: none"> • the creation and development of design resources to communicate meaning. • how the design is planned to communicate meaning. 	<ul style="list-style-type: none"> • assess choices made during the development process regarding the use of design resources to communicate meaning in various situations. • assess how well the design has been planned during the development process to communicate meaning.
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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, assessors must consider how well the learner has applied performance **or** design skills within the final piece in relation to their chosen practitioner/company/genre's artistic aims and/or conventions.

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

For designers, consideration should be given to:

- i) the application of design skills and the degree to which they facilitate the action within the piece
- ii) 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/the piece and audience engagement (AO2)

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

When assessing the interpretation of character (actors) assessors must consider how well the learner has communicated the character in performance. Was the character(s) motivations/status/relationships clear? Was the characterisation engaging?

When assessing the interpretation of the piece (designers) assessors must 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 piece? 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 assessors must consider how well the individual performance **or** design contributed to the success of the final performance.

For actors, consideration should be given to:

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

For designers, consideration should 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.

Task 2 – Reflective Log

Learners must reflect on the process of creating and developing their own piece of theatre and on the realisation of their performance **or** design.

Learners should be able to critically evaluate the effectiveness and impact of their creative choices linked to their:

- response to their chosen stimulus
- choice of practitioner/company/style/genre
- application of performance **or** design skills.

As part of their log, learners choosing **design** must also include evidence of their final design, as appropriate to their chosen skill, which could include the following:

Lighting design:

- cue sheets
- lighting plot
- mood board.

Sound design:

- cue sheets
- sound plot
- mood board.

Set and props design:

- set model
- ground plan
- photographs of set and props tables.

Costume, hair and make-up design:

- final design sketches
- photographs of the designs in performance (could be taken during dress rehearsals)
- mood board.

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

The appropriate mark should then be established by determining the extent to which the learners 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).

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

Centre Approval Form Unit 1

GCSE Unit 1: Devising Theatre - 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 1 acceptable in terms of both content and treatment.

Signed: (Head/Principal)

Date:.....

School/college stamp

Candidate Mark Record Form Unit 1

To be completed by the assessor

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

AO4	AO2						AO3		
Create and develop ideas to communicate meaning in theatrical designs and/or performances	Develop and apply performance and/or design skills						Reflect on, analyse and evaluate their own work and the work of others		
Performance/ design	Performance/ design						Reflective Log		
	Application of performance skills		Interpretation of character(s)/the piece and audience engagement		Contribution to the performance				
Teacher	Moderator	Teacher	Moderator	Teacher	Moderator	Teacher	Moderator	Teacher	Moderator
/30	/30	/30	/30	/12	/12	/12	/12	/12	/12
Total mark: (Teacher) /96									
Teacher comment: (optional)									
Teacher Signature:									
Date:									

Total mark: (moderator)

/96

Moderator Comment:

Moderator Signature:

Date:

Assessor
Name:

I confirm that the evidence submitted by the candidate has been produced under the controlled conditions set out in the assignment tasks by the learner. This work has not been submitted for any other qualification.

Assessor
Signature:

Date:

If the marks have been **amended** during the Centre's Internal Moderation process it is the responsibility of the Centre to ensure the corrected mark is the one submitted to WJEC.

Programme Proforma Unit 1

Unit 1: Devising Theatre

This form should be submitted together with the evidence of the performances. The supporting evidence (designers), the reflective logs, the declaration forms and centre mark sheets (for the sampled candidates only) and the centre approval form should also be submitted.

If you wish to do so, please photo-copy this pro-forma for additional groups. Please ensure that all information is accurate.

