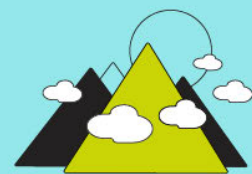


# GCSE Drama

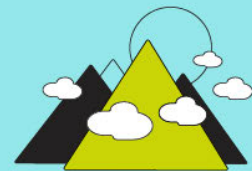
## Supporting Design Students

### Delegate Materials



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# Working With Designers

## Design at GCSE

Designers are integral to the performance process and should work collaboratively with the performers. Students can choose 1 of 4 design routes within this specification: Set, Lighting, Costume & Sound design. There can be one of each designer in each group for Component 1 and Component 2.

## Component 1 (40%)

Students work with a performance group of up to 6 actors. They work collaboratively to devise a performance based upon a centre chosen stimulus. Designers will bring to life a design idea in performance.

### Evidence Required:

- Written/Recorded Portfolio Evidence
- Supporting Documentation (outlined in the specification on page 19.)
- Practical application in performance.

## Component 2 (20%)

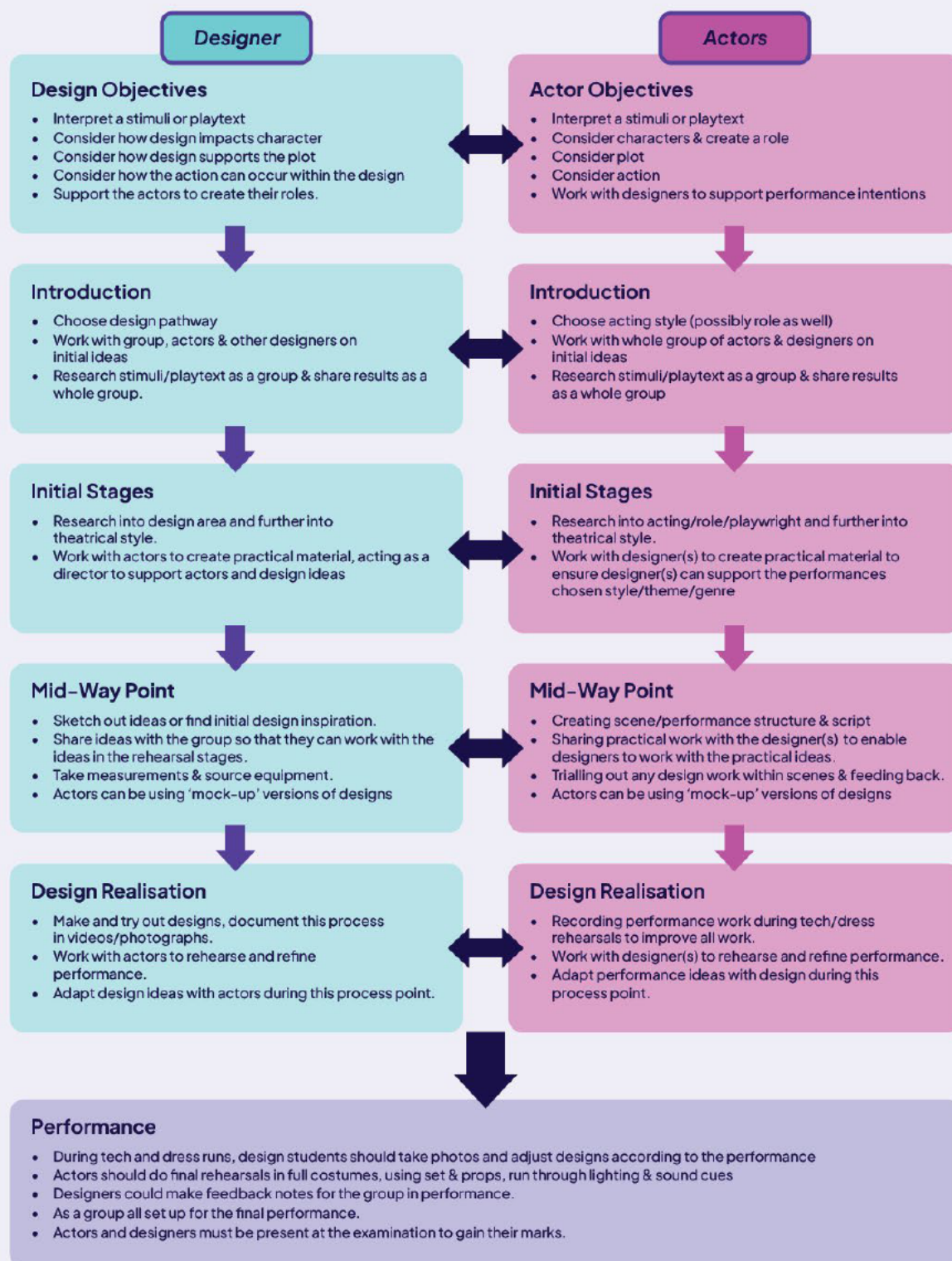
Students work with a published script to create a performance with up to 6 actors. This may take the form of working in various scripted formats for example monologues, duologues or group performances. Students will work within two extracts. Students can design for both extracts or, are able to do a combination of acting and design. Designers can choose which design area they will specialise in, in each extract. They will work collaboratively with actors to interpret the playwright's intentions in a scripted performance.

### Evidence Required:

- Statement of Intent
- Supporting Documentation (outlined in the specification on page 40.)
- Practical application in performance.



# GCSE Design & Acting Process







# GCSE Designer Process

Designers & Actors should work together throughout to create a cohesive performance



## Design Objectives

Interpret a stimuli or playtext  
Consider how design impacts character  
Consider how design supports the plot  
Consider how the action can occur within the design  
Support the actors to create their roles.



## Introduction

Designers choose their design pathway – set, costume, lighting, sound. They should work with the actors to support the practical work created, to ensure their design ideas fit within the chosen style/text. The initial practical creation will help feed design ideas



## Initial Stages

Designers research further into their chosen design area, playtext or stimuli. The designers may turn this into mind-maps or tables to help share ideas with the group. Still working with the actors, some thoughts may be given to initial design ideas and these sketched out and shared with the group.



## Mid-Way Point

Designers will look at the design ideas and research and will draw/sketch/list their design idea and concept, they can create a table to explain the pros & cons to the teacher and discuss with the group. The visuals can also help the actors understand the designer's ideas and take these into consideration within the performance. Mock-up designs could be made to test out here.



## Design Realisation

Designers will need to construct their design idea: Recording sound effects & placing into a cue-system. Making a costume by sewing on details or printing onto clothing. Rigging\* and building lighting states. Making/sourcing set items and adapting to suit the chosen style. It is useful to take photos of the work being made.\*Students may 'supervise' as stated in the specification.

Complete the additional documentation for the component during these stages.



## Performance

During tech and dress runs, design students can take photos and adjust designs according to the performance. Documenting in photographs demonstrates a 'rehearsal process' for designers. Taking photos of the final performance (Component 1) also documents the work in performance. For sound designers taking sound clips or videoing can provide evidence of Component 1 rehearsal which can all be included in additional documentation for the moderator or examiner to see/hear.





# Requirements of Design

## Component 1

### SUPPORTING EVIDENCE

Component 1 - Requirements for design skills				
Requirements	Costume design	Lighting design	Set design	Sound design
<b>Design skill</b>	Final costume designs for <b>two</b> characters in the production, incorporating hair, makeup and mask considerations if appropriate.  All sourcing must be based wholly on the student's design(s).	Final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least <b>four</b> different lighting states.	<b>Drawings of the final design</b> to be realised in the performance space and any relevant props.	Source sheet showing at least <b>four</b> sound cues – original, live or found sound effects as appropriate.
<b>Additional documentation</b>	A costume plot or list of costumes/accessories worn by each performer indicating any changes as appropriate.	A lighting plot or cue sheet showing at least four different lighting states as appropriate.	A ground plan of the performance space, including entrances and exits, audience positioning and stage furniture (as appropriate).	A cue sheet showing the source, order, length and output level of each cue.
<b>Supervision</b>	The student must supervise the construction and/or sourcing of the designed costumes as appropriate.	The student must supervise the rigging, focusing, programming (if applicable) and operating of the design as appropriate.	The student must supervise the construction, painting, hiring and /or finding of scenic elements needed to meet the requirements of their design as appropriate.	The student must supervise the production of the final sound design which they have created and recorded using live and/or sampled material as appropriate.
<b>Performance</b>	A realisation of the costume design in the performance.	A realisation of the lighting design in the performance.	A realisation of the set design in the performance.	A realisation of the sound design in the performance.

*NB: Centres are reminded that any appropriate evidence produced in line with the requirements above should also be sent to the moderator as part of the design students' portfolio.*



# Component 2

## SUPPORTING EVIDENCE

Component 2 - Requirements for design skills				
Requirements	Costume design	Lighting design	Set design	Sound design
<b>Requirements per extract</b>	<p>Group: final costume designs for <b>one</b> character, incorporating hair, makeup and mask considerations if appropriate.</p> <p>This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.</p> <p>All sourcing must be based wholly on the student's design(s).</p>	<p>Group: final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least <b>two</b> different lighting states.</p> <p>This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.</p>	<p>Group: <b>drawings of the final design</b> to be realised in the performance space including any relevant props.</p> <p>This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.</p>	<p>Group: source sheet showing at least <b>two</b> sound cues –original, live or found sound effects as appropriate.</p> <p>This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.</p>
	<p>Mono or duo: final costume design for <b>one</b> character, incorporating hair, makeup and mask considerations if appropriate.</p> <p>This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.</p>	<p>Mono or duo: final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least <b>two</b> different lighting states.</p> <p>This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.</p>	<p>Mono or duo: <b>drawings of the final designs</b> to be realised in the performance space.</p> <p>This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.</p>	<p>Mono or duo: source sheet showing the at least <b>two</b> sound cues –original, live or found sound effects as appropriate.</p> <p>This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.</p>
<b>Additional documentation</b>	For both performances: a costume plot or list of costumes/accessories worn by each performer indicating any changes as appropriate.	For both performances: a lighting plot or cue sheet showing at least four different lighting states as appropriate.	For both performances: a ground plan of the performance space, including entrances and exits, audience positioning and stage furniture (as appropriate).	For both performances: a cue sheet showing the source, order, length and output level of each cue.





## Additional Documentation

### Costume Design – GCSE

#### Component 1

##### Documentation

- A minimum of 2-character designs.
- A costume list stating what each actor will wear & any costume changes.
- Research into the chosen topic in a mood board format.
- Sketches of ideas with annotations of how these support the devising work.
- Photographs of the design process & performance.
- Health and safety risk assessment.

#### Component 2

##### Documentation

- A minimum of 1-character design.
- A costume list stating what each actor will wear & any costume change.
- Research into the play & playwright, genre, fashion, time-period and style of the time play text.
- Sketches of ideas and annotations of how these support the playwright's intentions.
- Photographs of the design process & performance.
- Health and safety risk assessment.



#### EXAMPLE SKILL SET

Sewing  
Applique  
Painting  
Pattern making  
Sticking/Gluing

*The supporting documentation gives the examiner (component 2)/ moderator (component 1) an idea of the process a designer has gone through. It is equal to the rehearsal process for actors.*

#### Design idea examples

##### LOW LEVEL SKILL

Sourcing a shirt & tie from a charity shop.

##### MID LEVEL SKILL

Fabric Painting on a t-shirt or adding iron-on items.

##### HIGH LEVEL SKILL

An item of clothing is up-cycled or made from scratch with skills that enable an accomplished design being evident.

#### USEFUL LINKS

<https://burtsdrama.com/stage-designers-lesson-6-costume-design/>  
<https://www.bbc.co.uk/bitesize/guides/z7skbpm/revision/1>

## Additional Documentation

### Set Design – GCSE

#### Component 1

##### Documentation

- Drawings of the final design.
- A ground plan of the performance space, including entrances and exits, audience positioning and stage furniture.
- Research into the chosen topic in a mood board format.
- Sketches of ideas with annotations of how these support the devising work.
- Photographs of the design process & performance.
- Health and safety risk assessment.

#### Component 2

##### Documentation

- Drawings of the final design.
- A ground plan of the performance space, including entrances and exits, audience positioning and stage furniture.
- Research into the play & playwright, genre, time-period and style of the time play text.
- Sketches of ideas and annotations of how these support the devising process.
- Photographs of the design process & performance.
- Health and safety risk assessment.



#### EXAMPLE SKILL SET

DIY skills  
Up-cycling  
Painting  
Construction  
Sticking/Gluing

*The supporting documentation gives the examiner (component 2)/ moderator (component 1) an idea of the process a designer has gone through. It is equal to the rehearsal process for actors.*

#### Design idea examples

##### LOW LEVEL SKILL

Using a chair or table from the classroom.

##### MID LEVEL SKILL

Up-cycling items such as chairs by spray painting them.

##### HIGH LEVEL SKILL

Some 'built' set designs, this could include attaching items to things eg: screwing numbers to a door frame.

#### USEFUL LINKS

<https://burtsdrama.com/stage-designers-lesson-3-set-design/>  
<https://www.bbc.co.uk/bitesize/guides/zjckvk7/revision/1>

## Additional Documentation

### Sound Design – GCSE

#### Component 1

##### Documentation

- Source sheet showing at least four sound cues – original, live or found sound effects as appropriate.
- A cue sheet showing the source, order, length and output level of each cue.
- Research into the chosen topic in a mood board format.
- A guide to sound design and the editing/ sourcing process.
- Sound bites of each sound effect/music sourced or made.
- Health and safety risk assessment.

#### Component 2

##### Documentation

- Source sheet showing at least two sound cues – original, live or found sound effects as appropriate.
- A cue sheet showing the source, order, length and output level of each cue.
- Research into the play & playwright, genre, time-period of the play text.
- Annotations of the script with ideas and cues for the performance.
- A guide to sound design and the editing/ sourcing process.
- Sound bites of each sound effect/music sourced or made.
- Health and safety risk assessment.



#### EXAMPLE SKILL SET

Music knowledge  
Sound creation & Mixing  
Computer programming  
Fixtures & fittings  
SFX sourcing

*The supporting documentation gives the examiner (component 2)/ moderator (component 1) an idea of the process a designer has gone through. It is equal to the rehearsal process for actors.*

#### Design idea examples

##### LOW LEVEL SKILL

Using a YouTube sound clip.

##### MID LEVEL SKILL

Mixing two sound clips together.

##### HIGH LEVEL SKILL

Using Foley to create a sound effect either live or recorded.

#### USEFUL LINKS

<https://burtsdrama.com/stage-designers-lesson-5-sound-design/>  
<https://www.bbc.co.uk/bitesize/guides/zvq2zqg/revision/1>

## Additional Documentation

### Lighting Design – GCSE

#### Component 1

##### Documentation

- A lantern schedule and a lighting grid plan, labelled with lantern symbol and gel number.
- A lighting cue sheet with a minimum of 4 cues.
- Research into the chosen topic in a mood board format.
- Sketches of ideas with annotations of how these support the devising work.
- Photographs of the design process & performance.
- Health and safety risk assessment.

#### Component 2

##### Documentation

- A lantern schedule and a lighting grid plan, labelled with lantern symbol and gel number.
- A lighting cue sheet with a minimum of 2 cues.
- Research into the play & playwright, genre, time-period and style of the time play text.
- Sketches of ideas with annotations of how these support the playwright's intentions.
- Photographs of the design process & performance.
- Health and safety risk assessment.



#### EXAMPLE SKILL SET

Lantern knowledge  
Angles of lights  
Computer programming  
Actor LX such as torches  
Colour / Gobos / SFX

*The supporting documentation gives the examiner (component 2)/ moderator (component 1) an idea of the process a designer has gone through. It is equal to the rehearsal process for actors.*

#### Design idea examples

##### LOW LEVEL SKILL

Using a cold or warm wash in the rig.

##### MID LEVEL SKILL

Using colour symbolism. Cues will be linked together with crossfades/traps or blackouts.

##### HIGH LEVEL SKILL

Operating gobos or plotting chases. Operating a follow spot or have actors work with items such as torches.

