

GCSE Drama

Supporting Students on
Design Routes



Agenda

4:00–4:10

Welcome

4:10–4:30

Requirements for designers in the specification

4:30–5:10

**Teaching and learning strategies for supporting
Design students**

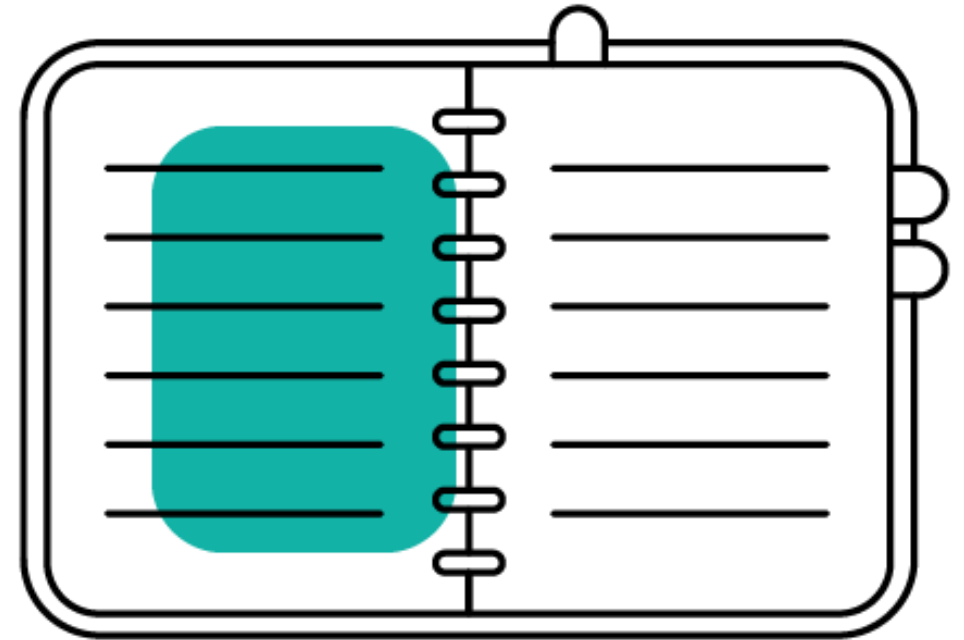
Break

5:15–5:50

Evaluating exemplars

5:50–6:00

Opportunities to ask questions



Part 1: Requirements for designers in the specification



REQUIREMENTS OVERVIEW – Component 1

Specification
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Designers must develop skills in:

- Making appropriate judgements during the development process
- Creating clear and practical design (e.g. creating plans/plots/diagrams/sketches) with consideration to practical application of materials and production elements
- Adapting designs in response to rehearsals (to be done collaboratively)
- Using visual/aural elements to create mood and atmosphere and style
- Using, applying and combining design skills to contribute and support the performance as a whole
- Demonstrating the ability to apply design skills effectively within the context of the performance
- Communicating intention and creating impact to an audience.

Group sizes and time limits

A group must contain between **three** and **six** performance students. In addition, there can be up to one designer per role, per group.

All students must be assessed as individuals.

The regulatory requirements are that groups must complete a minimum performance time of 4 minutes for this component.

The recommended minimum performance times have been provided to ensure that each student within the group has sufficient time to access all levels of the assessment criteria.

Group size	Recommended minimum performance times	Maximum performance times
3–4 performance students (group)	10 minutes	15 minutes
5–6 performance students (group)	20 minutes	25 minutes

Component 1 Requirements

Component 1 - Requirements for design skills				
Requirements	Costume design	Lighting design	Set design	Sound design
Design skill	Final costume designs for two 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 four different lighting states.	Drawings of the final design to be realised in the performance space and any relevant props.	Source sheet showing at least four sound cues – original, live or found sound effects as appropriate.
Additional documentation	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.
Supervision	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.
Performance	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.

These go in addition to the written 'Portfolio Evidence'

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.