Centre Name: _____

Centre Number: _____ Telephone: _____

Group number:						
No more than five candidates acting per group. No more than four design candidates per group.	Chosen stimulus:			Name of theatre practitioner/company/ style or genre	Actors:	
				Designers:		
	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting ✓ as applicable	Design ✓ as applicable	Character played or design skill selected	
	1					
	2					
	3					
	4					
	5					
	6					
	7					
8						
9						

Group number: Chosen stimulus: Name of theatre practitioner/company/ style or genre Actors: Designers:				
No more than five candidates acting per group. No more than four design candidates per group.	No. in group	Candidate's Full Name BLOCK CAPITALS	Acting ✓ as applicable	Character played or design skill selected
	1			
	2			
	3			
	4			
	5			
	6			
	7			
	8			
	9			

Head of Drama:

Date:



WJEC Drama

Candidate Assessment Pack

Unit 1: Devising Theatre (3620QSL-1)

Sample not for use with IWB assessments

About this pack: information and instructions for candidates

This candidate assessment pack is for candidates completing Unit 1 – Devising Theatre.

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 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
- group of five actors: 11-16 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, including the stimuli, the Reflective Log and 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 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.
- Teachers must also see at least one draft of the Reflective Log but must not provide any written feedback before the final submission. Feedback must be limited to general advice and teachers must not provide specific guidance on how to improve the work. The teacher must sign the authentication document to authenticate the Reflective Log as your own work.
- Once the Reflective Log has been submitted to the teacher to assess, no further amendments may be made.

Your teacher is allowed to help you to understand the assessment requirements briefs and the tasks, but there are rules about the kind of help and how much they can give you. You should speak to your teacher if you have any questions about what you are and are not allowed to do as you are completing the tasks, as they will know how much help they are allowed to give you.

It is important that you work independently from other candidates and the work produced should be your own unaided work. You and your teacher will be required to sign a declaration that all work presented is your own work.

You are advised to check your work carefully to make sure that it is accurate and correct.

Sample not for use with live assessments

Assessment: Devising Theatre

You are required to:

1. Create and develop a piece of theatre in response to a stimulus, using either the techniques of an influential theatre practitioner, company or the characteristics of a theatrical style or genre.
2. Produce a reflective log.

You can:

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

Stimulus

You will devise a piece of theatre in response to your chosen stimulus. The stimulus will be the starting point for your devised work. You should explore various ideas/possibilities regarding plot/storyline/content, that link to your chosen stimulus. You will be asked in the reflective log why you chose the stimulus and how it influenced your final performance/design.

You will choose **one** stimulus from a list of four supplied by WJEC.

Example of stimulus material

Below are sample stimuli set by WJEC. These are **not** linked to an assessment series and have been included as **exemplar material only**:

1. a quotation

'If you're determined to do something you will do it. And I think my life has been full of determinations.' Betty Campbell

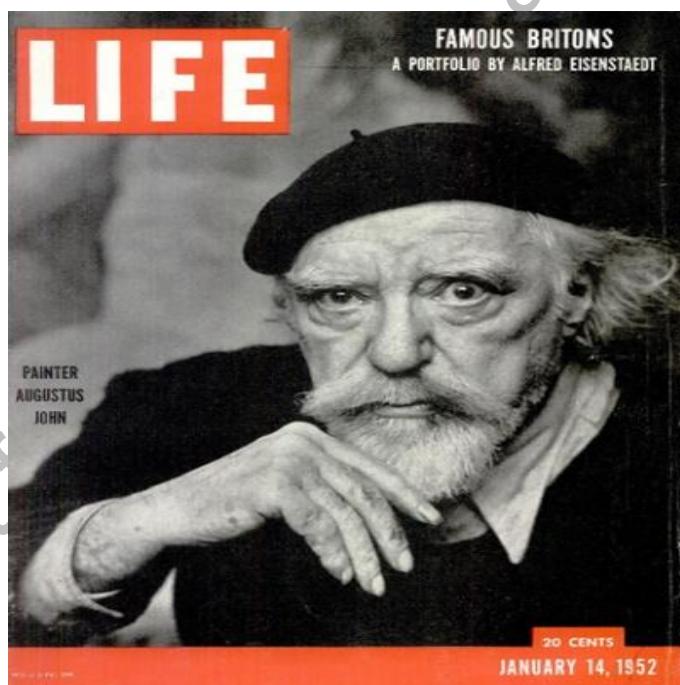
2. a song

'Popular' from the musical Wicked

3. a concept or statement, line from a novel, poem or play.