#### USEFUL LINKS

<https://burtsdrama.com/stage-designers-lesson-4-lighting-design/>  
<https://www.theatrefolk.com/blog/tips-for-first-time-lighting-designers>  
<https://www.bbc.co.uk/bitesize/guides/zha2kmy/revision/1>



# Component 1

## DESIGN ASSESSMENT CRITERIA

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers)
	0	No rewardable material
<b>Level 1</b>	1–3	<ul style="list-style-type: none"> <li>Creates a basic design, demonstrating limited ability to combine and apply design skills. Design often inappropriate and inconsistent.</li> <li>Inconsistent use of visual/audio elements to enhance mood, atmosphere and style and create impact.</li> <li>Limited ability to design creatively within time and resource constraints.</li> <li>Limited ability to create a design that supports the performers and the communication of creative intent to the audience, with obvious lapses in design considerations that detract from the production value. Design is uneven and lacks development and creativity.</li> <li>Design shows basic consideration of the practical application of materials and production elements in performance.</li> </ul>
<b>Level 2</b>	4–6	<ul style="list-style-type: none"> <li>Creates a generally sound design, demonstrating emerging ability to combine and apply skills. Design is generally appropriate and consistent.</li> <li>Adequate use of visual/audio elements to enhance mood, atmosphere and style and create impact.</li> <li>Adequate ability to design creatively within time and resource constraints.</li> <li>Sound ability to create a design that supports the performers and communication of creative intent to the audience, with adequate attention to design considerations that generally contribute to the production value. Design is partially developed and shows emerging creativity.</li> <li>Design shows generally sound understanding of the practical application of materials and production elements in performance.</li> </ul> <p><b>Any design realisation under the regulatory minimum performance time cannot progress beyond the top of Level 2.</b></p>
<b>Level 3</b>	7–9	<ul style="list-style-type: none"> <li>Creates a coherent design, demonstrating a clear ability to combine and apply skills. Design is appropriate, consistent and purposeful.</li> <li>Competent use of visual/audio elements to enhance mood, atmosphere and style and create impact.</li> <li>Competent ability to design creatively within time and resource constraints.</li> <li>Clear ability to create a design that supports the performers and the communication of creative intent to the audience, with consistent attention to design considerations that contribute to the production value. Design is developed and creative.</li> <li>Design shows coherent understanding of the practical application of materials and production elements in performance.</li> </ul>
<b>Level 4</b>	10–12	<ul style="list-style-type: none"> <li>Creates a secure design, demonstrating a convincing ability to employ and combine skills. All aspects of design are engaging and effective.</li> <li>Secure and sustained use of visual/audio elements to enhance mood, atmosphere and style and create impact.</li> <li>Secure and sustained ability to design creatively within time and resource constraints.</li> <li>Effective ability to create a design that supports the communication of creative intent to the audience, with consistent attention to design considerations that enhance the production value. In-depth design shows effective refinement and convincing creativity.</li> <li>Design shows secure understanding of the practical application of materials and production elements in performance.</li> </ul>
<b>Level 5</b>	13–15	<ul style="list-style-type: none"> <li>Creates an assured design, demonstrating an accomplished ability to employ and combine skills. All aspects of design are highly engaging, dynamic and skilful.</li> <li>Comprehensive and skilful use of visual/audio elements to enhance mood, atmosphere and style and create impact.</li> <li>Comprehensive and skilful ability to design creatively within time and resource constraints.</li> <li>Accomplished ability to create a design that supports the communication of creative intent to the audience, with comprehensive attention to design considerations that are integral to the production value. Assured design shows an accomplished level of refinement and innovation.</li> <li>Design shows a comprehensive understanding of the practical application of materials and production elements in performance.</li> </ul>





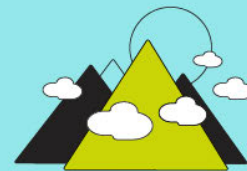
## Component 2

### DESIGN ASSESSMENT CRITERIA

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers)
	0	No rewardable material or designs below the regulatory minimum time
Level 1	1-2	<ul style="list-style-type: none"> <li>Creates an underdeveloped and often inappropriate and inconsistent design, demonstrating limited understanding of how creative choices communicate meaning to the audience.</li> <li>Basic use of visual/audio elements to enhance mood, atmosphere and style and create impact.</li> <li>Basic ability to combine and apply design skills to design creatively within time and resource constraints.</li> <li>Design shows limited understanding of the practical application of materials and production elements in performance.</li> </ul>
Level 2	3-4	<ul style="list-style-type: none"> <li>Creates a sound and generally appropriate and consistent design, demonstrating adequate understanding of how creative choices communicate meaning to the audience.</li> <li>Sound use of visual/audio elements to enhance mood, atmosphere and style and create impact.</li> <li>Sound ability to combine and apply design skills to design creatively within time and resource constraints.</li> <li>Design shows adequate understanding of the practical application of materials and production elements in performance.</li> </ul>
Level 3	5-6	<ul style="list-style-type: none"> <li>Creates a secure, appropriate and consistent design, demonstrating effective understanding of how creative choices communicate meaning to the audience.</li> <li>Secure use of visual/audio elements to enhance mood, atmosphere and style and create impact.</li> <li>Secure ability to combine and apply design skills to design creatively within time and resource constraints.</li> <li>Design shows effective understanding of the practical application of materials and production elements in performance.</li> </ul>
Level 4	7-8	<ul style="list-style-type: none"> <li>Creates an assured, engaging and dynamic design, demonstrating comprehensive understanding of how creative choices communicate meaning to the audience.</li> <li>Accomplished use of visual/audio elements to enhance mood, atmosphere and style and create impact.</li> <li>Assured ability to combine and apply design skills to design creatively</li> </ul>

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers)
	0	No rewardable material or designs below the regulatory minimum time
Level 1	1-2	<ul style="list-style-type: none"> <li>Design makes a basic contribution to the realisation of artistic intentions.</li> <li>Design demonstrates limited control and understanding in relation to style, genre and theatrical conventions.</li> <li>Design demonstrates basic interpretation of the text, inconsistently supporting the performance of the extract.</li> <li>Design is underdeveloped with obvious lapses in design considerations that detract from the overall production value.</li> </ul>
Level 2	3-4	<ul style="list-style-type: none"> <li>Design makes a clear contribution to the realisation of artistic intentions.</li> <li>Design shows clear control and understanding in relation to style, genre and theatrical conventions.</li> <li>Design demonstrates coherent interpretation of the text, and is generally consistent in supporting the performance of the extract.</li> <li>Design is generally developed with coherent design considerations that have clear impact on the overall production value.</li> </ul>
Level 3	5-6	<ul style="list-style-type: none"> <li>Design makes an effective contribution to the realisation of artistic intentions.</li> <li>Design shows secure control and understanding in relation to style, genre and theatrical conventions.</li> <li>Design demonstrates convincing and sustained interpretation of the text, consistently supporting the performance of the extract.</li> <li>Design is developed and thoughtful with secure design considerations that have an effective impact on the overall production value.</li> </ul>
Level 4	7-8	<ul style="list-style-type: none"> <li>Design makes an assured and sustained contribution to the realisation of artistic intentions.</li> <li>Design shows assured control and understanding in relation to style, genre and theatrical conventions.</li> <li>Design demonstrates an accomplished and comprehensive interpretation of the text, showing sustained and assured support for the performance of the extract.</li> <li>Design is refined and dynamic with design considerations that have a significant impact and enhance the overall production value.</li> </ul>

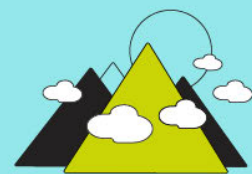
Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers)
	0	No rewardable material or designs below the regulatory minimum time
Level 1	1-2	<ul style="list-style-type: none"> <li>Design shows a basic understanding of its context and purpose within the performance.</li> <li>Design concept is uneven and lacks clarity, demonstrating inappropriate connections and choices made in relation to content of performance.</li> <li>Design lacks cohesion with content of performance, demonstrating limited communication and collaboration with performers.</li> </ul>
Level 2	3-4	<ul style="list-style-type: none"> <li>Design shows a sound understanding of its context and purpose within the performance.</li> <li>Design concept is generally consistent, demonstrating sound connections and choices made in relation to content of performance.</li> <li>Design has adequate cohesion with content of performance, demonstrating sound communication and collaboration with performers.</li> </ul>
Level 3	5-6	<ul style="list-style-type: none"> <li>Design shows a secure understanding of its context and purpose within the performance.</li> <li>Design concept is consistent and secure demonstrating effective connections and choices made in relation to content of performance.</li> <li>Design has sustained cohesion with content of performance, demonstrating effective communication and collaboration with performers.</li> </ul>
Level 4	7-8	<ul style="list-style-type: none"> <li>Design shows a comprehensive understanding of its context and purpose within the performance.</li> <li>Design concept is accomplished, skilful and highly engaging, demonstrating comprehensive connections and assured choices made in relation to content of performance.</li> <li>Design has comprehensive cohesion with content of performance, demonstrating assured communication and collaboration with performers.</li> </ul>



# COMPONENT 1

## Exemplar Work





# COMPONENT 1

## Lighting Design

### Portfolio Evidence

#### *Section 1 – Introduction to stimuli and first impressions*

Question 1: What was your initial response to the stimuli and what were your intentions of the piece? (200 words)

I was the lighting designer in our performance "Working 9 To 11", a piece made to highlight the significant internal emotions before, during and after a disaster such as 9/11. ✓

Initial  
reaction  
to stimuli

Our first stimulus was the word 'conflict', initially making me think of physical things such as violence, hatred and war. With this in mind, the group decided to create a still image of the first thing that came to mind when thinking of conflict. Most people moved their bodies to mime guns or grab other people. Interestingly, some people chose to show internal conflict by holding their heads or using a closed body position as if to make themselves appear insignificant and mask themselves. This made us consider links between internal and physical conflict. "How shallow to presume war exists only within the physical world. Battles are waged for mind and soul."<sup>1</sup>

practical  
exploration

After this introduction to the word conflict, we researched real-life accounts of people involved in conflict. When sharing our discoveries, we realised we had all found people involved in 9/11. Intrigued, we investigated phone call transcripts made during 9/11. "Over 1,000 phone calls were made within 10 minutes of the first plane hitting and thousands more were made throughout the day"<sup>2</sup>

Research

This research made us realise how distinctly people change before, during and after an event. ✓

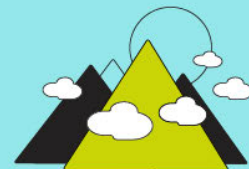
Question 2: What work did you/your group do in order to explore the stimuli and start to create ideas for performance? (300 words)

After our first introduction, our group began considering a theme or story to pursue. We chose to look at the feelings of peace after reading some of the survivor's stories. At this point I used a LEE swatch book to find colours representing peace. I was drawn to L158

Design  
considerations

<sup>1</sup><https://www.goodreads.com/quotes/871982-how-shallow-to-presume-war-exists-only-within-the-physical>

<sup>2</sup><https://www.mirror.co.uk/news/us-news/remembering-911-chilling-last-words-24955556>



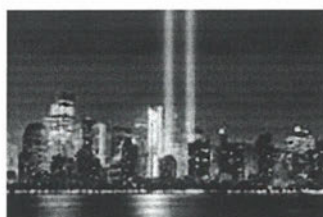
*Terminology*  
(Deep orange)<sup>3</sup> and L119 (Dark blue)<sup>4</sup>. The orange reminded me of fires and anger but I soon thought of candles and remembrance. The blue was a contrasting colour that represents sadness and peace, both of which are emotions felt after an attack, supporting my emerging intentions to show the internal emotions felt after conflict. *Evaluation*

*Practical exploration*  
*Analysis*  
To explore remembrance, we looked at families of fatalities and created a montage to consider how different people cope with grief. To link the lighting with this theme, I wondered whether they could have a source of light to physically hold. Thinking about things that represent peace, I remembered that candles are a big representative of commemoration and peace and was drawn the idea that in churches, individual candles can represent a person who has died. I gave each actor an LED tealight to cradle in their hands in front of them as they did their montage. The actors explored people's reactions to death by linking three still images. In one, the actor was stood upright whereas in another, I suggested that they slumped over, burying their face in their arm. When facing what would become our audience, this looked effectful because the candle was visible, however you couldn't see it if they turned. It also was quite unpredictable as one actor dropped it part way through. Realising this wasn't practical, it became my intention to incorporate how internal conflicts can result in peace and remembrance into my design in another way. *Visual example*  
*Evaluating exploration outcome*

## Section 2 – The Devising of the Performance

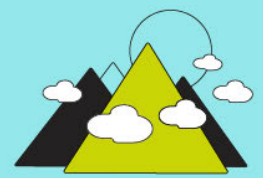
Question 3: What were some of the significant moments during the development process and when rehearsing and refining your work?  
(400 words)

At this stage, we decided to look at the key moments before, during and after the attack to focus on how conflict changes rather than how conflict affects people. Therefore, I needed to create a form of installation to represent this change in conflict whilst also capturing the change in people's internal emotions.



<sup>3</sup><http://www.leefilters.com/lighting/colour-details.html#158&filter=cf>

<sup>4</sup><http://www.leefilters.com/lighting/colour-details.html#119>



I was drawn to the 9/11 memorial in New York with the two blue beams of light as recreating this would create a significant contrast between the stages of the attack. These lights became New York's modern version of remembrance candles so still references my previous idea. ✓

Analysis

Considering the use of set, work by lighting designer Paule Constable who "Lights the set from high above to create interesting shadows on the floor in front"<sup>5</sup> reminded me of an image of the rubble. Research



6

Paule Constable's 'War Horse', lighting from above to cast interesting shadows on the floor.

Evaluating



7

An image of rubble reminding me of Paule Constable's work.

✓

Analysis

Terminology

I experimented with metal staging, looking at how light hit it from above and below, the metal along with the high angle also reminded me of Hubble images. I assembled two columns of staging to represent the twin towers, connected two floor paricans with a grelco and powered them using a 5 metre, 5-amp cable to light the towers from ground level. This created tall shadows on the wall behind but I felt this may be distracting for the audience as it drew the attention away from the actors on stage. Instead, I tried putting the two paricans inside the towers angled upwards. This worked extremely well as on hitting the wall, it created the two beams of light which resembled the New York 9/11 memorial. I felt that this could become an important feature of my design as it helped to linked the 'after' moments with the action taking place during the attack.

practical exploration

Exploring to refine ideas

✓ To highlight and define each tower, I tried using fluorescent strip lights. I attached two fluorescents to each tower using cable ties, ensuring they were secured tightly to prevent them falling. I also discovered changing the intensity created a flickering effect however strobe lighting can be dangerous for people with epilepsy so I limited the intensity so it only flickered slowly and for a few seconds.

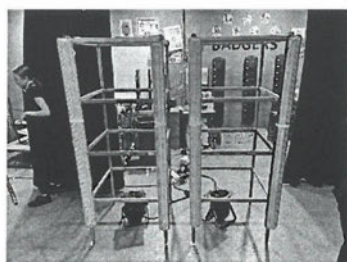
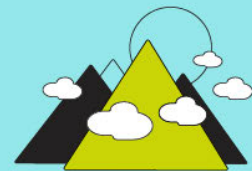
Health + Safety

<sup>5</sup><https://www.arc-magazine.com/paule-constable/>

<sup>6</sup>[https://www.claypaky.it/media/news/images/clay\\_paky\\_alpha\\_beam\\_700s\\_add\\_drama\\_as\\_war\\_horse\\_opens\\_in\\_china.jpg](https://www.claypaky.it/media/news/images/clay_paky_alpha_beam_700s_add_drama_as_war_horse_opens_in_china.jpg)

<sup>7</sup><http://www.activistpost.com/wp-content/uploads/2015/09/the-rubble-of-the-world-trade-centre-smoulders-on-september-11-data.jpg>





Two stacks of metal staging with four fluorescent strip lights securely attached with cable ties. A parcan inside each tower angled upwards with a deep blue gel (L119) inside.

Using the twin towers within my installation was significant to the full piece as it created the different states of 'before, during and after' and changed the atmosphere felt in the room throughout the piece to reflect the internal conflicts within the characters and audience.

*links back to Q.*

Question 4: How did you consider genre, structure, character, form, style and language throughout the process? (400 words)

*Genre*

When exploring the style of our piece, we discovered Bertolt Brecht's political style and realised he uses the genre 'Epic theatre'. Within this, an episodic-style structure inspired us so the audience would be able to see multiple people's viewpoints on what happened before, during and after the attack. *"Epic theatre often has a fractured narrative that is non-linear and jumps about in time."*<sup>8</sup> This allowed our audience to see the bigger picture instead of getting attached to individual characters.

*Style*

*Structure*

*Research*

*Audience*

*Character*

After this, we decided that each character would reflect a real life person involved in the attack as it allowed us to capture more of a personal side to the story. *"246 were on the four planes, 2,606 were in the WTC and the surrounding area, and 125 were at the Pentagon."*<sup>9</sup>

*Research*

*Style*

Because of this, I used multiple fresnels to create two full stage washes, one warm and one cold to separate each story. Semiotics surrounding colder colours indicate sadness and isolation whereas warmer colours seem happier and brighter. For example, in one moment a character felt very scared and alone inside an airport so I used a cold wash to show both the location and their emotions.

*Analysis*

*Just this*

*Language*

Exploring the style of language that should be used, I suggested they try using American accents within the performance. Trialling this, the group created a short monologue based on a news story and tried it in both an American accent and their own. Lines like "A devastating day for America" and "Good Morning New York" said in an accent would be significant to the story and remind the audience of America's strong patriotic emotions however the actors couldn't sustain it without it instead becoming insensitive. Therefore, we decided to only use accents in significant comedic moments such as the group singing

*Form*

*Style*

<sup>8</sup><https://epictheatremsc.weebly.com/overview.html>

<sup>9</sup><https://www.lbc.co.uk/opinion/9-11-lbc-listeners-reflect-20-years-on-from-the-attacks/>



'We're all going on a summer holiday'. This helped us to show the change in mood alongside the change in internal conflicts.

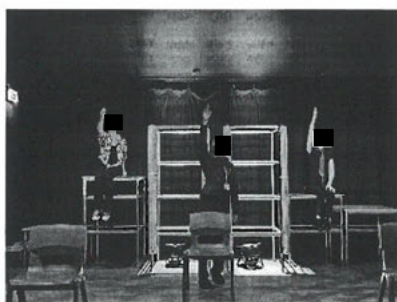
Structure

mood  
example

When developing our episodic structure, we realised that we would need a significant change between scenes to show the key differences between characters. We decided to explore an entirely different genre, abstract theatre try extreme contrasts between stories. This allowed us to create poignant abstract moments to smoothly move between scenes such as using vocal and physical unison to shout "Taxi!" before saying their destination. As the lighting was very abstract, it seemed as though they were stood together and not in any specific location, taking the characters out of naturalistic stories and linking them together. This abstract lighting was created using two profiles above stage-left and stage-right with filter L115 'Peacock blue'<sup>10</sup> and a breakaway gobo to create a dappled, distorted effect on the floor which created an effect indicating light shining through rubble.

genre

Design  
at  
the heart  
of this  
process



### Section 3 – The Final Performance and Reflection

Question 5: How effective was your contribution to the final performance? (400 words)

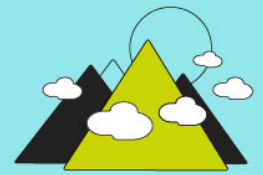
I supported my group developing the final performance by attending rehearsals and acting as a director. In one scene, the actors used torches to create a visualisation of the plane overhead and it crashing. They did this by moving their arms from their sides to above their heads and flicking their wrists to one side occasionally creating the effect of a plane's lights. When their arms got to the top, they suddenly turned and hit the torch against the staging to create the sound of a plane crash. When rehearsing, I directed the actors to get their movement in synchronisation and stood where the audience would be sitting to ensure they would see the effect of the torches representing the plane. I wanted the actors to create a contrast to previous scenes which were loud and instead make it quieter and more sinister.

clear  
direction

Focuses intention

<sup>10</sup><http://www.leefilters.com/lighting/colour-details.html#115>





The fact that the rest of the stage was dark would mean the audience would be focussed on the torches whilst the plane was 'overhead'. This created a foreboding atmosphere for the audience as the only source of light on the stage suddenly goes out.