REQUIREMENTS OVERVIEW – Component 2

Specification
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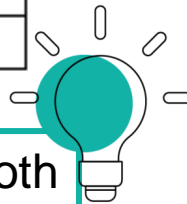
Student A	Example approach
Extract 1	Performs a monologue
Extract 2	Performs in group

Student B	Example approach
Extract 1	Performs in group
Extract 2	Performs in group

Student C	Example approach
Extract 1	Designs for a monologue
Extract 2	Performs in a duologue

Students can design for both extracts.

They can demonstrate the same design area, however, consider the fact it is from the same play.



Designers must work collaboratively within a group of performers within their chosen area of design.

- Designers must gain knowledge and understanding to explore how meaning is communicated through their design area.
- Designers must understand how text-based performance is created.

Designers must also develop skills in:

- Making appropriate judgements during the development process
- Interpreting content, narrative, style and form
- Responding and adapting designs in response to rehearsal
- Using and applying design skills to contribute to the performance as a whole
- Demonstrating the ability to apply design skills effectively within the context of the performance
- Communicating intention to an audience.

Designs should take into consideration performer/audience relationships and any health and safety implications and performer usage as appropriate.

Component 2 Requirements

Component 2 - Requirements for design skills				
Requirements	Costume design	Lighting design	Set design	Sound design
Requirements per extract	Group: final costume designs for one character, incorporating hair, makeup and mask considerations if appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate. All sourcing must be based wholly on the student's design(s).	Group: final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least two different lighting states. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Group: drawings of the final design to be realised in the performance space including any relevant props. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Group: source sheet showing at least two sound cues –original, live or found sound effects as appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.
	Mono or duo: final costume design for one character, incorporating hair, makeup and mask considerations if appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Mono or duo: final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least two different lighting states. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Mono or duo: drawings of the final designs to be realised in the performance space. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Mono or duo: source sheet showing the at least two sound cues –original, live or found sound effects as appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.
Additional documentation	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.
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Performance	A realisation of the costume design in both performances.	A realisation of the lighting design in both performances.	A realisation of the set design in both performances.	A realisation of the sound design in both performances.

These go in addition to the '*Design Intentions*'

They do this '*per extract*'

NB: Centres are reminded that any appropriate evidence produced in line with the requirements above should also be made available to the visiting examiner when they make their visit.

Part 2: **Teaching and learning strategies for supporting design students**



Starting Point

Choosing the skill &
understanding what each
design area requires.

What design route to choose?



COSTUME

SKILL SET

- Sewing
- Applique
- Painting
- Pattern making
- Sticking/Glueing



LIGHTING

SKILL SET

- Lantern Knowledge
- Angles of lights
- Computer programming
- Fixtures & fittings
- Colour / Gobos / SFX



SET

SKILL SET

- Up-cycling
- DIY skills
- Painting
- Construction
- Sticking/ glueing

Page	Time	Cue	Description	Call	Placement	Notes
4	30:00+	Preshow	Preshow Music	Prior to house opening	House	
4		Preshow Out	Music fades out	Ready for curtain speech		
4		Curtain Speech	Pre-recorded Welcome	after fade is complete	House	(Skip if live announcement made)
4		Top of Act	Music into Act 1	Following Curtain Speech	House	
4		Music Out	Music fades out	TBD		
14	:10	Transition	out of 1.1	with Macie's exit	House	Transition into kitchen understorey of Alpha out
15	:40	Understorey	Alpha in the kitchen w/ newspaper		House	Transition to Grace in the
15		Transition	into 1.2			
15		Door Bell	Door Bell rings	after lights establish on Grace	up stage	
28		Door Bell	Door Bell rings	after Grace: "you guys be happy"	up stage	
35	:15	Tag Out	tag out of scene 1.2	With Grace and Bobby's exit	House	
35		Transition	transition into kitchen scene 1.3		House	
35		Music Out	Music fades out	(TBD - in time for key jingle old stage)		
40	:20	Transition	transition out of 1.3	as Little Brothers reading announcement	House	

SOUND

SKILL SET

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

Designer vs Actor

Designers need to...



