

# WJEC GCSE Drama

Approved by Qualifications Wales

## Non-Examination Assessment Handbook

Unit 1: Devising Theatre (3620QSL-1)

Teaching from 2025

For assessment from 2027



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

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# Information for Teachers

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

Within this pack, you will find:

- information for teachers on how to manage arrangements for assessment
- information which must be shared with candidates which tells them 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.

## Managing the assessment

This is a centre-marked (internal) non-examination assessment. The following arrangements must be followed when managing and marking the assessment.

### Resources

Candidates must have access to the NEA brief (released on Portal on September 1<sup>st</sup> each year), the information for candidates contained within this handbook and any necessary resources.

### Collaboration

Learners may choose **either** acting **or** design.

Learners work in groups of between **two** and **five** actors to devise a piece of theatre. Each group may have up to **four** designers, each offering a different design skill. Learners must reflect individually on the process of creating and developing their own piece of theatre and on the realisation of their performance **or** design.

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.
- Teachers 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.

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

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

### **Weighting:**

There are 96 marks awarded in Unit 1  
Unit 1 makes up 40% of the GCSE Drama qualification.

### **Administration**

Centres are reminded that the following documentation should be completed for Unit 1:

- Unit 1 Centre Approval Form
- Unit 1 Marksheets and Declaration Form
- Unit 1 Programme Proforma

All information regarding the submission of these forms can be found in our [E-Submission Subject Guide \(IAMIS\)](#).

## **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 via IAMIS.

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 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 Section 3 of this handbook.

All evidence must be assessed against the marking criteria provided. Evidence marked must comply with any requirements set out in this handbook.

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

Candidate marksheets must include a description of learner performance as well as a summative statement on the quality of that performance.

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 this unit
- 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
- judgements are only made against the mark band statements.

A mark record sheet must be completed for each candidate. These are stored on the subject page of the website under NEA.

## **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**

The assessment brief is available on WJEC Portal under Non-Examination Assessment Tasks.

The total mark for this unit is 96.

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.

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 reached and will only consider work viewed up to this point.

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

There is no specified word count for the Reflective Log.

## **Guidance for Assessment**

### **Task 1 - Create and develop a piece of theatre**

There are assessment grids for the different options available. Assessors should use the correct grid for the option chosen by the candidate:

- 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 assess 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:

	<b>Assessment grid</b>	<b>Explanation</b>
For <b>all</b> learners, consideration should be given to:	<ul style="list-style-type: none"><li>ideas, created in response to the chosen stimulus are developed to create a piece of theatre.</li><li>relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre.</li><li>individual contribution to the creation and development of the piece of theatre.</li></ul>	<ul style="list-style-type: none"><li>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.</li><li>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.</li><li>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.</li></ul>
For <b>actors</b> only consideration should be given to:	<ul style="list-style-type: none"><li>how the chosen role/character(s) is created and developed to communicate meaning.</li><li>how the performance space is planned to communicate meaning.</li></ul>	<ul style="list-style-type: none"><li>assess choices made about the role/character(s) during the development process to communicate meaning in various situations.</li><li>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.</li></ul>

<p><b>For designers</b> only consideration should be given to:</p>	<ul style="list-style-type: none"> <li>• the creation and development of design resources to communicate meaning.</li> <li>• how the design is planned to communicate meaning.</li> </ul>	<ul style="list-style-type: none"> <li>• assess choices made during the development process regarding the use of design resources to communicate meaning in various situations.</li> <li>• assess how well the design has been planned during the development process to communicate meaning.</li> </ul>
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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.

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.

## Information for Candidates

You will be provided with a NEA Brief which provides you with information about the tasks and stimulus materials.

You may choose to complete this unit as an actor **or** designer, regardless of your chosen pathway in Unit 1.

If you choose design, you must choose **one** of the following options:

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

### Task 1 – Create and develop a piece of theatre in response to a stimulus

#### 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 the length of the piece.

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

### Task 2 – 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.

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

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

As part of your log, 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.