Audience intention

Directional decision

Justified

Within the final performance, angled light was a key component when creating atmosphere around each character. Similar to Paule Constable's work, I wanted to stimulate different emotions within the audience when a different angle was used. When lighting from the top, it cast large shadows across the actors' faces and made their facial expressions shadowed and sinister. I used this in moments when no specific characters were relevant in that moment and instead represented the wider range of people involved. When from the floor, all the shadows on their face were washed out and highlighted the fear they were feeling as it made them seem pale and tired. Therefore, I decided to use three birdies at the front of the stage to highlight the three actors in a semi-abstract moment where people's last phone calls were read out. This moment was a key transition linking the 'during' and 'after' stages of the attack and demonstrating the despair to the audience. When one person was speaking, the other two actors performed a 'three chair rule' inspired by the group Frantic Assembly; this meant three still images were acted out repeatedly around a chair. To do this, they stood behind two chairs, holding onto its back with their arms straight. They created a shocked look by opening their mouths slightly and angling their head forwards. They then moved and sat on the chairs with their arms hugging their legs which were curled up beside them and buried their heads into their laps. The light from the birdies created harsh shadows on the back wall making them look isolated. Finally, they sat on the floor in front of the chairs. Again, they were hunched over their legs, but facing the audience. They looked scared by widening their eyes and staring forwards, along with the birdies, this made their faces seem pale and withdrawn. My contribution of using birdies and torches helped create moments of internal conflict within the bigger picture of physical conflict.

Torches  
Design  
choices  
considered

Visual  
detail

Evaluates  
impact

Clearly demonstrates

the significant impact he had on

Frail  
outcomes

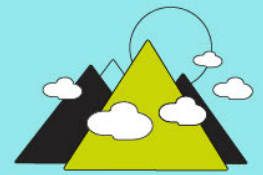
Question 6: Were you successful in what you set out to achieve? (300 words)

To begin with, our intentions were to create a performance showing how internal conflicts within a person change before, during and after physical conflict. We were fascinated that initially "A sizable majority (77%) also found it frightening to watch"<sup>11</sup>, before the emotion changed, "Three weeks after 9/11, even as the psychological stress began to ease somewhat, 87% said they felt angry about the attacks on the World Trade Center and Pentagon."<sup>15</sup> and then changed again, "A year later, a 62% majority said they had often felt patriotic as a result of the 9/11 attacks."<sup>15</sup> This made us think about the age range of our audience (mostly 14–16-year-olds) and realised that not many people were alive when the attacks happened. We wanted to show the change in emotion even more so they could create a picture of how the world was at the time, whilst also linking it to current events. We did this by ensuring all language and sound effects were relevant to the time of 9/11.

Audience  
Intention  
Thought  
responses

Research

<sup>11</sup><https://www.pewresearch.org/politics/2021/09/02/two-decades-later-the-enduring-legacy-of-9-11/>



For example, we researched the type of phones common in 2001 and used the Nokia ringtone instead of a modern ringtone. ✓

We also wanted to show how people in another country react to violence as most of our audience are from the UK. Therefore, we created a visual image to show the patriotism that can be found in America as a result of 9/11. An example of this was when the American national anthem played at the start. The actors stood on top of chairs and saluted in a still image as 6 parcans created a wash using the colours of the American flag from the sides. We used this to start the performance with an example of positive internal feelings before any form of conflict started and to show that by the end, this positivity is regained. I think we were extremely successful in creating a journey for our audience and giving them something to take away to realise that, even through the toughest times, positivity of the past can still be regained. ✓





# COMPONENT 1

## Lighting Design

## Supporting Documentation

### LIGHTING DESIGN CUE SHEET COMPONENT 1 GCSE

	Up/Down Time:	Scene:	Hang	Cue:	Purpose/What it is:	Page No.	Sound
0.1	0	BEFORE START		N/A	Test the floor pars, floods, fluorescents and birdies	1	
0.5	0	B/O Before Start		N/A	Blackout	1	National
0.75	3	Pre-Starting scene		National anthem start	Backlighting, they are stood on chairs	1	Anthem/ into
1	1	9 To 5		National anthem switches to 9 to 5	Change to colours as group start moving	1	9 To 5
1.5	3	9 To 5		Place the chairs down after moving them	Brightens as they start their actions	1	
3	0	9 To 5 Transition		"Taxi!"	Change to abstract state	2	Plane
4	3/3	Office Scene		Actor gets to the end of the queue	Office	2	
5	0	Office Scene		"We are officially the world's no. 1 trade centre"	Photographer flashes start	2	
6	0	Office Scene		A couple of seconds after previous	Flashes freeze on	2	
7	0	Office Scene		"make this company bigger and better"	Flashes continue	3	
8	0/3	Office Scene	H	-	Back to office	3	
8.5	3/5	Office Scene		"we have an interview with the news later today"	Phone call spotlight	3	Nokia
9	0	Office Transition		"Don't forget to-"	Abstract state	4	News theme
10	5	Newsreader Scene		News theme ends + "We are gonna miss the news"	Sunny morning news theme	4	
11	0	Newsreader Transition		"let's hear from our travel correspondent"	Sky abstract	5	Plane
12	2	Plane Boarding Scene		Plane sound ends and they are in position on stage	Airport lounge	6	
12.5	5/20	Plane Boarding Scene		"We're going where the sun shines brightly"	Slowly fades to cold spot	7	
13	0	Plane Boarding Scene		"my country will protect me" - Actor gets down	Sudden bright airport lounge	7	Tannoy
15	10/10	Plane Boarding Scene		"Last call..." - move to plane	Plane lighting	8	
17	0	Slow 9 To 5		"I-love you"	Slowed down 9 to 5	8	Slow 9 to 5
18	5	Phone Calls		After slowed down 9 to 5 ends "come to life"	Focussed birdies on the chairs	9	
19	2	Phone Calls		"I'll see you when I get there"	Rem dimmed to just the birdies	10	
19.5	1	Office Death Scene		"Goodbye"	Red and orange fire	10	Fire
20	3	Office Death Scene		"Please come back" - Actor slump over at front	Red and orange fire out, almost b/o	10	
22	3	Plane Death Scene		Torches are put out	Plane lighting	11	Hjacker/music
23	0	Plane Death Scene	H	"Brace brace brace brace" - Actor slumps in middle	Red flash	11	Busy street
24	5	Survivors Scene		-	Memorial lighting	11	
24.5	5	Ending Scene		"Join me in this moment of commemoration"	Brighter memorial lighting	11	Piano music
25	5	Ending Scene	H	"No day shall erase you from the memory of time"	Backlighting	13	
26	5	Ending Scene		-	Blue per cans only	13	
27	5	B/O At End		Pause for a few seconds	Blackout	13	
30	3	Stage Light For Bowing		Wait for applause	Sunny morning lighting	13	



## LIGHTING COMPONENT 1 LANTERN SCHEDULE

Channel	Dimmer/ DMX	Lantern	Gel	Gobo	Focus	Location
1	1/1	Fresnel	L075		Wash on stage-right from DSL	SL top bar
2	1/2	Fresnel	L013		Wash on stage-right from DSL	SL top bar
3	1/3	Profile			Above the staging on stage-left from centre	CS top bar
4	1/4	Profile	L113	Breakaway	Stage-right from SL	SL top bar
5	1/5	Fresnel	L304		Stage-left staging from SL	SL top bar
6	1/6	Fresnel			Stage-left staging from SL	SL top bar
7	1/7	Fresnel	L119		Wash on stage-right from USL	SL top bar
8	1/8	Fresnel	L744		Wash on stage-left from USL	SL top bar
9	1/9	Profile			Above the staging on stage-right from centre	CS top bar
10	1/10	Profile			Down metal tower Up-centre-stage from above	CS top bar
11	1/11	Profile			Down metal tower Up-centre-stage from above	CS top bar
12	1/12	Fresnel			Centre-stage from above	CS top bar
13	1/13	Fresnel	L119		Centre-stage from above	CS top bar
14	1/14	Profile			Centre-stage from above	CS top bar
15	1/15	Par Can	L105		Downstage from upstage	CS top bar
16	1/16	Fresnel	L744		Downstage wash from upstage	SR top bar
17	1/17	Fresnel	L013		Wash on stage-left from DSR	SR top bar
18	1/18	Fresnel	L075		Wash on stage-left from DSR	SR top bar
19 P1	1/19	Par Can	L764		Stage-left from down-stage-right	SR top bar
19 P2	1/19	Par Can	L764		Up-stage-left from down-stage-right	SR top bar
20	1/20	Profile	L113	Breakaway	Stage-left from SR	SR top bar
21	1/21	Fresnel	L304		Stage-right staging from SR	SR top bar
22	1/22	Fresnel			Stage-right staging from SR	SR top bar
23	1/23	Fresnel	L119		Wash on stage-left from USR	SR top bar
24	1/24	Fresnel	L744		Wash on stage-right from USR	SR top bar
25	1/25	Fresnel	L013		Wash on stage-right from DSL	1st front bar
26	1/26	Fresnel	L075		Wash on stage-right from DSL	1st front bar
27	1/27	Flood	L106		Full stage wash	1st front bar
28 P1	1/28	Fresnel	L113		Centre-stage wash	1st front bar
28 P2	1/28	Fresnel	L113		Centre-stage wash	1st front bar
29	1/29	Fresnel	L013		Wash on stage-left from DSR	1st front bar
30	1/30	Fresnel	L075		Wash on stage-left from DSR	1st front bar
37	1/37	Profile			Front wash on stage-left from stage-left	2nd front bar
39	1/39	Profile			Front wash on centre-stage from centre-stage	2nd front bar
42	1/42	Profile			Front wash on stage-right from stage-right	2nd front bar
43	1/43	Par Can	L119		Stage-left from upper side bars on SR	CS side bar SR
44	1/44	Par Can	L600		Stage-left from upper side bars on SR	CS side bar SR
45	1/45	Par Can	L106		Stage-left from upper side bars on SR	CS side bar SR
46	1/46	Par Can	L119		Stage-right from upper side bars on SL	CS side bar SL
47	1/47	Par Can	L600		Stage-right from upper side bars on SL	CS side bar SL
48	1/48	Par Can	L106		Stage-right from upper side bars on SL	CS side bar SL
101 P1	1/35	Fluorescent Tube			On the two metal towers up-centre-stage	Set
101 P2	1/35	Fluorescent Tube			On the two metal towers up-centre-stage	Set
101 P3	1/35	Fluorescent Tube			On the two metal towers up-centre-stage	Set
101 P4	1/35	Fluorescent Tube			On the two metal towers up-centre-stage	Set
102 P1	1/34	Par Can	L132		Uplighting from inside the metal towers	Floor
102 P2	1/34	Par Can	L132		Uplighting from inside the metal towers	Floor
111	2/102	Flood	L600		Stage-right from SL floor	Floor
112	2/107	Flood	L600		Stage-left from SR floor	Floor
121	2/104	Birdie			Upstage-left from downstage floor	Floor
122	2/105	Birdie			Upstage-centre from downstage floor	Floor
123	2/106	Birdie			Upstage-right from downstage floor	Floor

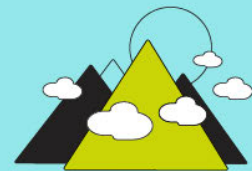






## LIGHTING COMPONENT 1 IN PERFORMANCE





## Component 1 Lighting Design

### Skill Level - HIGH

The candidate creates a central design where the following lighting design skills have been used included:

- Colour gels (for symbolism & to create mood and emotion)
- Gobos
- Lighting Installation (bringing lighting within the design of the performance)
- Side, high & floor lighting (to create a variety of angles)
- A range of different lighting changes such as cross-fades, snaps and chases.
- The use of actor-used lighting (torches)

### Moderator Commentary

#### Lighting Portfolio Evidence

##### AO1: 26/30 Mid-Level 5

Comprehensive additional documentation. There is an assured level of research which shapes the design and the process in which the design came from. There is evidence of confident engagement in the process and detailed collaboration working together with the actors to create the performance work. Visual detail is precise and there are assured explanations with high levels of technical vocabulary.

The designer gets straight into their role in question 2 and answers all questions as a designer. The reason this is not higher in Level 5 is because they do not address all elements of question 4 from a designer's perspective. For example, style and language. Candidates who achieve across the top of the Level link the stimuli to design ideas from question 1 as well.

##### AO4: 13/15 Low Level 5

Generally, fully balanced Evaluation and Analysis. Strong justifications for the design decisions made and comprehensive analysis throughout the document. Question 6 is slightly thin which is why the work is low level 5 not higher in the level; however, there is AO4 throughout the evidence.

### Performance

##### AO2: 15/15 High Level 5

This is a strong design with skills and knowledge used beyond GCSE. The candidate uses a range of lighting devices to create a skilful design which supports the mood and intention of the performance. It is evident the design has been created alongside the actors as they work harmoniously together, even featuring the actors using torch light to illuminate the performance space. The candidate wired together, rigged and focused the lights for both 5- & 13-amp lighting under supervision. The candidate's design complemented the piece and was dynamic and significant to the final performance. The candidate shows an accomplished understanding of lighting within a performance.





# COMPONENT 1

## Set Design

### Portfolio Evidence

GCSE Drama – Component 1 Devising Portfolio

#### Section 1 - Initial Stages

##### Q1

I was the set design for a 9/11 performance which is a performance of the horror, destruction and devastation caused by the 9/11 terror attack in New York on the 11<sup>th</sup> of September 2001. To begin we were given the word 'conflict' in class, and we had to link our initial ideas to the word and theme. My group and I came up with sights that might link with the theme conflict like battle fields, police, people dying and sights of destruction. We also looked at stories/events that may link to conflict like war, terror attacks, riots, and protests. Also, as a group we looked at colours that represent conflict like red, a semiotic of blood this would link to conflict because blood occurs in conflict like wars and black is a semiotic of death this also links to conflict because death happens in many conflicts such as war. The idea of reflection was key stimulus for my group and my design. We also knew that the audiences

would be made up from 14- to 16-year-old and staff from our school we made our piece easy to engage younger years as well.



We were drawn to the stimulus of the world Trade centre on fire and smoke coming off the top of the roof. The photo was captured after both planes had crashed into the twin towers. After looking at the picture as a group we thought about the feelings of people who were watching this on tv and on the streets. We thought of how they would feel knowing one of their family members were inside and trapped, and they didn't know if they are still alive or not.

##### Q2

In order to begin my designing process, I spent some time working with my group to create material to inspire my design. One of the first things our group started to explore was the impact of the plane crashing into the towers. Using chairs to create a chair duet (inspired by Frantic Assembly) to create a bang sound to represent the impact of the plane hitting the buildings we used to dramatic skill of unison to create the biggest impact, all slamming chairs down in unison, and moving between the chairs, as if they were people on the plane. As we were creating the chair duet, we decided to have a white spotlight in the centre of the stage and as the chairs bang in unison there is a blackout the black of the blackout to show the instant death of these innocent people, I also suggested the actors used black chairs to also suggest this. As a designer I wanted to focus on colour and the towers within my work to highlight the key aspect of this event. In order to explore this, I made my group listen to an audio clip of people who were on the hijacked plane. It was a clip of people ringing their family members saying their goodbye to their families. After listening to the clip of the phone calls, we decided to explore a scene from the point of view of the family members. As they were listening to the clip, I watched their facial expressions you could tell how they were feeling you could see the sadness in their eyes. When the clip finished you could see how it impacted on the actors as they were trying to act as we developed the chair duet and this time, they added pained expressions on their faces, suggesting they were the passengers on the plane as they hit their chairs on the floor.

It was during this rehearsal where I came up with the idea to highlight the towers and the event using the towers themselves as well as colour symbolically.





## Section 2 - Creating and Rehearsing

### Q3

A significant moment in my design process was the idea to use colour as a symbol, to help the audience understand the themes of conflict, death and destruction. One of my original designs were to paint the floor white and have 9/11 painted in black. Unfortunately, I was unable to paint the floor as other groups were going to be using the space, therefore, I decided I still wanted to use the idea of white and black but chose to scatter colour on the floor through the creation of roses (flowers a common thing seen at funerals and memorials) I designed paper roses covering the floor to represent innocents of all those people that died. I had to consider the health and safety aspect such to make sure that the paper flowers where not in the way of the actors to make sure they could not trip over, so I decided to have the paper flower at the front of the stage, so it was nowhere near the actors.

Another one of my ideas was to create a bookcase out of wood this was going to be at the back of the stage for a backdrop this was going to be used to put records and pictures of those people who died in the twin tower attack. Also, one of my originally designs were to create towers out of metal rostra to create the twin towers. Our second stimuli was a picture of people trying to get away from all the smoke that was in the air. We were drawn as a group in the image and how all these people had blank facial expressions this could suggest that most of the people who were affected by the attack were in shock.

As a group we started to look at facial expressions and how we could portray this in our performance. The reason I chose to make roses is because a rose is the flower of love and many loved ones were lost. I made the flowers by twisting tissue paper and taping the bases to make stems. The flowers were black and white, black as it is a semiotic of death and sadness and white is a semiotic of innocent lives.