Actors need to...

Interpret a stimuli

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


Interpret a stimuli

Consider characters

Consider plot

Consider action

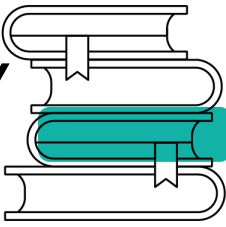
Create a role



For designers to be successful they must work the actors and vice-versa. Designers should be rehearsing with the actors to help create the work they are designing for. This will help them to understand the needs of the actors, how their design will work in performance and support the overall intentions of their design and the performance.



“Demonstrating the ability to apply design skills effectively within the context of the performance”



Lower Skill

“Design is partially developed and shows emerging creativity”

- Sourcing a shirt & tie from a charity shop.
- Using a chair or table from the classroom.
- Using a YouTube sound clip.
- Using a cold or warm wash in the rig. Lighting changes will move between and will have a minimal number of cues (4)

The design may feel separate to the actors

Mid-Skill

“Clear ability to create a design that supports the performers and the communication of creative intent to the audience,

- Fabric Painting on a t-shirt or adding iron-on items.
- Up-cycling an items such as chairs by spray painting them
- Mixing two sound clips together.
- Using a follow spot or colour to show symbolism. Cues will be linked together using cross-fades, snaps etc...

The actors will ‘use’ the design

Highly Skilled

“Creates an assured design, demonstrating an accomplished ability to employ and combine skills”

- An item of clothing is up-cycled or made from scratch with sewing skills evident.
- Some ‘built’ set designs, this could include attaching items to things e.g. screwing numbers to a door frame.
- Using foley to create a sound effect recording.
- Using lighting devices such as gobo’s or chase. It could even be a lighting item the actors use. There will be a number of appropriate cues.

The design will be central to the overall performance.

What does a 'Skill' look like?

Lower Skill

"Design is partially developed and shows emerging creativity"



Mid-Skill

"Clear ability to create a design that supports the performers and the communication of creative intent to the audience,"



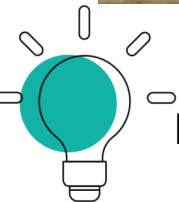
Highly Skilled

"Creates an assured design, demonstrating an accomplished ability to employ and combine skills"



Just because the work has a high skill does not mean it is full marks.

Does it fit the requirements of the group performance? Does it meet the requirements of the specification?



A large teal circle is centered on a white background. Inside the circle, there is text in black and white.

Supporting Designers Through the Process

An 8-week example

This can be adapted for
C1 & C2

Devising process

Week 1 – Introduction to stimulus – Explore stimuli practically (Q1)

Week 2 – Research stimuli and develop ideas (Q2)

Week 3 – Plot/scene exploration (Q2)

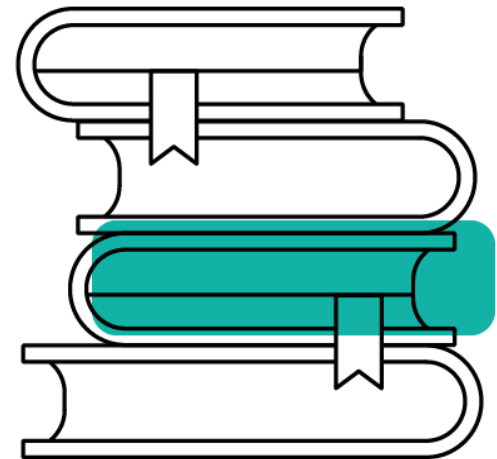
Week 4 – Character development (Q3)

Week 5 – Refining ideas (Q4)

Week 6 – Rehearsing and adapting (Q5)

Week 7 – Tech week

Week 8 – Performance (Q6)



Useful for design students to have

- An area designated for them to design (near their group)
- A sketch book or note pad to keep all of their work in.
- Access to take photographs of their groups work along the process as well as photograph themselves making their work.
- A copy of the design requirements table
- Access to online resources for research
- Access to design-based textbooks to support the use of key terminology and promote self learning/revision.
- Access to basic art equipment such as poster paint, PVA glue, colouring pens/pencils (this does not have to be fancy!)
- A budget to bear in mind from the offset.