You should also refer to the information on the front cover of the NEA brief which 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.

You may also refer to [JCQ Information for candidates – non-examination assessments](#) and the [JCQ Artificial Intelligence \(AI\) Use in Assessments: Protecting the Integrity of Qualifications](#).

## 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

	<b>AO4 Create and develop ideas to communicate meaning in theatrical performances</b>	<b>AO2 Develop and apply performance skills</b>		
<b>Band</b>	<b>Creating and developing ideas</b>	<b>Application of performance skills</b>	<b>Interpretation of character(s) and audience engagement</b>	<b>Contribution to the performance</b>
<b>5</b>	<b>25-30 marks</b> <ul style="list-style-type: none"><li>• 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.</li><li>• An excellent understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li><li>• An excellent response to the creation and development of character/role(s) is shown, communicating meaning in a highly effective way.</li></ul>	<b>25-30 marks</b> <ul style="list-style-type: none"><li>• Highly effective and appropriate application of physical skills throughout the performance.</li><li>• Highly effective and appropriate application of vocal skills throughout the performance.</li><li>• Highly effective and appropriate interaction with other actors throughout the performance.</li></ul>	<b>10-12 marks</b> <ul style="list-style-type: none"><li>• Highly effective and fully coherent interpretation of character(s) sustained throughout the performance.</li><li>• Highly effective communication with the audience, sustaining their interest throughout the performance.</li></ul>	<b>10-12 marks</b> <ul style="list-style-type: none"><li>• Highly effective individual contribution to the performance which fully enhances the piece.</li><li>• The performance is extremely focused and assured throughout.</li></ul>

	<ul style="list-style-type: none"> <li>The performance space and proxemics are planned imaginatively to communicate meaning in a highly effective way.</li> <li>A highly relevant individual contribution to the creation and development of the piece sustained throughout the rehearsal process.</li> </ul>			
<b>4</b>	<p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>Good, imaginative ideas, created in response to the chosen stimulus, are well developed to produce a refined and coherent piece of theatre.</li> <li>A good understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>A good response to the creation and development of character/role(s) is shown, communicating meaning in an effective way.</li> <li>The performance space and proxemics are planned well to communicate meaning in an effective way.</li> <li>A relevant individual contribution to the creation and development of the piece of theatre sustained for most of the rehearsal process.</li> </ul>	<p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>Effective and appropriate application of physical skills throughout most of the performance.</li> <li>Effective and appropriate application of vocal skills throughout most of the performance.</li> <li>Effective and appropriate interaction with other actors in the performance.</li> </ul>	<p><b>8-9 marks</b></p> <ul style="list-style-type: none"> <li>Effective and coherent interpretation of character(s) sustained throughout most of the performance.</li> <li>Effective communication with the audience, sustaining their interest for most of the performance.</li> </ul>	<p><b>8-9 marks</b></p> <ul style="list-style-type: none"> <li>Effective individual contribution to the performance which enhances the piece.</li> <li>The performance is focused and assured throughout most of the piece.</li> </ul>