### Q4

In my other designs ideas, I was able to use colours to show conflict for example I made paper flowers to show conflict I did this by making the flowers out of black and white tissue paper. People placed white and black flowers at the memorial of where the twin towers stood the black is a semiotic of death and white is semiotic of innocence. I also painted 3 parts of Rosta white I did this to show conflict by using the semiotic white my group used my Rostra to show slow motion and dislocating the action. We created a scene where a group of characters were sitting on the Rosta this scene showed 3 kindergarten kids whose parents were involved in the 9/11 innocence. The characters showed their facial expressions as 3 bubbly children they were smiling and happy they also showed their body language as slouched and comfortable. They used my Rostra in this scene as I wanted to show that these 3 children were innocence I did this by painting the Rostra white. This immediately helped to create episodic structure within the piece. The set design became central to the moving of the performance and the plot lines forward. The 9/11 3d numbers I later designed and made created a focus on the 3 kindergarten kids and prevented the audience from disengaging with the characters narrative. This idea of playing kindergarten kids in which we wanted our audience to focus on the characters narrative and not their surroundings. the bright fairy lights on the 3d 9/11 numbers drew attention to the actors portraying the role of the kindergarten who was positioned centre stage.





### Section 3 - Performing

#### Q5

A key turning point in my design process was the design of 9/11 as a date. The group wanted something to highlight to the audience the event symbolically. By having a lasting reminder on stage, would enable our audience to see the lasting impact 9/11 has had on the world. This is when I came up with sign that said 9/11 where I wanted to make 3d shapes out of wood.

I started to make my 911 3d numbers out of wood. One of the first things I did was I cut all of the numbers out of wood. Then I started to put all the numbers together and making them 3d shapes I did this by using nails and a hot glue gun and I secured the wood together. Then I started to drill out all the holes on the number ones to make the windows. Then I sanded down the wood around the holes to make a smooth effect. Next I started to hot glue the stands onto the numbers the stands helped the numbers to stand up. Then I cut down all the legs for the numbers to make it stand better. Then I sprayed all the numbers black to show the semiotic death. Next I started to hot glue all the red lights inside the number ones I did this for the top of the number one towers as I wanted it to show where the planes crashed also I used the red lights to show the semiotic blood and death. Then I added the white lights inside the number one towers to show the semiotic innocents. Then I added white paint around the windows of the number 1s to show the windows. Then I added white lights around the number 9. That's how I made the 911 3d numbers

I also wanted to show the impact where the planes crashed into the towers and so decided to use the 1's as a symbol of the towers. I chose when making the numbers to make these out of wood and drilled holes into the 1 to make it look like lots of windows suggesting the many floors of the towers. I then placed fairy lights behind the wooden numbers some white, a semiotic of the innocent workers and then red lights at the impact zone between floors 77-85 of the building. The red shows where the planes crashed, red a semiotic of blood.



I directed my group to use the theatrical convention of still image in their last scene of their performance. I helped create an ending early on in the process as we wanted a memorial-like moment to mark the final moments of the performance, leaving a lasting impression on the audience. I directed them to stand in front but underneath my 3D 9/11 design as this was a powerful image, I suggested the lights dim as the performance ended. Originally the lighting for the final scene was not going to be dimmed it was going to be a blackout however I changed this idea as I felt it would be more impactful and leave the audience feeling sad by having the lighting dim and the fairy lights from the numbers still on as a reminder of the conflict that had occurred.

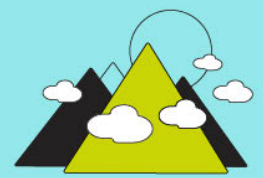


#### Q6

The most successful moment in the performance was the final scene. The actors held a still image and the lighting faded out into darkness all you could see was the silhouette of my 911 3d numbers and all the lights that represented the world trade centre. All my designs and the acting helped show the panic and disarray that the attacks caused. I do believe as a group we were successful in achieving our original which remained throughout our devising process.

The original theme of conflict enabled my audience of young people to understand that attacks like this do and that it does affect people with mental and physical issues like 9/11 causes. This devising process has helped me and others to discover how you can show conflict in theatre and how successful it can be . As a group we all worked together to create this performance on conflict to show the impact of how conflict and attacks can affect people's mental health also as a group we really focused on the topic conflict by looking at 9/11 as this really shows the true meaning of conflict.

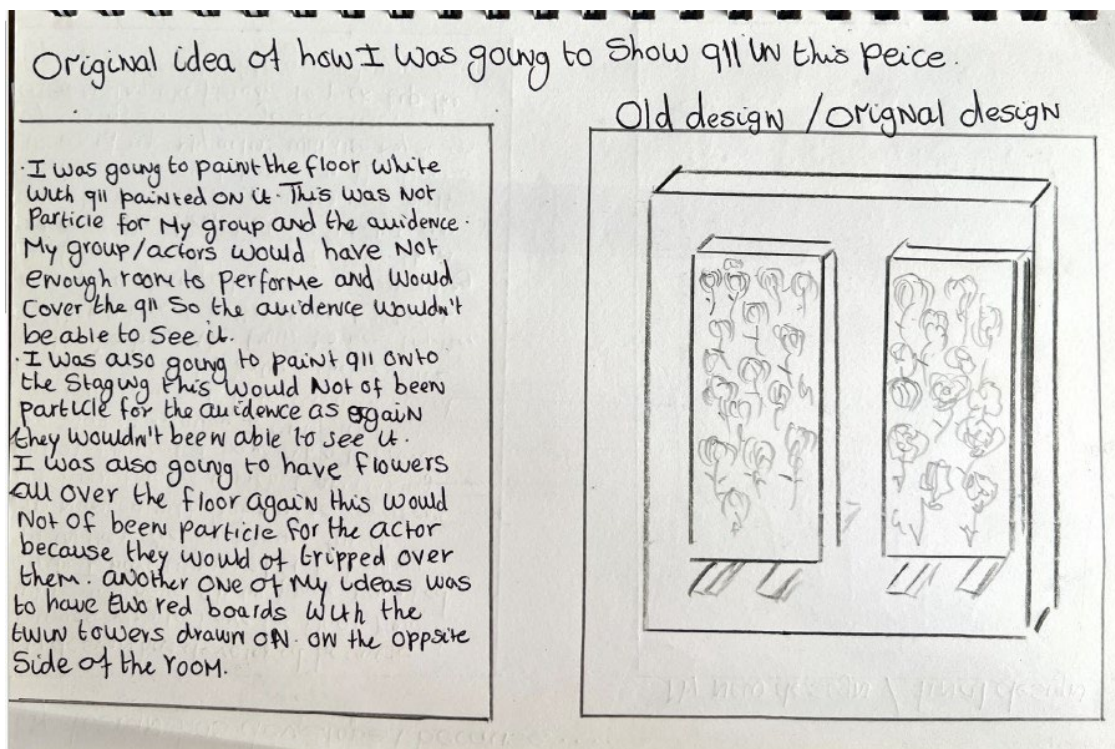
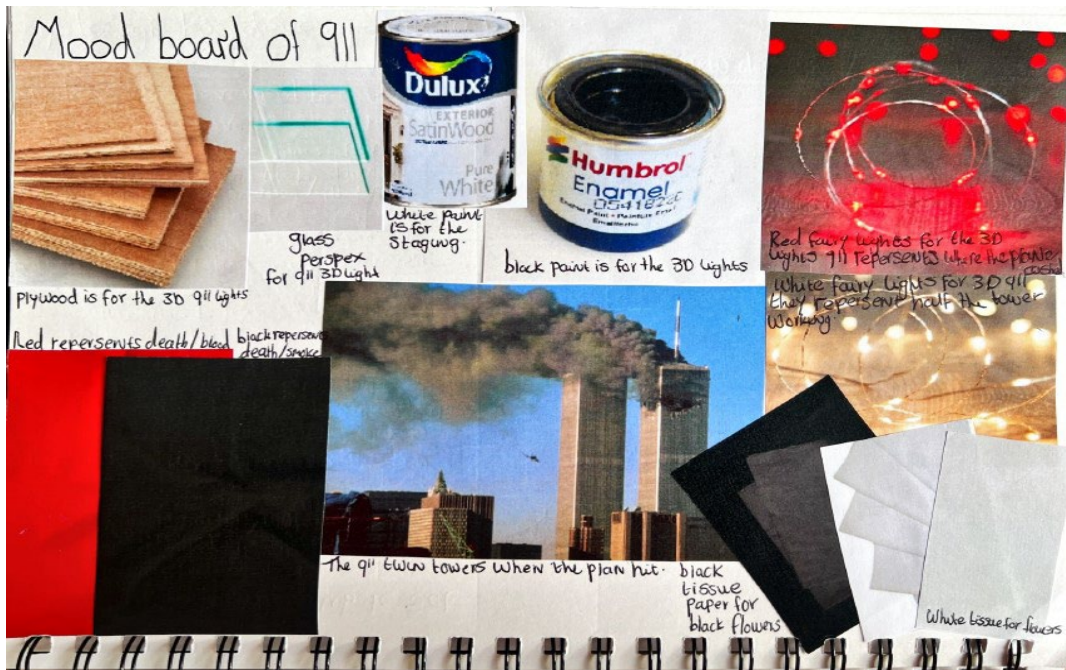




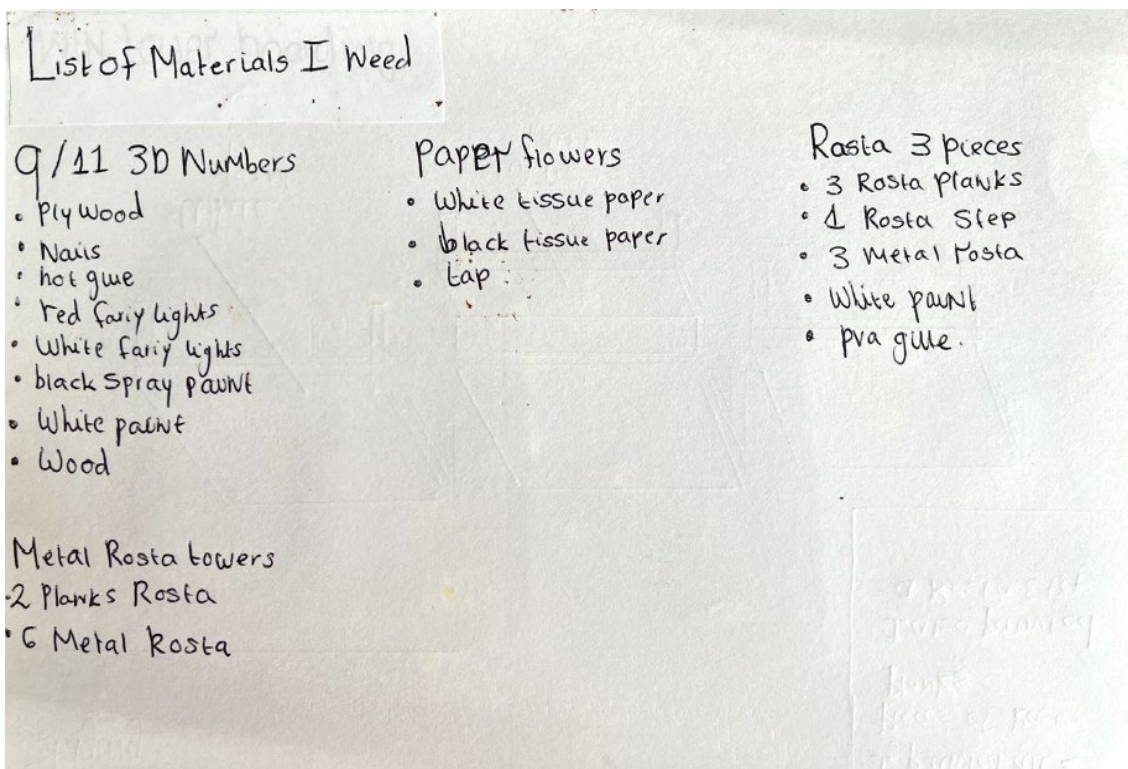
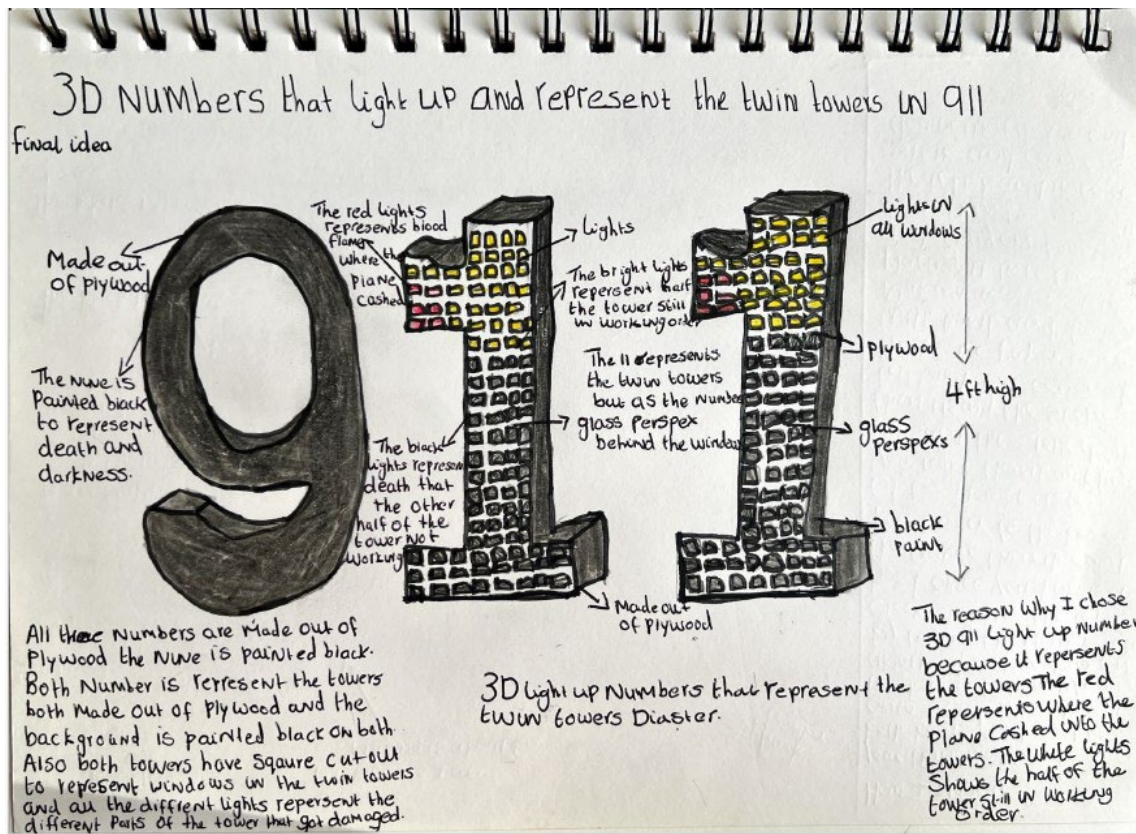
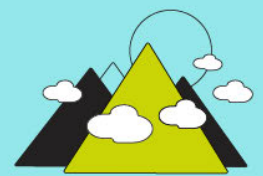
# COMPONENT 1