First Voice: From where you are you can hear their dreams.— Dylan Thomas, Under Milk Wood

4. a picture



(The image as a whole may be used as a starting point for your devised work, or you could use certain references within it as your initial source of inspiration for instance the clothing, the facial expression etc.).

Choosing your theatre practitioners/companies/styles or genres

You will have the opportunity to explore a range of theatrical practitioners/companies/styles or genres' artistic aims and conventions. You will choose one, as the basis for your devised work. Their artistic aims or theatrical conventions must be clearly implemented within your performance/design. In the Reflective Log, you must explain how your chosen practitioner/company's artistic aims or your chosen style/genre's theatrical conventions were incorporated into your final performance/design.

Group Arrangements

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

Designers must contribute fully to the creation of the piece of theatre.

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.

Sound design:

- **6** different cues
- learners must operate the sound desk in the performance
- cue sheets.

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. 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.

Reflective Log

You must reflect on the process of creating and developing your own piece of theatre and on the realisation of your performance **or** design.

There is no prescribed format regarding the presentation of the reflective log.

You can choose to submit the task in any of the formats noted below (or any other suitable format):

- audio presentation
- audio visual presentation
- PowerPoint
- written prose.

You should be able to critically evaluate the effectiveness and impact of your creative choices linked to your:

- response to your chosen stimulus
- choice of practitioner/company/style/genre
- application of acting **or** design skills.

If you have chosen **design**, you must also include evidence of your final design, as appropriate to your chosen skill, which could include the following:

Lighting design:

- cue sheets
- lighting plot
- mood board.

Sound design:

- cue sheets
- sound plot
- mood board.

Set and props design:

- set model
- ground plan
- photographs of set and props tables.

Costume, hair and make-up design:

- final design sketches
- photographs of the designs in performance (could be taken during dress rehearsals)
- mood board.

Your teacher will monitor your progress at least three times during the process to ensure the work is your own.

Remember, reflection is an ongoing process throughout the development period. You could choose to produce the Reflective Log during the devising process, or you may prefer to keep a diary of the process and complete the log at the end. Your teacher will be able to offer advice.

Authentication

You will be required to submit an authentication document for your work. This can be found in Appendix A of Assessment Pack.

Your teacher will be able to advise you how best to complete the authentication document.

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

Mark scheme

The following mark scheme will be used to assess your work.

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

ASSESSMENT GRID – Create and develop a piece of theatre

	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	25-30 marks <ul style="list-style-type: none">• Highly imaginative and creative ideas, created in response to the chosen stimulus, are fully developed to produce a highly refined and coherent piece of theatre.• An excellent understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.• An excellent response to the creation and development of character/role(s) is shown, communicating meaning in a highly effective way.	25-30 marks <ul style="list-style-type: none">• Highly effective and appropriate application of physical skills throughout the performance.• Highly effective and appropriate application of vocal skills throughout the performance.• Highly effective and appropriate 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.