<b>3</b>	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>Some imaginative ideas, created in response to the chosen stimulus, are developed to produce a generally refined piece of theatre.</li> <li>A satisfactory understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>A satisfactory response to the creation and development of character/role(s) is shown, communicating meaning in a generally effective way.</li> <li>The performance space and proxemics are planned satisfactorily to communicate meaning in a generally effective way.</li> <li>A satisfactory individual contribution to the creation and development of the piece of theatre.</li> </ul>	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of appropriate physical skills in the performance.</li> <li>Satisfactory application of appropriate vocal skills in the performance.</li> <li>Satisfactory interaction in a generally appropriate way with other actors in the performance.</li> </ul>	<p><b>6-7 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory interpretation of character(s) sustained for some of the performance.</li> <li>Reasonable communication with the audience, sustaining their interest for some of the performance.</li> </ul>	<p><b>6-7 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory individual contribution to the performance which partially enhances the piece.</li> <li>The performance is inconsistent in terms of focus and assurance.</li> </ul>
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<b>2</b>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>Basic ideas, created in response to the chosen stimulus, are developed partially to produce an adequate piece of theatre.</li> <li>A basic understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>A basic response to the creation and development of character/role(s) is shown, communicating meaning in a generally adequate way.</li> <li>The performance space and proxemics are planned in a basic manner to communicate meaning in a generally adequate way.</li> <li>A basic individual contribution to the creation and development of the piece of theatre.</li> </ul>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>Basic application of appropriate physical skills in the performance.</li> <li>Basic application of appropriate vocal skills in the performance.</li> <li>Basic application of appropriate interaction with other actors in the performance.</li> </ul>	<p><b>4-5 marks</b></p> <ul style="list-style-type: none"> <li>Basic interpretation of character(s).</li> <li>Basic communication with the audience.</li> </ul>	<p><b>4-5 marks</b></p> <ul style="list-style-type: none"> <li>Basic individual contribution to the performance.</li> <li>The performance is erratic in terms of focus and assurance.</li> </ul>
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<b>1</b>	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Limited ideas, created in response to the chosen stimulus, are barely developed to produce a very basic piece of theatre.</li> <li>• A limited understanding of relevant performance techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>• A limited response to the creation and development of character/role(s) is shown, communicating meaning in a very basic way.</li> <li>• The performance space and proxemics are planned haphazardly to communicate meaning in a limited way.</li> <li>• A limited individual contribution to the creation and development of the piece of theatre.</li> </ul>	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of appropriate physical skills in the performance.</li> <li>• Limited application of appropriate vocal skills in the performance.</li> <li>• Limited appropriate interaction with other actors in the performance.</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited interpretation of character(s) in the performance.</li> <li>• Limited communication with the audience.</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited individual contribution to the performance.</li> <li>• The performance is negligible in terms of focus and assurance.</li> </ul>
<b>0</b>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No ideas are created or developed.</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No performance skills.</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No character interpretation or communication with the audience.</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No contribution to the performance.</li> </ul>