## Set Design

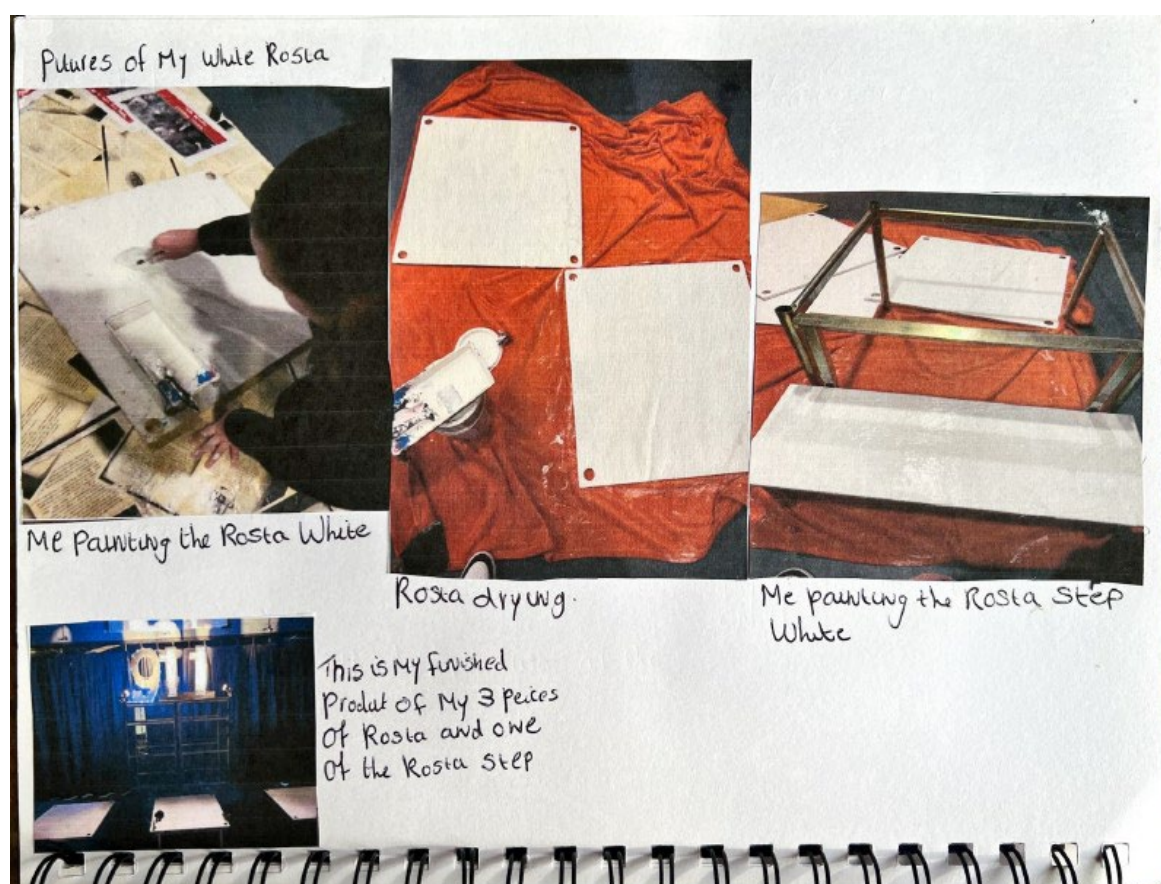
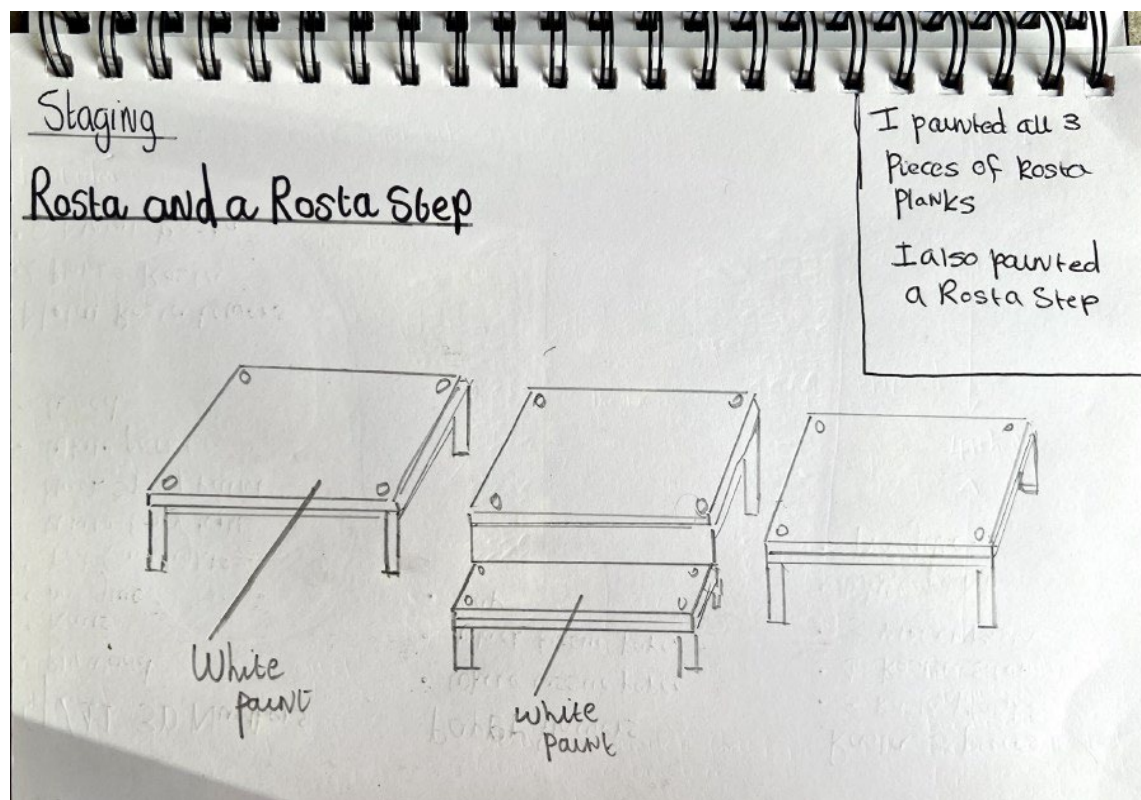
### Supporting Documentation



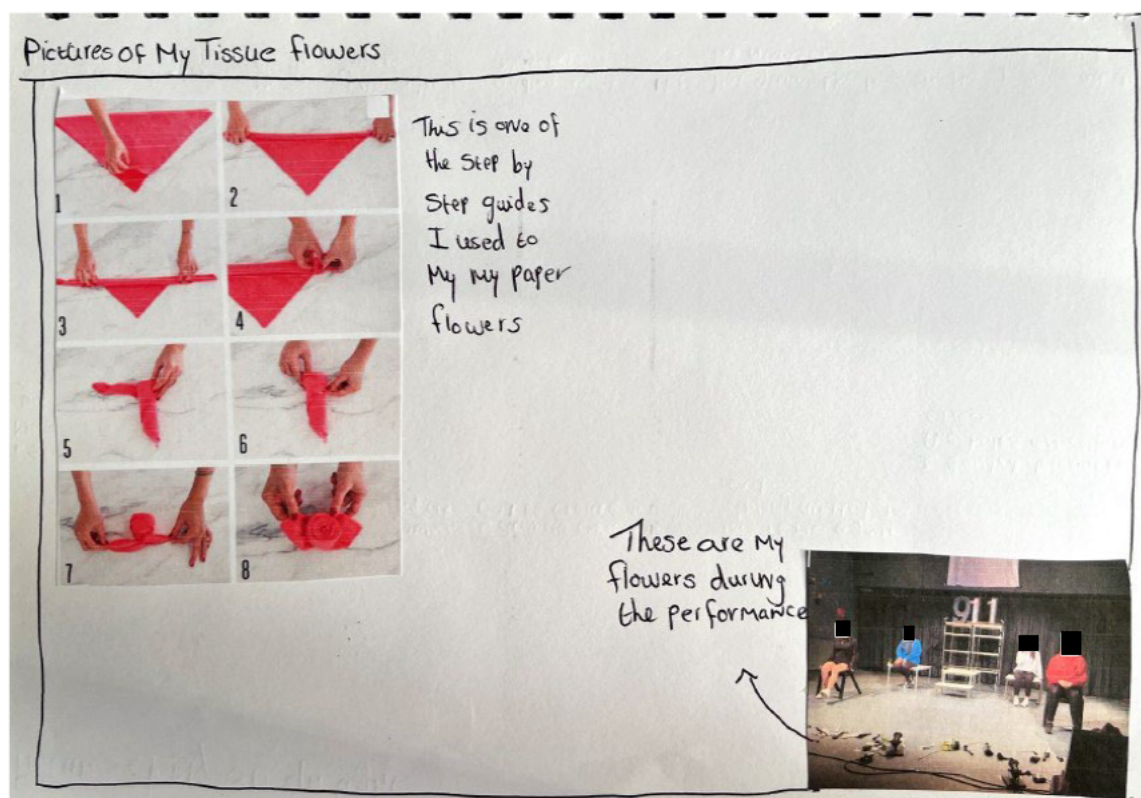
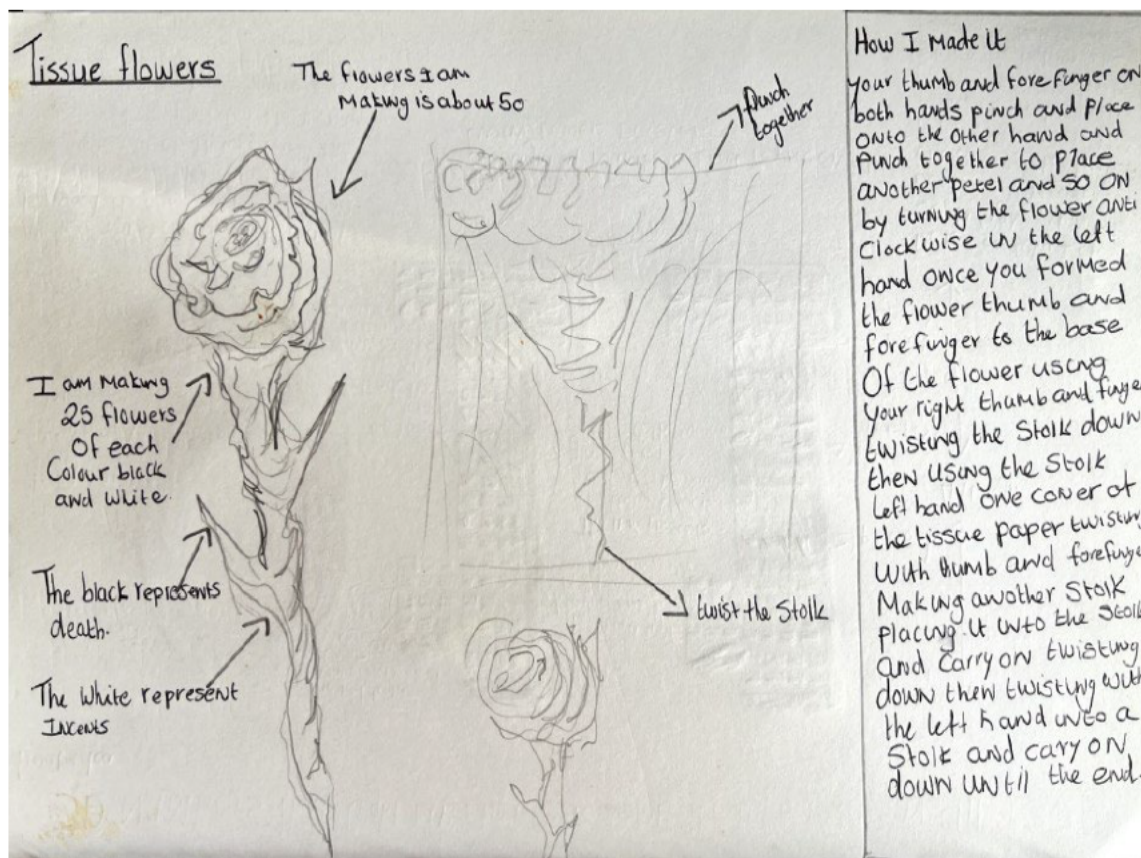
















## Pictures of My 3D q11 lights



I Started to put the Number 1 together by hammering all the Nails in.



I drill all the holes out to create windows.



This is me again drilling all the holes out.



I sanded down all the holes on both numbers.

I Started to put the Number 9 together and hammer all the Nails in.



Me hot gluing the Numbers all together.



Me Sawing down the legs for the Numbers.



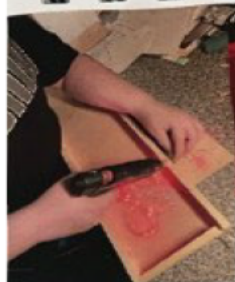
adding wood to the Numbers.



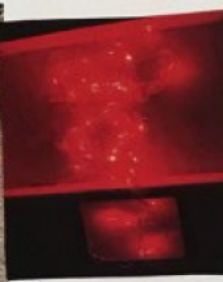
hot gluing the legs on the numbers.



Me Spraying all the Numbers black.



hot gluing the red lights in.



The red lights Placed



hot gluing the white lights in both numbers.



both Coloured lights in the Numbers.



finishing the Numbers by adding Nails.

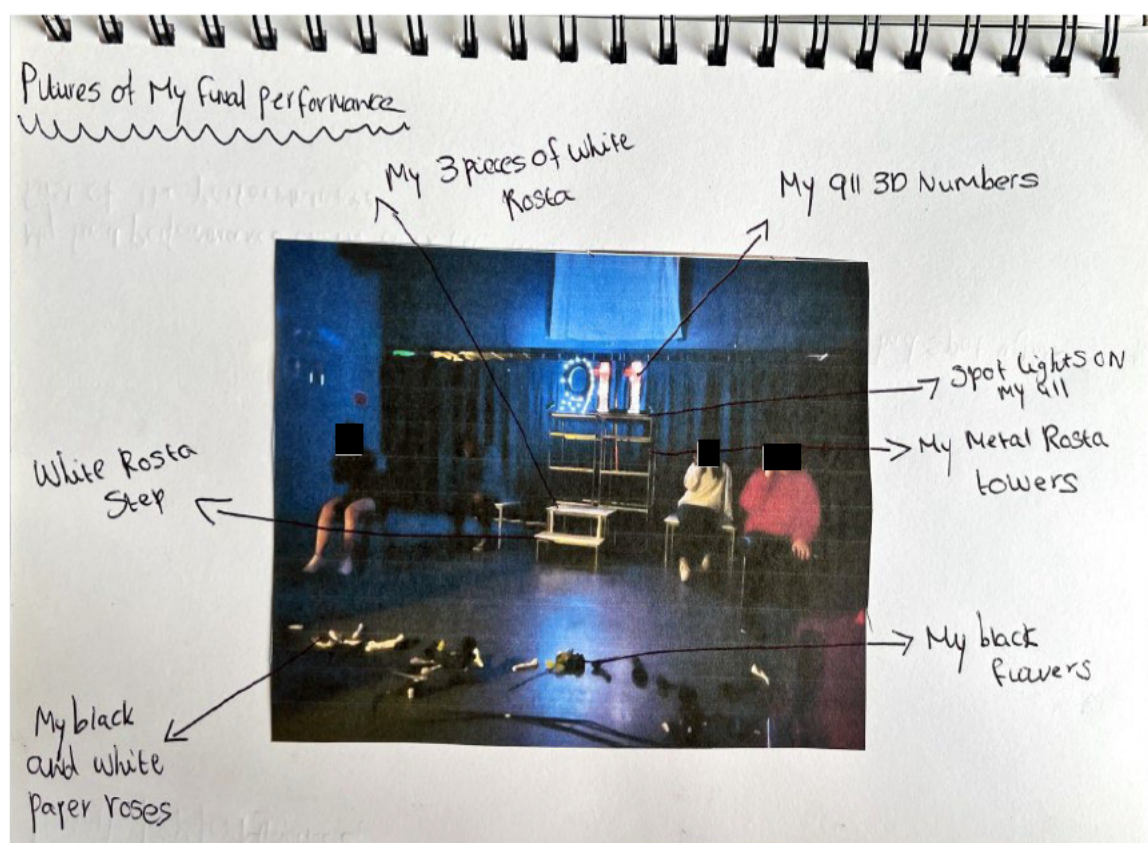
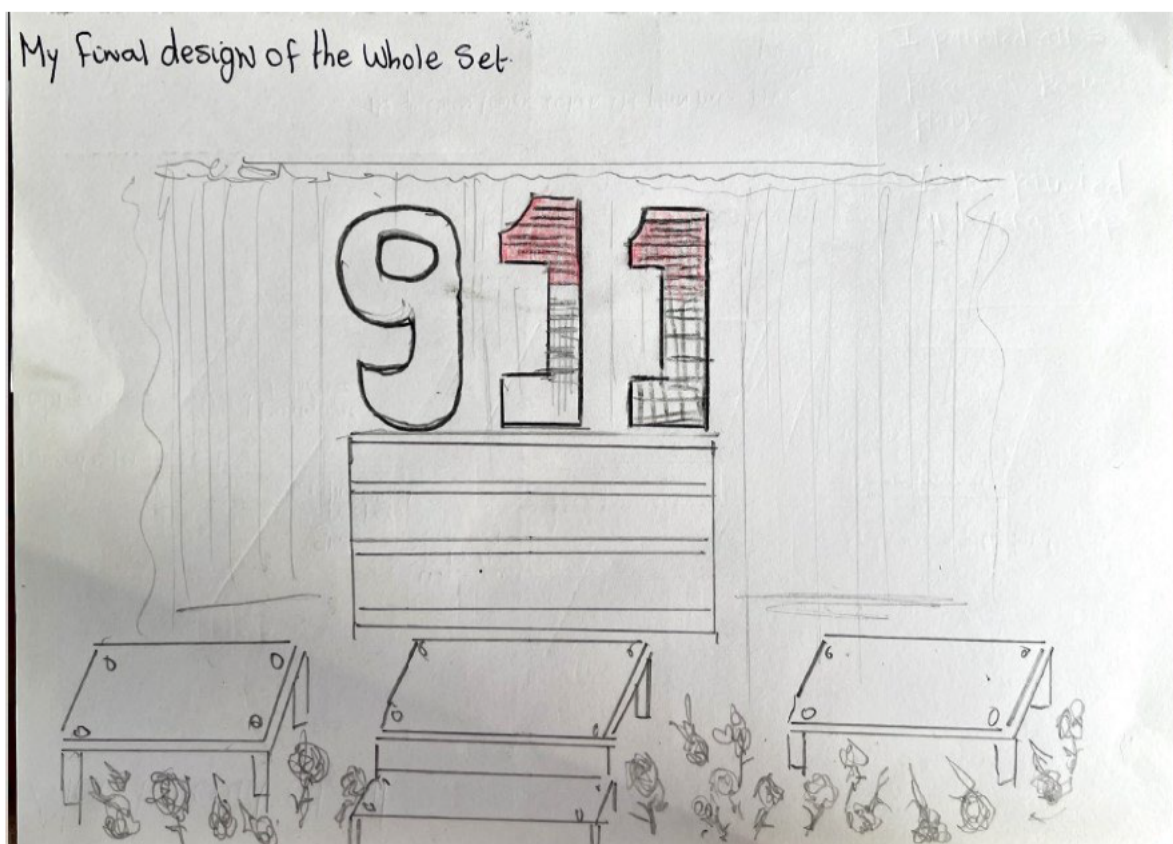


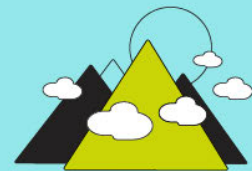
The q11 3D Numbers in the dark.



The q11 3D Numbers all finished I also added white around the lights.







## Component 1 Set Design

### Skill Level – MID-HIGH

The candidate creates a central design where the following set design skills have been used included:

- Construction using a range of methods such as nail gun, glue gun
- Working with a number of materials such as metal, wood and plastic
- Using other design areas to enhance the work, for example the inclusion of battery powered fairy lights within the design
- Painting work
- Use of rostra to provide the group with opportunity for space and levels

### Moderator Commentary

#### Portfolio Evidence

##### AO1: 14/30 Low Level 3

There are competent moments where explanations of the devising process are clear. They clearly engage in the stimulus material and there is evidence of them working with the actors. There is some repetition, and some underdeveloped points made that could have benefited from more detailed visual examples, rather than the narrative approach that we see, especially in the latter questions. They understand and can coherently use drama and design terminology, but it is sometimes repetitive.