	<ul style="list-style-type: none"> The performance space and proxemics are planned imaginatively to communicate meaning in a highly effective way. A highly relevant individual contribution to the creation and development of the piece sustained throughout the rehearsal process. 			
4	<p>19-24 marks</p> <ul style="list-style-type: none"> Good, imaginative ideas, created in response to the chosen stimulus, are well developed to produce a refined and coherent piece of theatre. A good understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A good response to the creation and development of character/role(s) is shown, communicating meaning in an effective way. The performance space and proxemics are planned well to communicate meaning in an effective way. A relevant individual contribution to the creation and development of the piece of theatre sustained for most of the rehearsal process. 	<p>19-24 marks</p> <ul style="list-style-type: none"> Effective and appropriate application of physical skills throughout most of the performance. Effective and appropriate application of vocal skills throughout most of the performance. Effective and appropriate 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>13-18 marks</p> <ul style="list-style-type: none"> Some imaginative ideas, created in response to the chosen stimulus, are developed to produce a generally refined piece of theatre. A satisfactory understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A satisfactory response to the creation and development of character/role(s) is shown, communicating meaning in a generally effective way. The performance space and proxemics are planned satisfactorily to communicate meaning in a generally effective way. A satisfactory individual contribution to the creation and development of the piece of theatre. 	<p>13-18 marks</p> <ul style="list-style-type: none"> Satisfactory application of appropriate physical skills in the performance. Satisfactory application of appropriate vocal skills in the performance. Satisfactory interaction in a generally appropriate way 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 partially enhances the piece. The performance is inconsistent in terms of focus and assurance.
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2	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic ideas, created in response to the chosen stimulus, are developed partially to produce an adequate piece of theatre. A basic understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A basic response to the creation and development of character/role(s) is shown, communicating meaning in a generally adequate way. The performance space and proxemics are planned in a basic manner to communicate meaning in a generally adequate way. A basic individual contribution to the creation and development of the piece of theatre. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of appropriate physical skills in the performance. Basic application of appropriate vocal skills in the performance. Basic application of appropriate 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.
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1	<p>1-6 marks</p> <ul style="list-style-type: none"> • Limited ideas, created in response to the chosen stimulus, are barely developed to produce a very basic piece of theatre. • A limited understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. • A limited response to the creation and development of character/role(s) is shown, communicating meaning in a very basic way. • The performance space and proxemics are planned haphazardly to communicate meaning in a limited way. • A limited individual contribution to the creation and development of the piece of theatre. 	<p>1-6 marks</p> <ul style="list-style-type: none"> • Limited application of appropriate physical skills in the performance. • Limited application of appropriate vocal skills in the performance. • Limited appropriate 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 or 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.

Sound design:

- **6** different cues
- learners must operate the sound desk in the performance
- cue sheets.

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. 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.

A piece of theatre which is significantly below the recommended minimum design requirements will be unlikely to demonstrate evidence of the skills required to access marks in the higher bands of the assessment criteria.

ASSESSMENT GRID – Lighting Design

	AO4 Create and develop ideas to communicate meaning in designs	AO2 Develop and apply design skills		
Band	Creating and developing ideas	Application of design skills	Interpretation of the piece and audience engagement	Contribution to the performance
5	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly imaginative and creative ideas, created in response to the chosen stimulus, are fully developed to produce a highly refined and coherent piece of theatre. An excellent understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. An excellent response to the creation and development of design resources is shown, communicating meaning in a highly effective way. The lighting states and cues are planned imaginatively to communicate meaning in a highly effective way. A highly relevant individual contribution to the creation and development of the piece of theatre sustained throughout the rehearsal process. 	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly effective application of design skills which fully facilitate the action within the performance. Highly effective use of design resources which fully enhance the performance. The application of design skills is highly appropriate to the chosen practitioner/company/style/genre. 	<p>10-12 marks</p> <ul style="list-style-type: none"> Highly effective and fully coherent interpretation of the piece which is 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"> A highly effective individual contribution through lighting design to the performance. The overall lighting design fully enhances the performance.