## **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

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

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

## ASSESSMENT GRID – Sound Design

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

<p><b>4</b></p> <p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• Good, imaginative ideas, created in response to the chosen stimulus, are developed well to produce a refined and coherent piece of theatre.</li> <li>• A good understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>• A good response to the creation and development of design resources is shown, communicating meaning in an effective way.</li> <li>• The sound cues are planned well to communicate meaning in an effective way.</li> <li>• A relevant individual contribution to the creation and development of the piece of theatre sustained for most of the rehearsal process.</li> </ul>	<p><b>19-24 marks</b></p> <ul style="list-style-type: none"> <li>• Effective application of design skills which facilitate the action within the performance.</li> <li>• Effective use of design resources which enhance the performance.</li> <li>• The application of design skills is appropriate to the chosen practitioner/company/style/genre.</li> </ul>	<p><b>8-9 marks</b></p> <ul style="list-style-type: none"> <li>• Effective and coherent interpretation of the piece which is sustained throughout most the performance.</li> <li>• Effective communication of meaning to the audience, which sustains their interest throughout most of the performance.</li> </ul>	<p><b>8-9 marks</b></p> <ul style="list-style-type: none"> <li>• Effective individual contribution through sound design to the performance.</li> <li>• The overall design enhances the performance.</li> </ul>
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3	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>Some imaginative ideas, created in response to the chosen stimulus, are developed to produce a generally refined piece of theatre.</li> <li>A satisfactory understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>A satisfactory response to the creation and development of design resources is shown, communicating meaning in a generally effective way.</li> <li>The sound cues are planned satisfactorily to communicate meaning in a generally effective way.</li> <li>A satisfactory individual contribution to the creation and development of the piece of theatre.</li> </ul>	<p><b>13-18 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory application of design skills which partially facilitate the action within the performance.</li> <li>Satisfactory use of design resources which generally enhance the performance.</li> <li>The application of design skills is generally appropriate to the chosen practitioner/company/style/genre.</li> </ul>	<p><b>6-7 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory interpretation of the piece which is sustained for some of the performance.</li> <li>Reasonable communication of meaning to the audience, which sustains their interest for some of the performance.</li> </ul>	<p><b>6-7 marks</b></p> <ul style="list-style-type: none"> <li>Satisfactory individual contribution through sound design to the performance.</li> <li>The overall sound design partially enhances the performance.</li> </ul>
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The table below shows the range of achievement for sound design in the creation and development of the piece of theatre.						
<p><b>2</b></p> <table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <td style="width: 25%; vertical-align: top; padding: 5px;"> <p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Basic ideas, created in response to the chosen stimulus, are developed partially to produce an adequate piece of theatre.</li> <li>• A basic understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>• A basic response to the creation and development of design resources is shown, communicating meaning in a generally adequate way.</li> <li>• The sound cues are planned in a basic way to communicate meaning in a generally adequate way.</li> <li>• A basic individual contribution to the creation and development of the piece of theatre.</li> </ul> </td><td style="width: 25%; vertical-align: top; padding: 5px;"> <p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of design skills which occasionally facilitate the action within the performance.</li> <li>• Basic use of design resources which occasionally enhance the performance.</li> <li>• The application of design skills is occasionally appropriate to the chosen practitioner/company/style/genre.</li> </ul> </td><td style="width: 25%; vertical-align: top; padding: 5px;"> <p><b>4-5 marks</b></p> <ul style="list-style-type: none"> <li>• Basic interpretation of the piece.</li> <li>• Basic communication with the audience.</li> </ul> </td><td style="width: 25%; vertical-align: top; padding: 5px;"> <p><b>4-5 marks</b></p> <ul style="list-style-type: none"> <li>• A basic individual contribution through sound design to the performance.</li> <li>• The overall sound design occasionally enhances the performance.</li> </ul> </td></tr> </table>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Basic ideas, created in response to the chosen stimulus, are developed partially to produce an adequate piece of theatre.</li> <li>• A basic understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>• A basic response to the creation and development of design resources is shown, communicating meaning in a generally adequate way.</li> <li>• The sound cues are planned in a basic way to communicate meaning in a generally adequate way.</li> <li>• A basic individual contribution to the creation and development of the piece of theatre.</li> </ul>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of design skills which occasionally facilitate the action within the performance.</li> <li>• Basic use of design resources which occasionally enhance the performance.</li> <li>• The application of design skills is occasionally appropriate to the chosen practitioner/company/style/genre.</li> </ul>	<p><b>4-5 marks</b></p> <ul style="list-style-type: none"> <li>• Basic interpretation of the piece.</li> <li>• Basic communication with the audience.</li> </ul>	<p><b>4-5 marks</b></p> <ul style="list-style-type: none"> <li>• A basic individual contribution through sound design to the performance.</li> <li>• The overall sound design occasionally enhances the performance.</li> </ul>		
<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Basic ideas, created in response to the chosen stimulus, are developed partially to produce an adequate piece of theatre.</li> <li>• A basic understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>• A basic response to the creation and development of design resources is shown, communicating meaning in a generally adequate way.</li> <li>• The sound cues are planned in a basic way to communicate meaning in a generally adequate way.</li> <li>• A basic individual contribution to the creation and development of the piece of theatre.</li> </ul>	<p><b>7-12 marks</b></p> <ul style="list-style-type: none"> <li>• Basic application of design skills which occasionally facilitate the action within the performance.</li> <li>• Basic use of design resources which occasionally enhance the performance.</li> <li>• The application of design skills is occasionally appropriate to the chosen practitioner/company/style/genre.</li> </ul>	<p><b>4-5 marks</b></p> <ul style="list-style-type: none"> <li>• Basic interpretation of the piece.</li> <li>• Basic communication with the audience.</li> </ul>	<p><b>4-5 marks</b></p> <ul style="list-style-type: none"> <li>• A basic individual contribution through sound design to the performance.</li> <li>• The overall sound design occasionally enhances the performance.</li> </ul>			