##### AO4: 7/15 Low Level 3

There is both evaluation and analysis within the document and they are generally balanced overall. They give justification and reasoning for the choices they and their group make, and they offer suggestions for how their work developed the way it did.

They offer ideas and solutions when things did not go to plan, and they reflect on their contributions. They use analytical terminology well discussing semiotics and symbols in relation to the audience; however, these are often repeated ideas.

In the later questions they take on a narrative approach and this does not always allow for fully effective analysis and evaluation.

### Performance

##### AO2: 11/15 Mid-Level 4

This is a very good design with secure and effective creativity. The piece has elements that have been made and to a skilful standard and some elements that have been upcycled for example painting the rostra. They use a range of ideas to support the action on stage, for example, the use of origami roses. It is a shame in the final performance that the actors forgot to use them; however, they did effectively dress the set design.

It doesn't go beyond Level 4 as not all aspects of the design are highly engaging and dynamic. The final design in performance looks a little messy in places and the candidate did not take into consideration the lighting that, at times washed out the fairy lights within their design. This candidate clearly worked with their group as they were clearly well rehearsed using the design in performance.



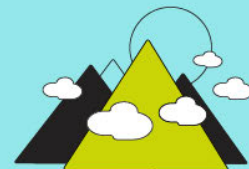
# COMPONENT 2

## Costume Design

### Statement of Intent

<b>Play</b>	ADULT CHILD DEAD CHILD	<b>Playwright</b>	Claire Dowie
<b>Role(s)</b>	Costume Designer	<b>Word Count</b>	202/200
Chosen Performance style: <b>Naturalistic/Abstract</b>			
<b>Extract in Performance</b>			
<b>What is your play about in 5 key words?</b> Mental Illness, Grief, Un-loved, Isolation			
<b>What design role are you fulfilling?</b> Role: <b>Costume</b> What are the 3 key things your design is focusing on? This may be a theme/plot/genre-style idea <ol style="list-style-type: none"> <li>1. The young age of the protagonist &amp; her battles with mental health.</li> <li>2. The theme of 'broken' – Broken heart, broken promises, broken trust, broken self.</li> <li>3. Creating a cohesive design for choral and multi-role-play to occur</li> </ol>			
<b>SEE PAGE 1&amp;2 IN MY PORTFOLIO</b>			
<b>How have you interpreted this key extract?</b>			
<b>START OF THE EXTRACT:</b> Introduction of the character and their reflection looking back at themselves as a child.		<b>MIDDLE OF THE EXTRACT:</b> Key events that led to the decline in her mental health (we have interpreted this as schizophrenia)	
		<b>END OF THE EXTRACT:</b> Acceptance of their broken self.	
<b>SEE RESEARCH PAGES 2&amp;4 IN MY PORTFOLIO</b>			
<b>What is your central design concept in the key extract</b>			
What is the overall concept/idea to your design? How does your overall concept/idea complement what is going on in the extract? My initial thoughts was to create something to reflect the main character's broken childhood. The actors all play the same role, but also multirole and so, their costumes need to be a central idea. I created a design that looks the same, but each actor has a different colour to represent key emotions the character feels within the play. I chose to create a design that looks 'broken' just as the character is.			
<b>SEE PAGES 3, 5&amp;6 DESIGN DRAFT IN MY PORTFOLIO</b>			
<b>What are you hoping to communicate?</b>			
Why have you chosen to show your design this way?/ How does it link to the genre/style/playwright's intentions? How does your design communicate this idea to your audience?  The style of the performance moves between abstract and naturalism, and so I wanted my design to represent these. I created T-shirts that have been cut up and sewn together to show the light and dark side of the character, the t-shirts have been sewn in a zigzag at the front as if broken, this is to show the theme of 'broken' I have chosen to focus on: Broken heart, broken promises, broken trust, broken self. All repeated motifs within the play.  I wanted each actor to represent an emotion of the protagonist. Blue = the inner sadness and reflects on the trauma she faced in her childhood. Red = the anger built up inside her and the lack of love she receives. Pink = The innocence of this character and show within the play there are some moments of joy which pink helps to represent as a warming colour, such as the meeting of 'My lady'.			
<b>SEE FINAL DESIGN AND PAGES 5-8 IN MY PORTFOLIO</b>			





# COMPONENT 2

## Costume Design – Group Performance

### Extract Sample (Full Extract was a combination of scenes across the play)

Adult Child/Dead Child  
by Claire Dowse  
UNISEX.

① When you are a child and you don't get any love, when there is no love when you get this feeling that you can't explain/ this feeling that's inside you but you can't explain  
1+2/ you don't know what it is, you can't say it's lack of love because you don't have those words  
you only have the feeling but you don't have those words those words that say nobody loves me. I am unloved all you have is the feeling  
1,2+3/ and the feeling is an empty feeling, a hole in your stomach you feel this hole in your stomach that you can't explain because you don't have the words, only the feeling, the empty feeling  
1,2,3+4/ and the feeling hurts, you feel hurt because you can't explain you feel hurt and frustrated that there is no love and you can't explain, you feel trapped in your feelings trapped in your feelings of hurt and frustration and lack of love lack of love that makes you hit out.

① Clean house/ tidy house/ (become mum)  
② spotless/  
③ nothing out of place  
④ except me  
① can't seem to please them  
② can't win for losing  
③ my mother despaired of me  
④ I despaired of me.  
① My sister was an angel  
② never put a foot wrong  
③ always clean, always tidy  
④ a perfect child, a joy to behold.

1+2 A spotless, squeaky-clean hall floor muddy shoes tramped from school  
3+4 footprints – my mother's anger my mother's annoyance  
① I would've walked on the ceiling if I could

① charis  
② Beth T  
③ Varsha  
④ - Amber.

EXTRACT 2A - charis + Amber  
EXTRACT 2B - Beth + Varsha

#### 4 Adult Child/Dead Child

like spiderman  
② but I expect the ceiling was squeaky-clean too.  
③ My father was an actor professional pretender  
④ pretended to be a father  
① pretended to have feelings  
② pretended enthusiasm  
③ demanded perfection  
④ demanded perfection  
① One hundred per cent do it right, do it the best  
② be brainy, be sporty, be talented, be good academic athlete  
③ I cried, I would cry  
④ I would cry and I failed  
① always failed  
② for my professional pretending father/  
③ and his daughter, the apple of his eye  
④ who could do no wrong.

① I remember being in the garden of our old house. I was about six or seven and there were friends of my parents visiting. I can't remember now who, but somebody gave me a cowboy and Indian set. This was a cowboy hat and gun and holster and a tin star with the word 'sheriff' on it and an Indian feather thing with a band on it for a hat and a tomahawk and my dad said let's play with it and first he was the cowboy and I was the Indian and everybody was watching and I ran at him with my tomahawk but he shot me so I lost and then we changed round and I was the cowboy and my dad was the Indian but before I could shoot him he threw the tomahawk and it hit my head and he said it was custard's last stand and everybody laughed. (I thought he said 'custard' and I didn't understand) and he said I was hopeless because I died twice and I didn't want to play with my cowboy and Indian set any more but later on that night I decided to be the Indian and sneak up on him quietly but when I sneaked into their

#### Adult Child/Dead Child 5

bedroom and jumped on him with my tomahawk he woke up. Didn't act like a cowboy, acted like an angry father.

③ Clumsy, I was clumsy  
④ I was a clumsy child  
① knocked things, broke things  
② a clumsy child  
③ always falling over, breaking things  
④ trying to avoid running into things  
① swerving round things  
② trying not to be clumsy  
③ trying to walk through the gap in the doorframe instead of into the doorframe  
④ trying to stop my body moving before it was too late  
① it was always too late  
② I was a clumsy child  
③ clumsy.

③ Never a day would go by that I wasn't walking into things, tripping up, knocking things over and banging and crashing my way about the house. It worried me. It drove my parents crazy.

① Fidgeting was another habit I couldn't seem to shake off which annoyed my parents intensely. Once my dad got so mad about it that he tied me down rigidly to a chair for a while. Strangely it didn't stop me feeling fidgety, just stopped me being fidgety.

② And the cupboard, the cupboard under the stairs  
① I wasn't abused  
② I was never what you'd call an abused child not abused  
③ not by any stretch of the imagination  
④ but there was the cupboard, the cupboard under the stairs dark, silent, claustrophobic/  
① nothing to do/ nothing to say/ nothing to be but lifeless, invisible  
1+2 nowhere, nothing  
3+4 sitting in the cupboard till I learn to behave myself and show some respect'

#### 6 Adult Child/Dead Child

② in the cupboard/ under the stairs  
④ and eye for eye and tooth for tooth punishments  
① my parents were great believers in 'see how you like it' 1+2 (become mum + dad)  
② eye for eye and tooth for tooth punishments  
③ I was never abused  
④ not what you'd call an abused child  
① not abused  
② everything I got I deserved  
③ except the cupboard/ the cupboard under the stairs  
④ I never locked anyone in a cupboard  
① but my parents did.

① I remember when we moved I was about eight and my sister and I went to stay with friends of my parents for a week, probably to get us out of the way while the moving was sorted out. The friends of my parents had a son called Andrew, who was I think, a couple of years older and when nobody was around he'd punch me and pinch me. His parents wouldn't believe me.

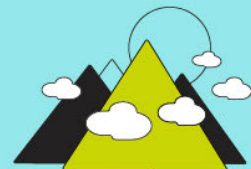
② Before we moved I asked my mum where London was and she said it was a hundred miles away. I was very worried about it, staying with these friends of my parents and Andrew. A hundred miles is a long way to run when you're eight.

③ I remember being very relieved that there wasn't a cupboard under the stairs at our new flat in London. Then I found out there was a broom cupboard which was much smaller.

② You want to hit out because of this lack of love that you can't explain  
so you hit out because of this lack of love  
2+3/ you hit out at the people around you  
hit out at the people, the adults around you  
the adults around you when you are a child  
because when you are a child the adults have the power  
they know everything so they know your feelings  
adults understand feelings, they can explain your feelings  
because adults have the power to explain feelings

(Repeat like opening)





# Adult Child/Dead Child 7

123+ ④ to know what you are feeling so you hit out  
④ you hit out because they won't help you with your feelings because you have these feelings but they won't help they won't help you with these empty feelings these empty feelings that hurt but you can't explain this hurt and frustration because you can't explain so you stop trusting the adults

- 4-3-4m ① My invisible friend  
2-4-Inv ② a voice in my head  
① I could talk to her  
② I played with her  
① we understood each other  
② she was reliable.  
① She came I think when I was four or five  
② or maybe earlier, who knows  
① but by the age of seven  
② she was with me always  
① chattering away, making jokes  
② telling stories  
① poking fun at family and visitors  
② making me laugh at all times  
① at lonely times, good times  
② boring times, embarrassing times  
① and awkward times  
② when I giggled  
① and my parents wondered about me  
② and punished me for being bad-mannered impolite or stupid

④ I didn't give my invisible friend a name till I was eight. I don't know why, I don't know why she was a girl either, she just was and she was just nameless till we moved to London. I hated London. I hated the school I had to go to because they beat me up because I talked funny. I hated the flat we'd moved to because it was smaller and so was the cupboard.  
② And I hated the street where we lived because it was snobby and stuck up but I loved my lady. My lady lived down the road from us and she was always pottering around her front garden with her dog Benji, stopping to chat to people as they

shutter

# Adult Child/Dead Child 9

what, so we sat in silence for a while till my invisible friend decided that if they were going down the road (which they were) it must mean that they were going out, and if they were going out (which they must have been) then that means that they're not in and if they are not in (which they weren't) then we should put a brick through their window and since I can't because I'm invisible (which she was) then you'll have to do it (which I didn't want to do because it was wrong and I was scared). This was when we started arguing and my invisible friend told me that if I didn't put a brick through the Bannermans' window she was going to go away and never speak to me again.

- ② My invisible friend  
④ the voice in my head  
② I talked to her  
④ I played with her  
② we understood each other  
② she was reliable.  
② She threatened to leave  
④ she said she'd go  
④ I was only eight  
① I didn't realise what was happening what was beginning /

142 ② I was just scared at that point of loneliness  
of immediate loneliness /  
112-③ I didn't realise what was happening what was beginning what would happen later on /  
1,23+④ but that was the starting point that's when I began to lose control.

- ① So of course finally I had to agree and finally I did put a brick through the Bannermans' window after making sure first that my father was still out and my mother was engrossed in the Hoovering. So I threw a brick through the Bannermans' window. After I'd thrown the brick and heard the glass shatter I ran back to My Place and waited five or ten minutes to see if the sky would fall in or (worse) my father would

(Like opening)

Abstract towards audience

# 8 Adult Child/Dead Child

passed including me. She called me 'scallywag' and she smiled and spoke nicely to me. She made me feel special and I loved her even though I didn't know what 'scallywag' meant, but I knew it was a nice name because she also called Benji a scallywag and I could tell that she loved him very much and never hurt or ignored him even though she also called him a monster and a horror and a terror. I would spend hours sometimes going up and down the road so that my lady could say 'hello, scallywag' and I could say 'hello' back. Sometimes she would say 'off on your travels, scallywag?' when I passed and sometimes she would say 'jaunting again, scallywag?' One thing she never asked was why I was always walking up and down the road.

- ② One day I was coming down the road trying to make up my mind if I was travelling or jaunting when I passed my next-door neighbours, the Bannermans. They had been talking to my lady and as I passed I overheard Mr Bannerman say 'she's a stupid old cow, isn't she?'  
① Well, I was angry. I was angry  
② I was so upset and too confused to look her in the eye and say hello  
③ I was just so angry  
④ I had to run, had to pass her couldn't stop, couldn't smile  
③ I just ran, just so angry what he said / how could he say that about my lady, my lovely lady  
④ just got so upset so angry  
① couldn't say hello / couldn't pretend to smile  
④ just had to run  
just had to run to my house and sit in My Place  
just had to run and sit in My Place.

- ① (My Place incidentally was the narrow gap between the shed and the fence where nobody thought of looking.)  
② And I sat in My Place and my invisible friend sat in My Place and we fumed about the Bannermans and my invisible friend said 'Something's got to be done' / agreed but didn't know

↳ 1+3 became invisible friend

# 10 Adult Child/Dead Child

appear. It didn't and he didn't and nobody started shouting and nothing happened and everything was still all right even though I'd done a wrong thing. And not only that but I also felt triumphant and happy and giggled uncontrollably for ages. My invisible friend giggled uncontrollably too and then she told me she had loads of ideas that would be really funny to do in the future. I wasn't so sure and asked her if they were wrong things but she just giggled some more and said 'Wait and see'. So it was then that I decided that my invisible friend was really, when all was said and done, a monster and a horror and a terror and I called her Benji.

- ③ You stop trusting the adults because they have the power they have the power but won't help  
so you don't trust them, they are against you /  
3+ ② they are against you because they won't help  
and they have the power to help but they won't /  
32+ ① so you don't trust them, because they won't help  
so you start to hate them because you don't trust them /  
432+ ④ you start to hate them because they won't help  
you hit out because you hate them (Extract 1 continues on p913)

My parents had always known about my invisible friend. She sat next to me at the dinner table (and she didn't like cabbage either). Occasionally, through me she'd ask them a question, they'd answer. By the time I was eight and had called her Benji, they were telling me I was too old for imaginary friends. Stupid. Benji was still there, I could hear her, I could feel her, she talked to me, I played with her, and we did things together.