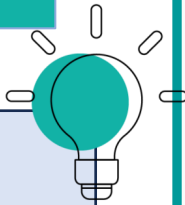
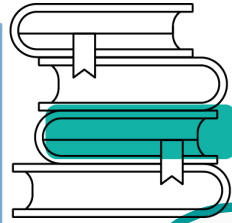
WEEK 1 – Initial Stages

Tasks for the week

- ✓ Mind-map about stimuli.
- ✓ Work with the group to share ideas and support initial practical creation.
- ✓ Research the design role.

Key Questions to ask students

- What experience of the design area do you have?
- What are your thoughts on the stimuli in regard to design?



PORTFOLIO Q1

What was your initial response to the stimuli and what were the intentions of the piece?

Useful things to research

- The stimuli e.g. A painting – research the artist and why they painted it.
- A theme taken from the stimuli
- Images that link to the stimuli that help evoke ideas for the whole group.

KEY SUCCESS FACTORS

IT IS ESSENTIAL HERE THAT THE STUDENT WORKS WITH THE GROUP IN THE INITIAL STAGES TO HELP SUPPORT THEIR OWN IDEAS – THIS CAN ALSO LINK TO Q5.

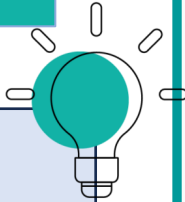
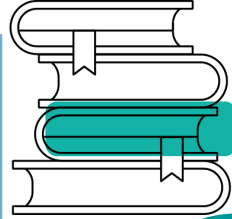
WEEK 2 – Initial Stages

Tasks for the week

- ✓ Create a mood board based upon the current ideas/theme/topic.
- ✓ Keep a diary or take photos of what the group are creating to help with ideas.
- ✓ Sketch out / note down some of your initial ideas.

Key Questions to ask students

- What have you helped the group create this week?
- What design ideas have come to mind?



PORTFOLIO Q2

What work did your group do in order to explore the stimuli and start to create ideas for performance?

Useful things to do this week

- Look at time periods the performance may be set in.
- Consider colour themes.
- Key sounds, music that suit the time period.
- Research key characters or people.

It is always useful to students to keep a 'working-log' to look back on this process when doing their coursework.

KEY SUCCESS FACTORS

IF MORE THAN ONE DESIGNER IS IN THE GROUP – GET THEM TO WORK TOGETHER SO THAT THEIR IDEAS AND DESIGN COMPLEMENT ONE ANOTHER.

WEEK 3 – Draft Ideas

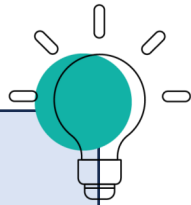
Tasks for the week

- ✓ Complete a first design idea and annotate/label the idea.
- ✓ Share the idea with the group and make a note of feedback – it is a 'group' project.



Key Questions to ask students

- How does your design idea complement the work being created?
- How would you make this design?



PORTFOLIO Q2

What work did your group do in order to explore the stimuli and start to create ideas for performance?

What A designer might do...

- ❑ Costume – A design for one character. They may choose a central design for all actors to wear; this may benefit pieces with Multirole play.
- ❑ Set – May consider a backdrop or a central logo. They may sketch this out and consider how this could translate onstage.

KEY SUCCESS FACTORS

STUDENTS CAN MAKE A 'DESIGN' PORTFOLIO BUT ANY WORDS WITHIN IT THAT **AREN'T** PART OF THE 'REQUIREMENTS', WILL COUNT TOWARDS THEIR COURSEWORK WORD COUNT FOR C1. SKETCHES, IMAGES, ANNOTATIONS ARE HELPFUL.