<b>1</b>	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Limited ideas, created in response to the chosen stimulus, are developed in a very basic way to produce a limited piece of theatre.</li> <li>• A limited understanding of relevant design techniques/conventions associated with the chosen practitioner/company/style/genre is shown during the development process.</li> <li>• A limited response to the creation and development of design resources is shown, communicating meaning in a very basic way.</li> <li>• The sound cues are planned haphazardly to communicate meaning in a limited way.</li> <li>• A limited individual contribution to the creation and development of the piece of theatre.</li> </ul>	<p><b>1-6 marks</b></p> <ul style="list-style-type: none"> <li>• Limited application of design skills which rarely facilitate the action within the performance.</li> <li>• Limited use of design resources which occasionally enhance the performance.</li> <li>• The application of design skills is barely appropriate to the chosen practitioner/company/style/genre.</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• Limited interpretation of the piece.</li> <li>• Limited communication with the audience.</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>• A limited individual contribution through design to the performance.</li> <li>• The overall design has rarely enhanced the performance.</li> </ul>
<b>0</b>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No ideas are created or developed.</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No design skills evident.</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No interpretation of the piece.</li> <li>• No communication of meaning to the audience.</li> </ul>	<p><b>0 marks</b></p> <ul style="list-style-type: none"> <li>• No contribution through design to the performance.</li> </ul>

## ASSESSMENT GRID – Set and Props Design

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

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

## ASSESSMENT GRID – Costume, Hair and Make-Up Design

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

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

## 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	<b>10-12 marks</b> <ul style="list-style-type: none"><li>A detailed reflection of why the stimulus was chosen and how it influenced the final performance.</li><li>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.</li><li>An excellent and detailed analysis and evaluation of how their own performance skills contributed to the effectiveness of the final performance.</li></ul>	<b>10-12 marks</b> <ul style="list-style-type: none"><li>A detailed reflection of why the stimulus was chosen and how it influenced the final design.</li><li>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.</li><li>An excellent and detailed analysis and evaluation of how their own design skills contributed to the effectiveness of the final performance.</li></ul>
3	<b>7-9 marks</b> <ul style="list-style-type: none"><li>A competent reflection of why the stimulus was chosen and how it influenced the final performance.</li><li>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.</li><li>A competent analysis and evaluation of how their own performance skills contributed to the effectiveness of the final performance.</li></ul>	<b>7-9 marks</b> <ul style="list-style-type: none"><li>A competent reflection of why the stimulus was chosen and how it influenced the final design.</li><li>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.</li><li>A competent analysis and evaluation of how their own design skills contributed to the effectiveness of the final performance.</li></ul>

<b>2</b>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>Basic reflection of why the stimulus was chosen and how it influenced the final performance.</li> <li>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.</li> <li>Basic analysis and evaluation of how their own performance skills contributed to the effectiveness of the final performance.</li> </ul>	<p><b>4-6 marks</b></p> <ul style="list-style-type: none"> <li>Basic reflection of why the stimulus was chosen and how it influenced the final design.</li> <li>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.</li> <li>Basic analysis and evaluation of how their own design skills contributed to the effectiveness of the final performance.</li> </ul>
<b>1</b>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>Limited reflection of why the stimulus was chosen and how it influenced the final performance.</li> <li>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.</li> <li>Limited analysis and evaluation of how their own performance skills contributed to the effectiveness of the final performance.</li> </ul>	<p><b>1-3 marks</b></p> <ul style="list-style-type: none"> <li>Limited reflection of why the stimulus was chosen and how it influenced the final design.</li> <li>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.</li> <li>Limited analysis and evaluation of how their own design skills contributed to the effectiveness of the final performance.</li> </ul>
<b>0</b>	<p><b>0 marks</b></p> <p>No analysis or evaluation.</p>	<p><b>0 marks</b></p> <p>No analysis or evaluation.</p>