Little things, easy things  
so what if that ornament got broken  
it just sat there anyway  
didn't do anything  
and if they asked me well  
I dunno, wasn't me  
I was nowhere near it  
and what money?  
I don't know anything about any money

EXTRACT 2a

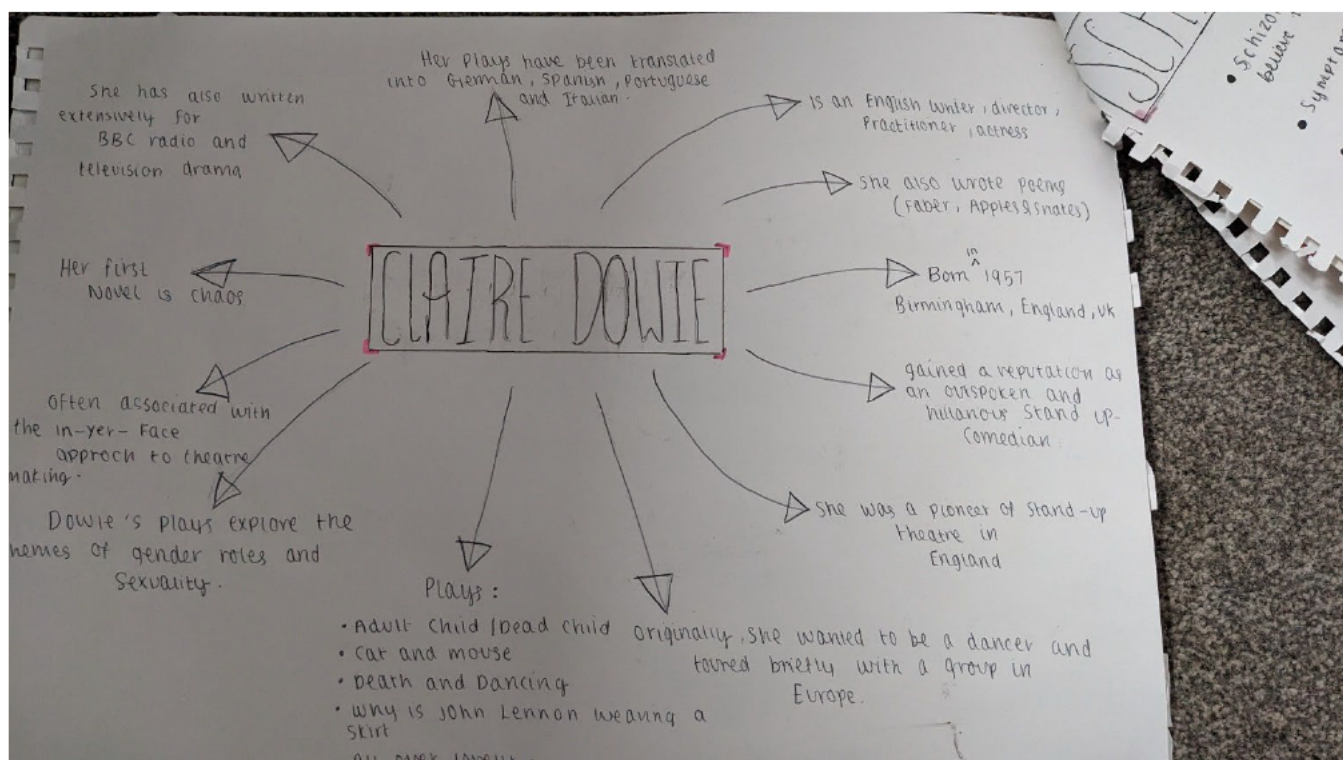
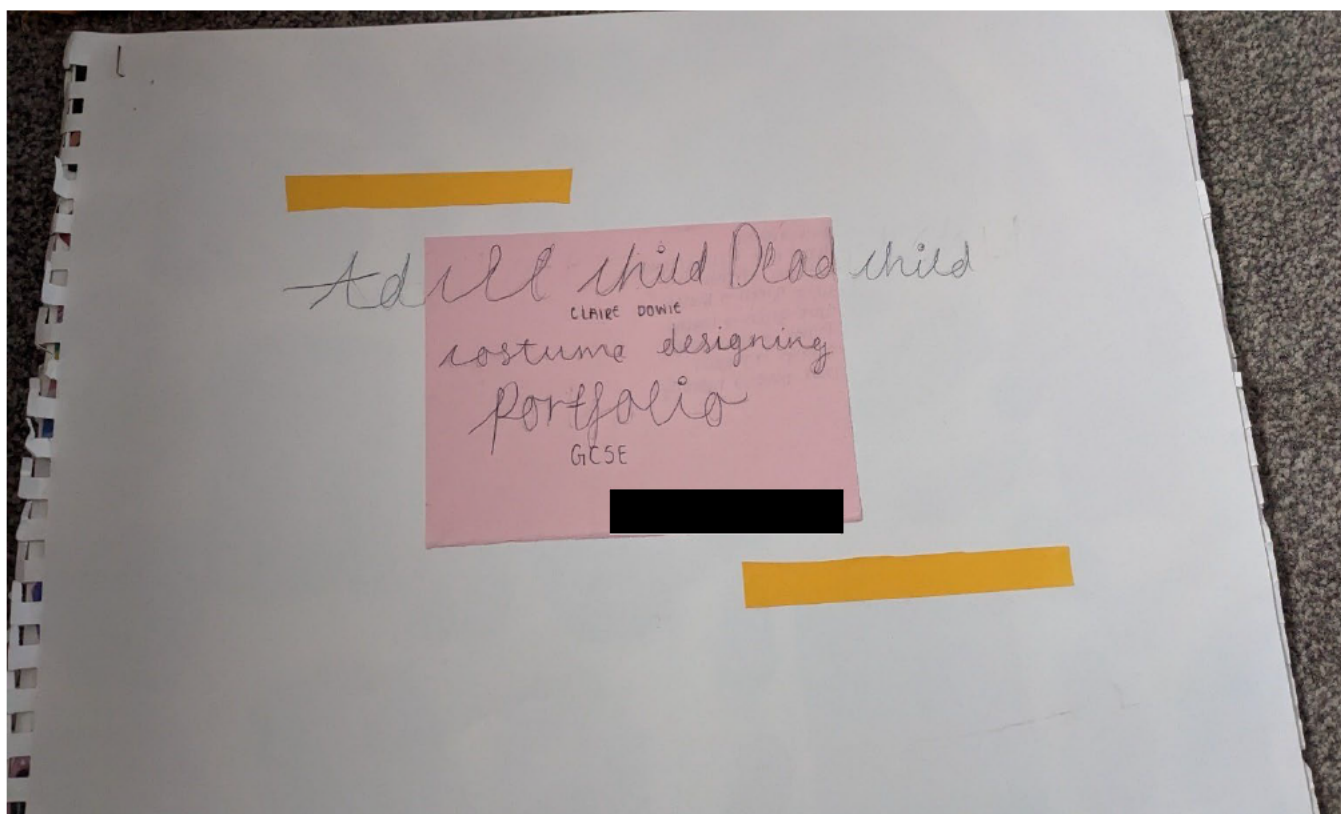
Extract 2A  
Dialogue  
Innuendo



## COMPONENT 2

### Costume Design

#### Supporting Documentation







# SCHIZOPHRENIA

- Schizophrenia is a mental health condition, where you may see, hear or believe things that are not real.
- Symptoms: Confused thinking, unusual beliefs, hearing voices, seeing things
- Usually treated with a combination of talking therapies and medicine

Cause?

- As a result of the protagonist's schizophrenia, an alter ego emerges by the name 'benji'.
  - Benji influences the protagonist's decisions in a negative way.
- The protagonist also faces child mistreatment, abuse, isolation, trauma.

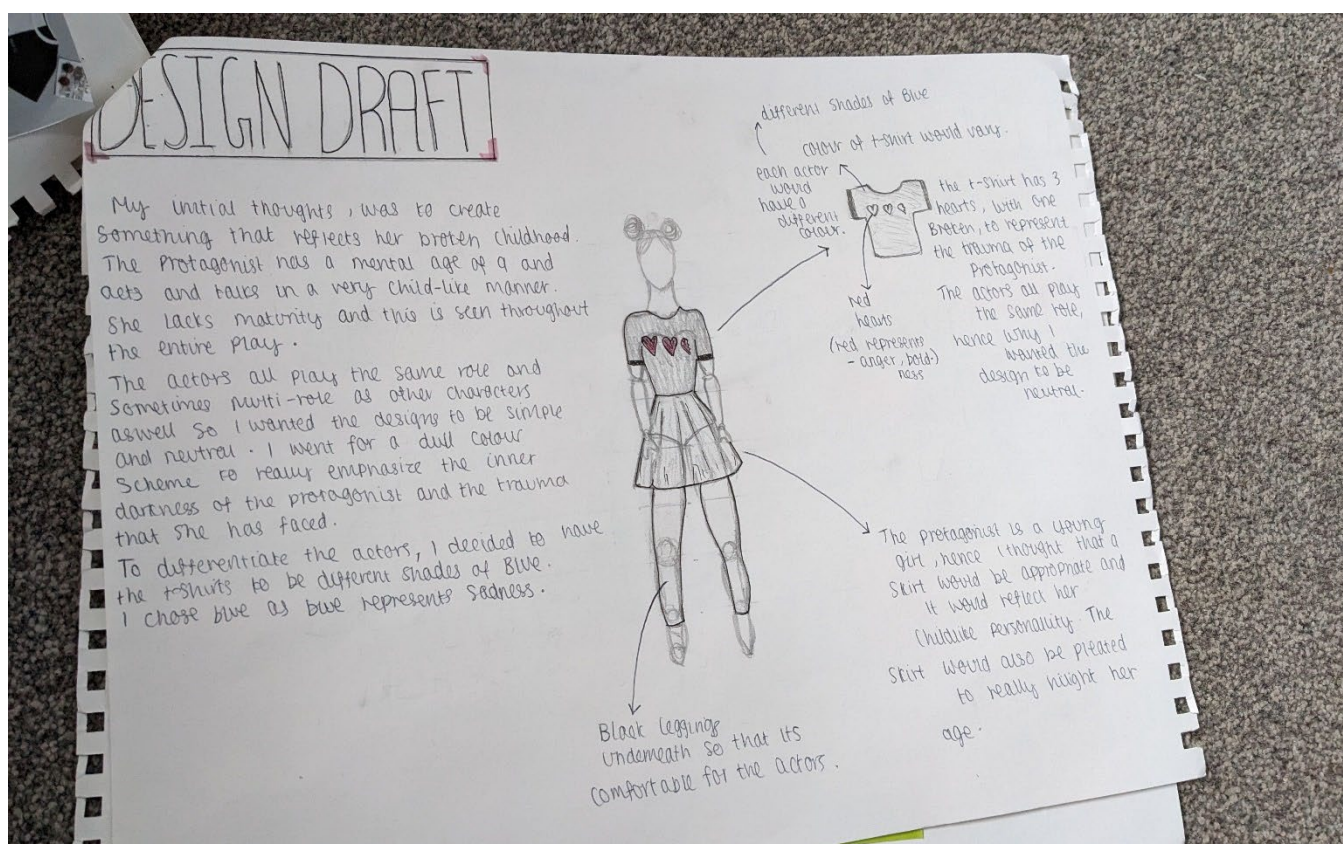
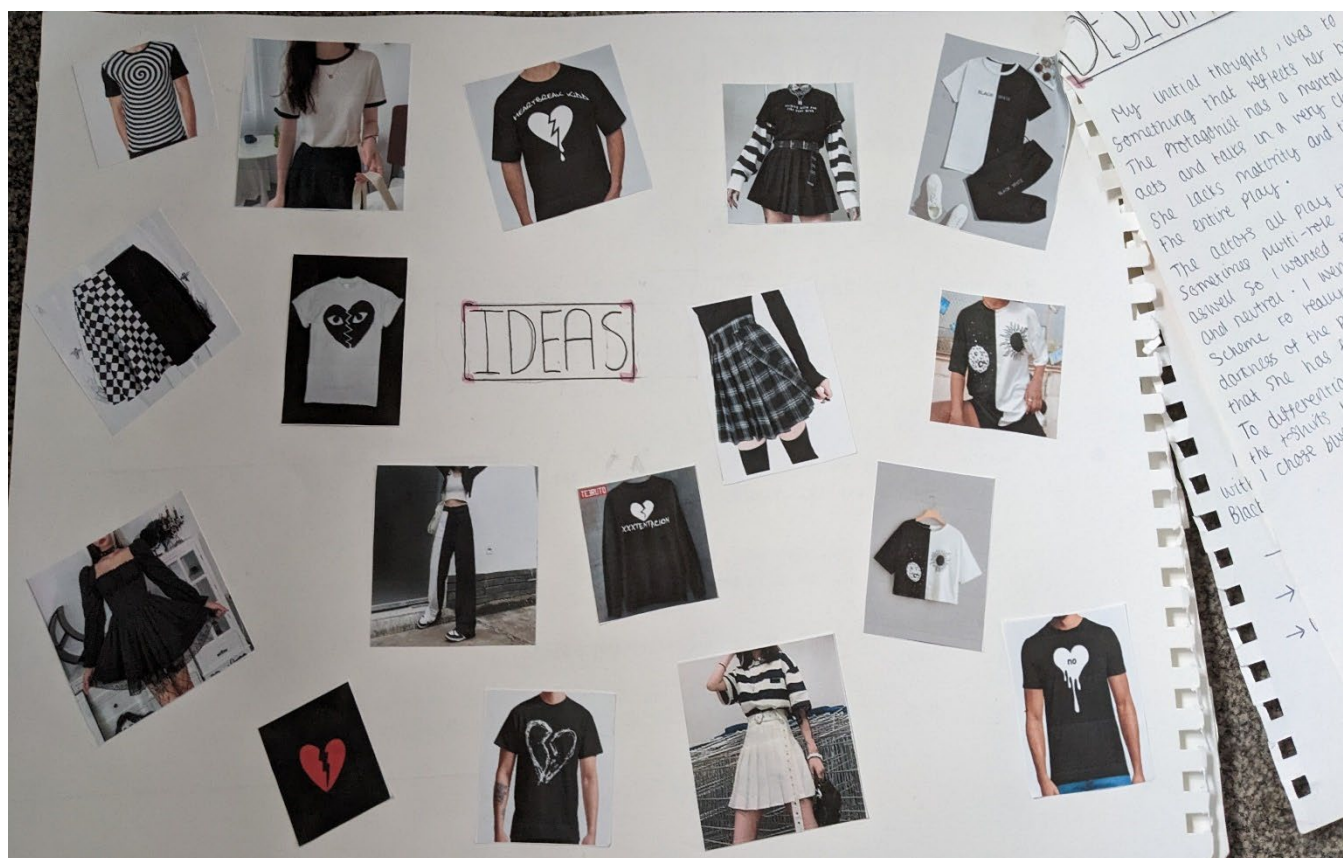
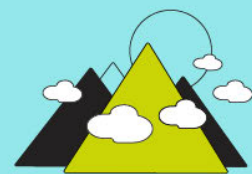
the exact cause of schizophrenia is unknown. However, research suggests that a combination of physical, genetic, psychological and environmental factors, can make a person more likely to develop the condition. Some people may be prone to schizophrenia and a stressful or emotional life event might trigger a psychotic episode.

- Schizophrenia is a mental health condition, where you may see, hear or believe things that are not real.
  - Symptoms: Confused thinking, unusual beliefs, hearing voices, seeing things
  - Usually treated with a combination of talking therapies and medicine
- Cause?

the exact cause of schizophrenia is unknown. However, research suggests that a combination of physical, genetic, psychological and environmental factors, can make a person more likely to develop the condition. Some people may be prone to schizophrenia and a stressful or emotional life event might trigger it.

Cause?  
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### What I did: (Brief Summary)

- I cut up the black t-shirt in half, then added a zigzag pattern to the edges to give it the crack for the Broken heart.
- Then I put it over the white t-shirt and stitched it.
- I then cut out hearts in the felt and painted it.
- Then, I stitched the hearts on and painted hearts on the socks.
- Overall, it took me a week to make it.

### Making Process

+

### Rehearsals ♥

I was given a budget of £30.  
With that, I got poster paint, 3 white t-shirts, 3 black t-shirts,  
Black and white felt and white socks.

- t-shirts = £18
- poster paint + felt = £11
- white socks = £1 (pack of 3 - sale)

Spotlight Day!

## FINAL DESIGN

**Heart patch**  
↳ childhood trauma

**Broken heart**  
Suggests how her childhood is broken, the colour represents each emotion.

**Black + white t-shirt**  
Duality

t-shirt represents the two sides to her. Black (Bos). White (her innocence).

**Black skirt**  
↳ young girl

A skirt gives off a more young look. 9th School girl look.

**Actor 1 - Betty**  
Costume measurement → leggings = Medium  
t-shirt = medium skirt = medium  
Skirt + leggings → owned by actor.  
colour → blue represents the sadness within the Protagonist.  
I wanted each actor to represent an emotion of the Protagonist. Blue represents the inner sadness and reflects on the trauma the Protagonist faced during her childhood.

**Black + white t-shirt**  
Duality

to emphasize duality and the two sides of the Protagonist.

**Red heart**  
↳ young girl

A skirt gives off a more young look. 9th School girl look.

**Leggings for actor**  
Common

**Actor 2 - Amber**  
Costume measurement → leggings = L  
t-shirt = large skirt = large  
Skirt + leggings → owned by actor.  
colour → red represents the anger and lack of love.  
The red highlights the anger built up in her and the lack of love the Protagonist receives. Also emphasizes how neglected she feels.

**Black + white t-shirt**  
Duality

to emphasize duality and the two sides of the Protagonist.

**Red heart**  
↳ young girl

A skirt gives off a more young look. 9th School girl look.

**White socks with colored heart**

**Actor 3 - Charis**  
Costume measurement → leggings = small  
t-shirt = small skirt = small  
Skirt + leggings → owned by actor.  
colour → pink represents the innocence.  
The other actors represent the damaged emotions of the Protagonist. I wanted actor 3 to highlight the innocence and childhood within her. Although the Protagonist goes through alot, she still has parts of joy within her.

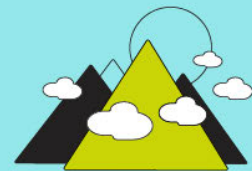
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With that, I got poster paint,  
Black and white felt and white  
→ t-shirts = £18  
→ poster paint + felt = £11  
→ white socks = £1 (pack of 3 - sale)



## COSTUME COMPONENT 2 IN PERFORMANCE







## Component 2 Costume Design Examiner Commentary

### Skill Level - HIGH

The candidate creates a central design where the following costume making skills have been included:

- Alterations (cutting two t-shirts up and sewing together)
- Appliqué (hearts)
- Fabric printing (socks)
- Model measurements
- The whole costume is considered, not just part of it.
- Hair was also considered as part of this costume design.

### Examiner Marks

#### **AO2 Design Skills - MARK 7/8**

An assured design which offers imaginative communication of the chosen skill to enhance the performance. The concept is accomplished and the cohesion of skills such as applique and fabric painting enhance the t shirt which has been altered and designed to suit the purpose for the performer.

#### **AO2 Communication and contribution to performance as a whole - MARK 7/8**

This is very much a designed costume fit for the purpose of communicating the character and style to the audience. It is well considered. The alterations to the t shirt communicate a comprehensive understanding of the role of the protagonist and are highly suited to the chosen abstract form. Additional consideration paid to hair, socks etc encompass the costume as a whole. The designer has clearly collaborated well with the designers, considering the movement onstage.

#### **AO2 Artistic intention and style/genre/theatrical conventions - MARK 7/8**

Dowie's intention is communicated well through the chosen style. The understanding and interpretation of the text is dynamic and has significant impact upon the performance.