<p>4</p> <p>19-24 marks</p> <ul style="list-style-type: none"> • Good, imaginative ideas, created in response to the chosen stimulus, are developed well to produce a refined and coherent piece of theatre. • A good understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. • A good response to the creation and development of design resources is shown, communicating meaning in an effective way. • The lighting states and cues are planned well to communicate meaning in an effective way. • A relevant individual contribution to the creation and development of the piece of theatre sustained for most of the rehearsal process. 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Effective application of design skills which facilitate the action within the performance. • Effective use of design resources which enhance the performance. • The application of design skills is appropriate to the chosen practitioner/company/style/genre. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective and coherent interpretation of the piece which is 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 lighting design to the performance. • The overall lighting design enhances the performance.
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3	<p>13-18 marks</p> <ul style="list-style-type: none"> Some imaginative ideas, created in response to the chosen stimulus, are developed to produce a generally refined piece of theatre. A satisfactory understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A satisfactory response to the creation and development of design resources is shown, communicating meaning in a generally effective way. The lighting states and cues are planned satisfactorily to communicate meaning in a generally effective way. A satisfactory individual contribution to the creation and development of the piece of theatre. 	<p>13-18 marks</p> <ul style="list-style-type: none"> Satisfactory application of design skills which partially facilitate the action within the performance. Satisfactory use of design resources which generally enhance the performance. The application of design skills is generally appropriate to the chosen practitioner/company/style/genre. 	<p>6-7 marks</p> <ul style="list-style-type: none"> Satisfactory interpretation of the piece which is 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.
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2	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic ideas, created in response to the chosen stimulus, are developed partially to produce an adequate piece of theatre. A basic understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A basic response to the creation and development of design resources is shown, communicating meaning in a generally adequate way. The lighting states and cues are planned in a basic way to communicate meaning in a generally adequate way. A basic individual contribution to the creation and development of the piece of theatre. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of design skills which occasionally facilitate the action within the performance. Basic use of design resources which occasionally enhance the performance. The application of design skills is occasionally appropriate to the chosen practitioner/company/style/genre. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic interpretation of the piece. 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.
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1	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited ideas, created in response to the chosen stimulus, are developed in a very basic way to produce a limited piece of theatre. A limited understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A limited response to the creation and development of design resources is shown, communicating meaning in a very basic way. The lighting states and cues are planned haphazardly to communicate meaning in a limited way. A limited individual contribution to the creation and development of the piece of theatre. 	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited application of design skills which rarely facilitate the action within the performance. Limited use of design resources which occasionally enhance the performance. The application of design skills is rarely appropriate to the chosen practitioner/company/style/genre. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited interpretation of the piece. 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 has rarely enhanced 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 the piece. 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 designs	AO2 Develop and apply design skills		
Band	Creating and developing ideas	Application of performance skills	Interpretation of the piece and audience engagement	Contribution to the performance
5	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly imaginative and creative ideas, created in response to the chosen stimulus, are fully developed to produce a highly refined and coherent piece of theatre. An excellent understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. An excellent response to the creation and development of design resources is shown, communicating meaning in a highly effective way. The sound cues are planned imaginatively to communicate meaning in a highly effective way. A highly relevant individual contribution to the creation and development of the piece of theatre sustained throughout the rehearsal process. 	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly effective application of design skills which fully facilitate the action within the performance. Highly effective use of design resources which fully enhance the performance. The application of design skills is highly appropriate to the chosen practitioner/company/style/genre. 	<p>10-12 marks</p> <ul style="list-style-type: none"> Highly effective and fully coherent interpretation of the piece which is 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>19-24 marks</p> <ul style="list-style-type: none"> • Good, imaginative ideas, created in response to the chosen stimulus, are developed well to produce a refined and coherent piece of theatre. • A good understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. • A good response to the creation and development of design resources is shown, communicating meaning in an effective way. • The sound cues are planned well to communicate meaning in an effective way. • A relevant individual contribution to the creation and development of the piece of theatre sustained for most of the rehearsal process. 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Effective application of design skills which facilitate the action within the performance. • Effective use of design resources which enhance the performance. • The application of design skills is appropriate to the chosen practitioner/company/style/genre. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective and coherent interpretation of the piece which is 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 sound design to the performance. • The overall design enhances the performance.
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<p>3</p> <p>13-18 marks</p> <ul style="list-style-type: none"> • Some imaginative ideas, created in response to the chosen stimulus, are developed to produce a generally refined piece of theatre. • A satisfactory understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. • A satisfactory response to the creation and development of design resources is shown, communicating meaning in a generally effective way. • The sound cues are planned satisfactorily to communicate meaning in a generally effective way. • A satisfactory individual contribution to the creation and development of the piece of theatre. 	<p>13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of design skills which partially facilitate the action within the performance. • Satisfactory use of design resources which generally enhance the performance. • The application of design skills is generally appropriate to the chosen practitioner/company/style/genre. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory interpretation of the piece which is 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 partially enhances the performance.
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2	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic ideas, created in response to the chosen stimulus, are developed partially to produce an adequate piece of theatre. A basic understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A basic response to the creation and development of design resources is shown, communicating meaning in a generally adequate way. The sound cues are planned in a basic way to communicate meaning in a generally adequate way. A basic individual contribution to the creation and development of the piece of theatre. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of design skills which occasionally facilitate the action within the performance. Basic use of design resources which occasionally enhance the performance. The application of design skills is occasionally appropriate to the chosen practitioner/company/style/genre. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic interpretation of the piece. Basic communication with the audience. 	<p>4-5 marks</p> <ul style="list-style-type: none"> A basic individual contribution through sound design to the performance. The overall sound design occasionally enhances the performance.
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1	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited ideas, created in response to the chosen stimulus, are developed in a very basic way to produce a limited piece of theatre. A limited understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A limited response to the creation and development of design resources is shown, communicating meaning in a very basic way. The sound cues are planned haphazardly to communicate meaning in a limited way. A limited individual contribution to the creation and development of the piece of theatre. 	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited application of design skills which rarely facilitate the action within the performance. Limited use of design resources which occasionally enhance the performance. The application of design skills is barely appropriate to the chosen practitioner/company/style/genre. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited interpretation of the piece. Limited communication with the audience. 	<p>1-3 marks</p> <ul style="list-style-type: none"> A limited individual contribution through design to the performance. The overall design has rarely enhanced 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 the piece. 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 designs	AO2 Develop and apply design skills		
Band	Creating and developing ideas	Application of performance skills	Interpretation of the piece and audience engagement	Contribution to the performance
5	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly imaginative and creative ideas, created in response to the chosen stimulus, are fully developed to produce a highly refined and coherent piece of theatre. An excellent understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. An excellent response to the creation and development of design resources is shown, communicating meaning in a highly effective way. The set and props are planned imaginatively to communicate meaning in a highly effective way. A highly relevant individual contribution to the creation and development of the piece of theatre sustained throughout the rehearsal process. 	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly effective application of design skills which fully facilitate the action within the performance. Highly effective use of design resources which fully enhance the performance. The application of design skills is highly appropriate to the chosen practitioner/company/style/genre. 	<p>10-12 marks</p> <ul style="list-style-type: none"> Highly effective and fully coherent interpretation of the piece which is 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.