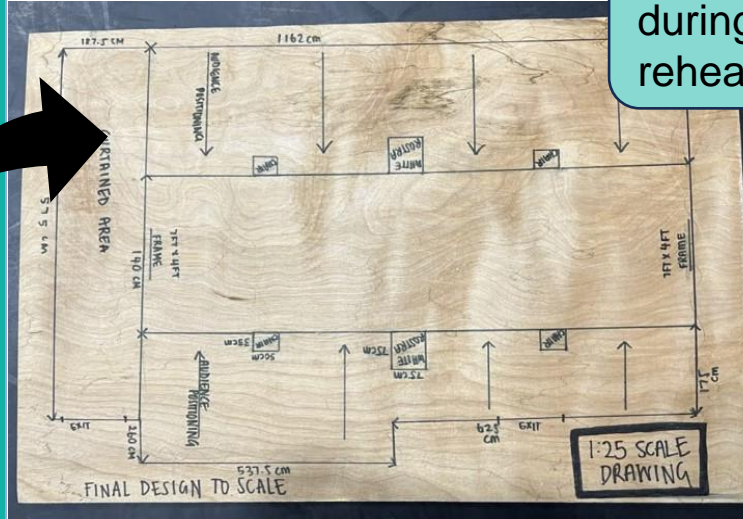
SOME ANNOTATIONS MAY BENEFIT AO4.

WEEK 4 – Preparing Final Designs

PORTFOLIO Q3

Tasks for the week

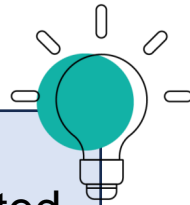
- ✓ Take measurements...
- ✓ Costume – actors top/bottoms.
- ✓ Set – the stage space (this is to help create a ground plan)
- ✓ LIGHTING – Draw a LX socket plan of the room.
- ✓ Sound – Make a list of sound/music that could accompany the performance.



What were some of the significant moments during the development process and when rehearsing and refining your work?

Key Questions to ask students

- What practical work has your group created this week?
- How are your design ideas aligning with the groups practical work?
- How are you considering health & safety at this stage?



Requirements check...

- ❑ Have a look at the requirements table – what can the student begin to complete?
- ❑ Has a budget been considered?
- ❑ How can you support the students to source their design items?
- ❑ Ask students to write a 'shopping list' they should research where to source items from.

KEY SUCCESS FACTORS

Students do not need a 'budget' but there does need to be a consideration into how they make the design idea into reality.

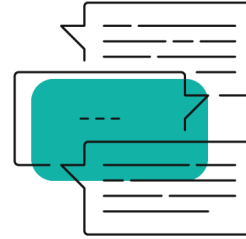
WEEK 5 – Final Designs

Tasks for the week

- ✓ Create a final design idea and annotate your justification.
- ✓ Create a test – set model/ mini costume / lighting cue / sound cue
- ✓ Create a risk assessment – this will help with the ‘health & safety’ section.
- ✓ For Component 2 – Begin to write Statement of Intent.

Key Questions to ask students

- What is your design ‘skill level’ is the design?
- What is physically going to be made/created?
- How do you intend to do this?



PORTFOLIO Q4

How did you consider genre, structure, character, form, style, and language throughout the process?

Help Needed!

- ☐ Ask students to write a ‘shopping list’ they should research where to source items from.
- ☐ Ask the students to make a ‘make plan/storyboard’. How will they actually ‘make’ their design

KEY SUCCESS FACTORS

PHOTOS ARE REALLY HELPFUL TO SEE THE PROCESS A STUDENT HAS GONE THROUGH. THESE CAN BE USED IN THE PORTFOLIO WHEN DISCUSSING Q5, OR FOR THEIR C2 INTENTIONS

WEEK 6&7 – Making Designs

PORTFOLIO Q5

Tasks for the week

- ✓ Making the design.
- ✓ Take photos of you making or supervising the design creation.
- ✓ Try the design out with the actors to see what adjustments are needed



How effective was your contribution to the final performance?