# COMPONENT 2

## Set Design

### Statement of Intent

<b>Play</b>	My Mother Said I Never Should	<b>Playwright</b>	Charlotte Keatley
<b>Role(s)</b>	Set Design	<b>Word Count</b>	198 /200
<b>Extract in Performance</b>			
<b>What is your play about in 5 key words?</b> Secrets, late 1900s, struggle, childhood, adulthood			
<b>What design role are you fulfilling?</b>			
<b>What are the 3 key things your design is focusing on? This may be a theme/plot/genre-style idea</b> 1. The mood of the performance – about memories and growing up 2. Change in location 3. Time period of the performance			
<b>How have you interpreted this key extract?</b>			
<b>START OF THE EXTRACT:</b> Rosie enters happily with Doris already in the room. Rosie is holding a banner. Doris begins to talk to Rosie also showing her the piano.	<b>MIDDLE OF THE EXTRACT:</b> Rosie and Doris talk of growing up and being old. They polish the piano using a cloth and talk about Rosies school project. They also find Jackie's old, 'hippy' clothes.	<b>END OF THE EXTRACT:</b> Rosie finds baby clothes and Doris doesn't seem too happy about it asking her to put them back as they're Jackie's.	
<b>What is your central design concept in the key extract</b>			
<b>What is the overall concept/idea to your design?</b> <ul style="list-style-type: none"> <li>I want to show the change through the whole performance with the use of pictures hung from string across the stage</li> <li>I will as in key staging and props through the play by adding in a red radio, chairs and seats, flowers etc.</li> <li>I want to show that the performance has homely scenes by using blocks and adding a brick/wall like paper to the block to create a home like set.</li> </ul>			
<b>How does your overall concept/idea complement what is going on in the extract?</b> My idea complements the extract as it shows takes the wasteland idea by adding different keys from the play to work with the set. You can tell it changes to a home set by the seats and the bricks and the family photos help to convey the many memories within the plot. It is a set that I have considered to work in the whole performance, the rostra being used for other elements such as a table in an earlier scene.			
<b>What are you hoping to communicate?</b>			
<b>Why have you chosen to show your design this way?/ How does it link to the genre/style/playwright's intentions? How does your design communicate this idea to your audience?</b> I've used naturalism to enhance the fact the two characters are finding old things and memories by adding key moments and props from the performance. Showing the change through the play and their lives by using pictures across the stage. Also, using blocks and adding a brick design to represent that they are in a house. This represents naturalism by a simple house with key moments of the play. I have used homely designs as well as the key setting from the whole performance to show where the extract is which make the performance more realistic for the audience. The use of the pictures across the stage will show the theme of change into adulthood from childhood from the play and the secrets within the play and extract of finding old clothes and baby clothes.			





# COMPONENT 2

## Set Design - Duologue

### Extract Sample

56 My Mother Said I Never Should

Doris Jack chose all the colours in this house (*Slight pause.*) Very artistic, visitors used to say. (*Pause.*) Scarlet, I'll have in my new house (*Pause.*)

*Enter Margaret carrying a binliner. As she puts it down.*

Margaret Everything in the binliner is for Oxfam.

Doris Nothing ventured, Jackie.

Jackie Mummy . . .

Margaret Jackie, if you're not doing anything, there's the spare room to sort out.

Jackie Yes, Mummy.

*There is a rumbling noise beyond the hall.*

Doris I told you that boiler wasn't right, Margaret.

Margaret Yes Mother. (*She exits.*)

Jackie (*picks up binliner with curtains which Doris brought in*) Shall I put these curtains with the stuff for Oxfam, Granny?

Doris There's something else in that bag, Jackie. Some things you left with me once.

Jackie What?

Doris The baby clothes.

Jackie (*pause - can't cope*) I'd better go and see if everything's all right in the kitchen.

Doris Are you going to give them away?

Jackie No. - Thank you, for keeping them safe, Granny.

Jackie exits. Doris opens the French windows. **START**

Doris Rosie!

Rosie comes in laughing and breathless, with the banner.

Doris It's a waste of time. The world's going to end soon, I saw it on the television.

Act Two 57

Rosie That's only the official view, you mustn't believe them . . . But it was scary when it blew up, wasn't it?

Margaret (*entering*) What's blown up, Rosie dear?

Rosie The world.

Margaret Oh. That's all right. I thought it was something else.

Doris What?

Rosie Nothing, Mother. *granny*

Doris We thought perhaps the kitchen ceiling had come down. Jackie went to have a look. She's so good at that sort of thing.

Margaret (*wearily*) Yes Mother. (*Exits.*)

Doris They work too hard.

Rosie You shouldn't wind them up.

Doris You should be helping them.

Rosie They'd only say I was more trouble.

*They smile.*

Doris I'll show you something. (*Pulls the dustsheet of the piano from Act One.*)

Rosie (*pause*) It's the piano.

Doris Don't you like it?

Rosie We've got a synth at school.

Doris I had a friend called Cynth.

Rosie What's this? (*Picks up a plate on top of the piano.*)

Doris It's a salver. Jack's employees gave it him on his retirement. It's only plate, of course.

Rosie (*sniffs*) The silver smells funny. I hate old things.

Doris You hate dead things, not old things, Rosie. (*Pause.*) So do I. (*Pause.*) I'm old.

58 My Mother Said I Never Should

Rosie Hold this. So you can see your face in it. (*Doris holds the plate.*) Sit down on the piano stool. (*Doris does so.*)

Doris What are you going to do?

Rosie Aha. Close your eyes.

Rosie stands behind her and puts her hands on Doris's cheeks, gently pulling the skin back and taut.

Rosie Smooth the wrinkles away . . .

Doris Nice warm hands, Rosie.

Rosie Now open your eyes, Gran.

Doris Oh! (*She studies her reflection.*)

Rosie There, see. You're not old really. Only on the surface. (*A moment. Then Rosie lets go.*) My outside's the same as my inside. That's why when I talk Mum thinks I'm being rude.

Doris (*gets up, puts the salver in the box*) When you're old . . . if you're rude . . . they just think your mind is going. (*Pause.*) They never understand that it's anger. (*Pause.*) Help me polish the piano.

Rosie Do I have to?

Doris There's some dusters and polish in Margaret's holdall.

Rosie (*passes them. Reads tin*) 'Bradley's beeswax.' With a picture of a bee. Here.

Doris That's Jack's firm, of course. (*Tries, then.*) Can you unscrew it?

Rosie (*does so*) What was your surname, Gran?

Doris Partington. Here, you take this cloth, and do the legs.

Rosie does.

*They polish the piano during the following.*

Rosie We're doing a project about you at school.

Doris About me?

Rosie Yeah, you're working class Lancashire, aren't you?

Doris Do I look like it?

Act Two 59

Rosie Yeah . . . (*As if from school book.*) 'Oldham families were all cotton or paper. Despite the decline in the manufacturing industries, community spirit remained strong.'

Doris (*reminiscing*) You'd give a neighbour a bit of sugar, bit of soap, what they needed. When the King came, we scooped up the manure for the tomatoes. Pride costs nothing.

Rosie That's what they said on the documentary we saw at school.

Doris Did they now. You've missed a bit there, see. When Mother and I arrived in Jubilee Street, the landlady, a big woman, arms like beef, though she wore fancy hats, said 'I didn't know you had a babby'. 'You never asked', said Mother. She did! And that was that.

Rosie You didn't have a Dad?

Doris No.

Rosie Does Mum know?

Doris No.

Rosie Can it be our secret?

Doris If you like, Rosie. Of course people gossiped, but the girl next door was illegitimate too, it was more common than they put on those documentaries. I was instilled. To get on. Work hard and you will rise like bread, my mother said - Are you polishing that, or just resting your arm? - No one's ever told me what to do. Of course by the time I met Jack the neighbourhood wasn't what it used to be. Wicked things, even in Oldham. Well, there was the Depression. When you've got no job you lose a sense of things. But we worked. We moved up. To Cheadle Hulme! (*Pause.*) It was very - (*Pause.*) - snob. When Jack's parents came visiting I used to borrow the silver teapot from Next Door. Got in a fix one day, because Next Door's in-laws popped by the same afternoon. We had to pass it through the window, back and forth. (*Pause.*) I never used bicarb, for my scones, just elbow. (*Rubs.*) There now. We can see our faces in it. (*Pause. Both admire it.*) It will fetch quite a bit, I fancy.

Rosie You can sell pianos through the small-ads.





60 My Mother Said I Never Should

Doris Jackie's organised an auction, hasn't she? Put these clothes away, they're soiled now.

Rosie *opens Margaret's binliner, thinking it's rubbish.*

Doris That's not rubbish –

Rosie Hey it's full of clothes! *(Tips the binliner all over the floor. Picks some up.)* Cheesecloth and flares! Yuck. I didn't know you were a hippy once, Gran.

Doris Oh quite a – what's the word – 'swinger'.

Rosie No kidding?

Doris No. *(Pause.)* Those were Jackie's – she came to stay with us once, left some things she didn't need any more.

Rosie Aren't they revolting! My big sister in these! *(Pulls out the ski pants Margaret wore in Act One, Scene Seven.)* Oh, can I have these ski pants?

Doris You can have what you like. Margaret obviously doesn't care for any of them. Everything's throwaway now, of course.

Rosie But these are brill Gran! mega trendy!

Rosie *pulls ski pants over her tights and skirt.*

Doris You don't want those slacks. There's a nice beige skirt here, see love. *(Picks out skirt she wore in Act One, Scene Seven.)* Margaret bought those... 'Pants'... *(Disdain.)* They're American.

Rosie Are they real fifties?

Doris There's generations here, all mixed up, if you poke about. *(Rummages in binliner.)*

Margaret *re-enters and goes to her holdall.*

Margaret Don't say I didn't bring rubber gloves...

*She pulls a pair from her holdall and puts them on during:*

Act Two 61

Rosie Mum, look! *(Silence.)* – D'you recognise them? *(Silence.)* Gee, ah simply must do mah nails! *(Rosie parades about.)* – Mum? Margaret Rosie we haven't time for dressing up games.

Doris I think they rather suit her, Margaret.

Rosie They're really sexy. I can't imagine you fitting into these, Mum! – Did she look nice in them, Gran?

*Pause.*

Margaret Did I Mother?

*Pause.*

Rosie Can't you remember that far back?

Doris You only remember what you want.

Margaret Rosie, clear up this mess. We're going as soon as Jackie's fixed the boiler. *(She exits.)*

Rosie I'm keeping these on for going home. Will you help me put my hair up, like they did?

Doris *(helps Rosie put her hair up)* A beehive? Sugar and water you need for that.

Rosie *(delight)* – Like a punk!

*They are stuffing clothes back into the binliner.*

*(Amused.)* – Shall I keep this hippy stuff to show Jackie?

Doris I wouldn't bother.

Rosie Why not? – Really embarrass her!

Doris Not all memories are pleasant. *(Beat.)*

Rosie We should hide some clothes in the cellar, for someone to find in a hundred years...

Doris *ties the binliner shut. Rosie reaches for the other one.*

Rosie What's in here?

Doris – Oh, just some old curtains.

62 My Mother Said I Never Should

Rosie *(opens it)* What sweet little baby clothes! *(Tips them all over the floor.)* – You're not looking, Gran!

Doris Put those back in the bag, Rosie.

Rosie I want this one with the little rabbits on.

Doris No. That belongs to Jackie.

Rosie I'll ask Jackie then.

Doris I should have known...

*Enter Jackie, distracted.*

Jackie Did I leave the stepladder in here?

*She stops, seeing the baby clothes everywhere.*

Rosie *(holds up rabbit dress)* Look what I found!

Jackie *(pause)* Not your rabbit dress.

Rosie – Mine? Gran, you said this was Jackie's.

Doris Did I? Well, you ask Jackie.

Rosie *looks at Jackie.*

Jackie *(slowly)* I bought it for you, Rosie.

Margaret *(calls from the hall)* Jackie!

Rosie *whips the rabbit dress behind her just as Margaret enters on the line.*

Margaret Are you helping me or not?

*She stops and takes in the scene.*

Rosie Guess what Mum, you'll never guess!

Margaret *(terror)* What.

Rosie GUESS!

Act Two 63

*(She brings out the rabbit dress from behind her back.)* – My baby dress! *(Pause.)* And guess what Jackie told me –

Margaret *(giddy)* No...

Jackie It's okay everyone. Mummy it's okay.

*She goes to Margaret but they can't hold each other.*

Rosie What?

Jackie Mummy's... not feeling well. Are you?

Margaret I'm perfectly all right!

*Stasis.*

Doris I think I've had enough for today.

Jackie Yes, it's getting late, isn't it.

Rosie It's half past five, you wallies!

Margaret Rosie, don't shout.

Jackie Mummy, are you all right?

Doris I expect she's been overdoing it.

Margaret Rosie put those baby clothes in the bag for Oxfam.

Rosie Oh Mum, don't be BORING.

Jackie Rosie! She's just sitting down.

Rosie I CAN SEE SHE'S SITTING DOWN!

Doris You're tired, dear.

Rosie I'm NOT TIRED!

Jackie You are!

Rosie Not you too!

Doris Margaret, have you seen my piano?

Margaret It's over there, Mother.

Doris I KNOW. I'm talking about the polish. You've not even noticed have you?

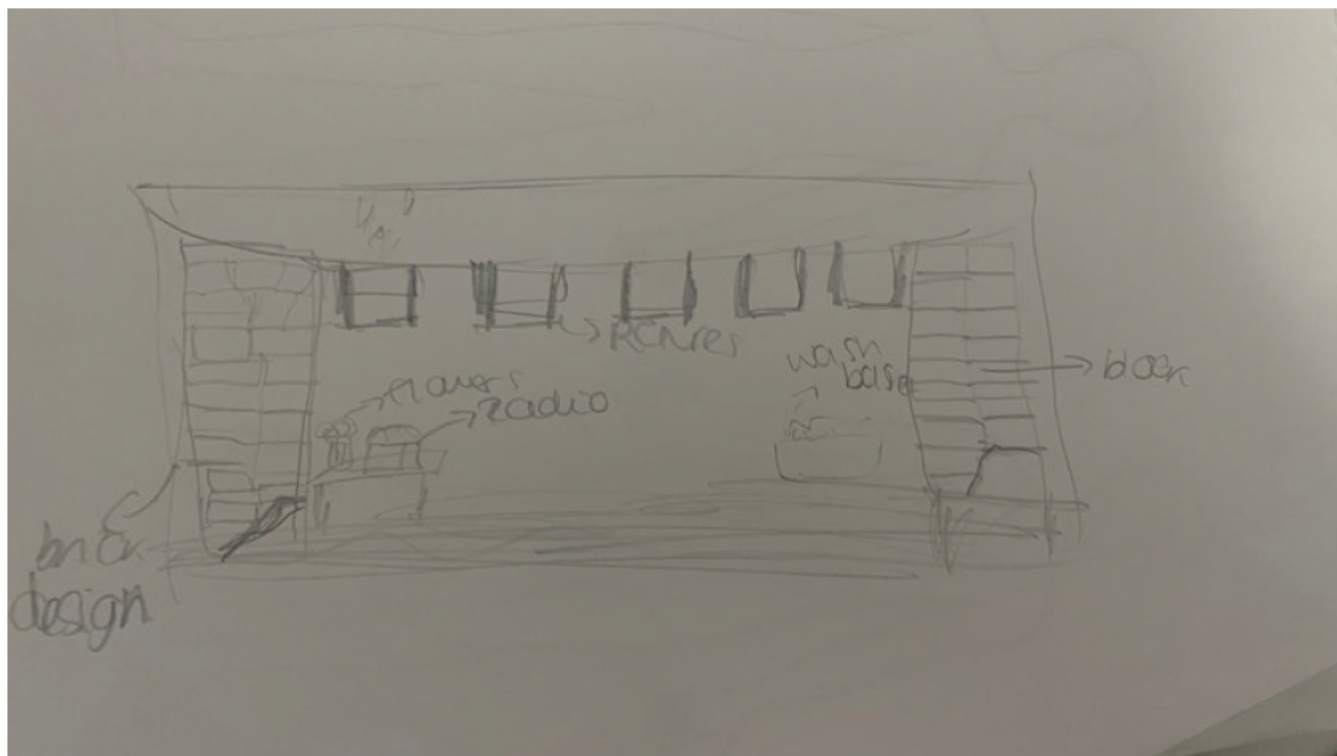




## COMPONENT 2

### Set Design

#### Supporting Documentation



I got hold of some brick wallpaper. I wanted to show the inside of a home and chose brick as it helped to show the older time period of the play.

I used photographs of families and focused on mother and children relationships as this is what the play is based on.

The scene contained a piano and bags full of old clothes. As using a real piano would have meant issues for the rest of the play and getting it on and off, I chose to use rostra to suggest there was a piano instead.



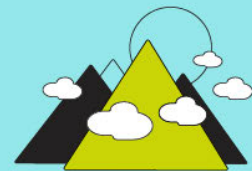


I used an arched back wooden chair to also show the age of the performance and the character sat on it.

## COMPONENT 2 IN PERFORMANCE







## Component 2 Costume Design Examiner Commentary

### Skill Level – MID Level

The candidate creates a design where the following set making skills have been included:

- Adobe photo print to make photos
- Crafting photo frames out of card
- Sourcing materials such as the brick wallpaper and the old-fashioned chair
- The use of rostra to provide the group with opportunity for space and levels
- Upcycling equipment such as the rostra to make the brick walls and creating a mobile of photos to link them together
- The use of bin bags to dress the set and a design that can sit within the whole play.

### Examiner Marks

#### AO2 Design Skills - *MARK 5/8*

An effective design which makes effective contribution to the performance as a whole. The use of Adobe is successful in clear photos, and the crafting of the photo frames has been securely executed. The design encompasses all parts of the chosen extract and is successful in creating a sustained support to the performance throughout.

#### AO2 Communication and contribution to performance as a whole - *MARK 5/8*

There is a clear communication of purpose delivered through the set. The levels of the rostra and items such as the chair and wallpaper covered flats enhance the use of proxemics for the actors. A sustained, cohesive collaboration is evident.

#### AO2 Artistic intention and style/genre/theatrical conventions - *MARK 5/8*

The naturalistic form is enhanced with this thoughtful and well considered design. The style is well understood, and attention has been paid to the chosen style and use of space. An effective impact is made upon the overall production value.