<p>4</p> <p>19-24 marks</p> <ul style="list-style-type: none"> • Good, imaginative ideas, created in response to the chosen stimulus, are developed well to produce a refined and coherent piece of theatre. • A good understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. • A good response to the creation and development of design resources is shown, communicating meaning in an effective way. • The set and props are planned well to communicate meaning in an effective way. • A relevant individual contribution to the creation and development of the piece of theatre sustained for most of the rehearsal process. 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Effective application of design skills which facilitate the action within the performance. • Effective use of design resources which enhance the performance. • The application of design skills is appropriate to the chosen practitioner/company/style/genre. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective and coherent interpretation of the piece which is 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 enhances the performance.
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<p>3</p> <p>13-18 marks</p> <ul style="list-style-type: none"> • Some imaginative ideas, created in response to the chosen stimulus, are developed to produce a generally refined piece of theatre. • A satisfactory understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. • A satisfactory response to the creation and development of design resources is shown, communicating meaning in a generally effective way. • The set and props are planned satisfactorily to communicate meaning in a generally effective way. • A satisfactory individual contribution to the creation and development of the piece of theatre. 	<p>13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of design skills which partially facilitate the action within the performance. • Satisfactory use of design resources which generally enhance the performance. • The application of design skills is generally appropriate to the chosen practitioner/company/style/genre. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory interpretation of the piece which is 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 partially enhances the performance.
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2	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic ideas, created in response to the chosen stimulus, are developed partially to produce an adequate piece of theatre. A basic understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A coherent response to the creation and development of design resources is shown, communicating meaning in a generally adequate way. The set and props are planned in a basic way to communicate meaning in a generally adequate way. A basic individual contribution to the creation and development of the piece of theatre. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of design skills which occasionally facilitate the action within the performance. Basic use of design resources which occasionally enhance the performance. The application of design skills is occasionally appropriate to the chosen practitioner/company/style/genre. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic interpretation of the piece. 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.
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1	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited ideas, created in response to the chosen stimulus, are developed in a very basic way to produce a limited piece of theatre. A limited understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A limited response to the creation and development of design resources is shown, communicating meaning in a very basic way. The set and props are planned in a limited way to communicate meaning in a very basic way. A limited individual contribution to the creation and development of the piece of theatre. 	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited application of design skills which rarely facilitate the action within the performance. Limited use of design resources which occasionally enhance the performance. The application of design skills is barely appropriate to the chosen practitioner/company/style/genre. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited interpretation of piece. 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 has rarely enhanced 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 the piece. 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 designs	AO2 Develop and apply design skills		
Band	Creating and developing ideas	Application of performance skills	Interpretation of the piece and audience engagement	Contribution to the performance
5	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly imaginative and creative ideas, created in response to the chosen stimulus, are fully developed to produce a highly refined and coherent piece of theatre. An excellent understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. An excellent response to the creation and development of design resources is shown, communicating meaning in a highly effective way. The costume, hair and make-up are planned imaginatively to communicate meaning in a highly effective way. A highly relevant individual contribution to the creation and development of the piece of theatre sustained throughout the rehearsal process. 	<p>25-30 marks</p> <ul style="list-style-type: none"> Highly effective application of design skills which fully facilitate the action within the performance. Highly effective use of design resources which fully enhance the performance. The application of design skills is highly appropriate to the chosen practitioner/company/style/genre. 	<p>10-12 marks</p> <ul style="list-style-type: none"> Highly effective and fully coherent interpretation of the piece which is 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 costume, hair and make-up design to the performance. The overall costume, hair and make-up design fully enhances the performance.

<p>4</p> <p>19-24 marks</p> <ul style="list-style-type: none"> • Good, imaginative ideas, created in response to the chosen stimulus, are developed well to produce a refined and coherent piece of theatre. • A good understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. • A good response to the creation and development of design resources is shown, communicating meaning in an effective way. • The costume, hair and make-up are planned well to communicate meaning in an effective way. • A relevant individual contribution to the creation and development of the piece of theatre sustained for most of the rehearsal process. 	<p>19-24 marks</p> <ul style="list-style-type: none"> • Effective application of design skills which facilitate the action within the performance. • Effective use of design resources which enhance the performance. • The application of design skills is appropriate to the chosen practitioner/company/style/genre. 	<p>8-9 marks</p> <ul style="list-style-type: none"> • Effective and coherent interpretation of the piece which is 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.
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<p>3</p> <p>13-18 marks</p> <ul style="list-style-type: none"> • Some imaginative ideas, created in response to the chosen stimulus, are developed to produce a generally refined piece of theatre. • A satisfactory understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. • A satisfactory response to the creation and development of design resources is shown, communicating meaning in a generally effective way. • The costume, hair and make-up are planned satisfactorily to communicate meaning in a generally effective way. • A satisfactory individual contribution to the creation and development of the piece of theatre. 	<p>13-18 marks</p> <ul style="list-style-type: none"> • Satisfactory application of design skills which partially facilitate the action within the performance. • Satisfactory use of design resources which generally enhance the performance. • The application of design skills is generally appropriate to the chosen practitioner/company/style/genre. 	<p>6-7 marks</p> <ul style="list-style-type: none"> • Satisfactory interpretation of the piece which is 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 partially enhances the performance.
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2	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic ideas, created in response to the chosen stimulus, are developed partially to produce an adequate piece of theatre. A basic understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A coherent response to the creation and development of design resources is shown, communicating meaning in a generally adequate way. The costume, hair and make-up are planned in a basic way to communicate meaning in a generally adequate way. A basic individual contribution to the creation and development of the piece of theatre. 	<p>7-12 marks</p> <ul style="list-style-type: none"> Basic application of design skills which occasionally facilitate the action within the performance. Basic use of design resources which occasionally enhance the performance. The application of design skills is occasionally appropriate to the chosen practitioner/company/style/genre. 	<p>4-5 marks</p> <ul style="list-style-type: none"> Basic interpretation of the piece. 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.
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1	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited ideas, created in response to the chosen stimulus, are developed in a very basic way to produce a limited piece of theatre. A limited understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process. A limited response to the creation and development of design resources is shown, communicating meaning in a very basic way. The costume, hair and make-up are planned haphazardly to communicate meaning in a limited way. A limited individual contribution to the creation and development of the piece of theatre. 	<p>1-6 marks</p> <ul style="list-style-type: none"> Limited application of design skills which rarely facilitate the action within the performance. Limited use of design resources which occasionally enhance the performance. The application of design skills is barely appropriate to the chosen practitioner/company/style/genre. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited interpretation of the piece. 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 has rarely enhanced 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 the piece. No communication of meaning to the audience. 	<p>0 marks</p> <ul style="list-style-type: none"> No contribution through design to the performance.

Mark scheme

The following mark scheme will be used to assess your work.

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

ASSESSMENT GRID – Reflective Log

AO3 Reflect on, analyse and evaluate their own work		
Band	Reflect on, analyse and evaluate their own work (performance)	Reflect on, analyse and evaluate their own work (design)
4	10-12 marks <ul style="list-style-type: none">A detailed reflection of why the stimulus was chosen and how it influenced the final performance.A detailed analysis and evaluation of how their chosen practitioner/company's artistic aims or their chosen style/genre's performance conventions were incorporated into the final performance.An excellent and detailed analysis and evaluation of how their own performance skills contributed to the effectiveness of the final performance.	10-12 marks <ul style="list-style-type: none">A detailed reflection of why the stimulus was chosen and how it influenced the final design.A detailed analysis and evaluation of how their chosen practitioner/company's artistic aims or their chosen style/genre's design conventions were incorporated into the final design.An excellent and detailed analysis and evaluation of how their own design skills contributed to the effectiveness of the final performance.
3	7-9 marks <ul style="list-style-type: none">A competent reflection of why the stimulus was chosen and how it influenced the final performance.A competent analysis and evaluation of how their chosen practitioner/company's artistic aims or their chosen style/genre's performance conventions were incorporated into the final performance.A competent analysis and evaluation of how their own performance skills contributed to the effectiveness of the final performance.	7-9 marks <ul style="list-style-type: none">A competent reflection of why the stimulus was chosen and how it influenced the final design.A competent analysis and evaluation of how their chosen practitioner/company's artistic aims or their chosen style/genre's design conventions were incorporated into the final design.A competent analysis and evaluation of how their own design skills contributed to the effectiveness of the final performance.

2	<p>4-6 marks</p> <ul style="list-style-type: none"> Basic reflection of why the stimulus was chosen and how it influenced the final performance. Basic analysis and evaluation of how their chosen practitioner/company's artistic aims or their chosen style/genre's performance conventions were incorporated into the final performance. Basic analysis and evaluation of how their own performance skills contributed to the effectiveness of the final performance. 	<p>4-6 marks</p> <ul style="list-style-type: none"> Basic reflection of why the stimulus was chosen and how it influenced the final design. Basic analysis and evaluation of how their chosen practitioner/company's artistic aims or their chosen style/genre's design conventions were incorporated into the final design. Basic analysis and evaluation of how their own design skills contributed to the effectiveness of the final performance.
1	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited reflection of why the stimulus was chosen and how it influenced the final performance. Limited analysis and evaluation of how their chosen practitioner/company's artistic aims or their chosen style/genre's performance conventions were incorporated into the final performance. Limited analysis and evaluation of how their own performance skills contributed to the effectiveness of the final performance. 	<p>1-3 marks</p> <ul style="list-style-type: none"> Limited reflection of why the stimulus was chosen and how it influenced the final design. Limited analysis and evaluation of how their chosen practitioner/company's artistic aims or their chosen style/genre's design conventions were incorporated into the final design. Limited analysis and evaluation of how their own design skills contributed to the effectiveness of the final performance.
0	<p>0 marks No analysis or evaluation.</p>	<p>0 marks No analysis or evaluation.</p>

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.

End of Candidate Assessment Pack

Sample not for use with live assessments