KEY SUCCESS FACTORS

‘Supervising’

- ☐ How can the group help the designer?
- ☐ Where is the student going to ‘make’ the design?
- ☐ Who can help make the design?
- ☐ You are still facilitating, however due to safety more support may be needed for designers.

Key Questions to ask students

- How have you supported/directed the actors in using/wearing your design?
- What is needed next?
- How does this design fit the overall performance style?

REMEMBER THE STUDENTS CAN ‘SUPERVISE’ HOWEVER, THEY HAVE TO SHOW THEIR OWN LEVEL OF ‘SKILL’.

HANGING LANTERNS, WIRES, BACKDROPS ARE NOT SAFE FOR STUDENTS, BUT THEY CAN SUPERVISE THIS.

WEEK 8 – Design in Performance

PORTFOLIO Q6

Tasks for the week

- ✓ Take photos or sound bites of the performance.
- ✓ Run the performance (If possible).
- ✓ Organise all of the documentation that they have been working on throughout the process.

Were you successful in what you set out to achieve?



Key Questions to ask students

- What do you need the actors to do during the performance?
- What do you need staff to help you with before/during the performance?
- What help do you need to pack away the design?

WEEK 9 – Post Performance

Tasks for the week

- ✓ Complete 6 Q's for coursework.
 - ✓ Ensure there is a mention of H&S – very important for designers!
 - ✓ The questions are the same for actors & designers.
 - ✓ Marks for AO1 – Process
 - ✓ Marks for AO4 – Evaluation & Analysis.
- For C2 – Teacher photographs all of the documentation including images of the work or

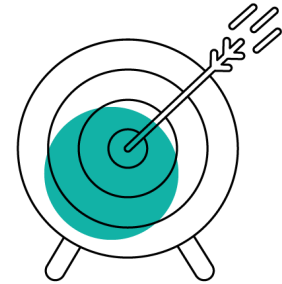
Key Questions to ask students

- What is still left to do on the requirements table?

Remember Component 2 should be sent prior to the exam but photos 'in exam' elements can be uploaded post-exam.

PORTFOLIO Q6

Were you successful in what you set out to achieve?



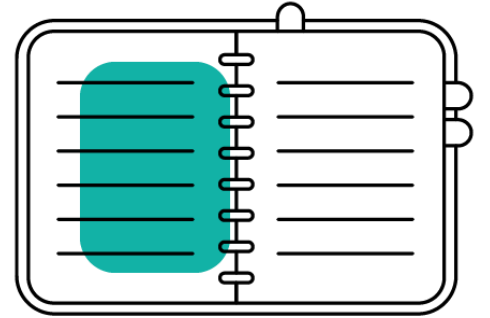
Component 1 - Requirements for design skills				
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Supervision	The student must supervise the construction and/or sourcing of the designed costumes as appropriate.	The student must supervise the	The student must supervise the	The student must supervise the
Performance	A realisation of the costume design in the performance.			

NB: Centres are reminded that any appropriate evidence design students' portfolio.

Component 2 - Requirements for design skills				
Requirements	Costume design	Lighting design	Set design	Sound design
Requirements per extract	Group: final costume designs for one character, incorporating hair, makeup and mask considerations if appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate. All sourcing must be based wholly on the student's design(s). Mono or duo: final costume design for one character, incorporating hair, makeup and mask considerations if appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Group: final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least two different lighting states. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate. Mono or duo: final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least two different lighting states. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Group: drawings of the final design to be realised in the performance space including any relevant props. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate. Mono or duo: drawings of the final designs to be realised in the performance space. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.	Group: source sheet showing at least two sound cues –original, live or found sound effects as appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.
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NB: Centres are reminded that any appropriate evidence produced in line with the requirements above should also be made available to the visiting examiner when they make their visit.

Key Summary



- Design areas – lighting / set / costume / sound – 1 design area per group.
- Designers & Actors need to work together.
- For Component 1, designers & actors answer the same 6 questions in the portfolio.
- There are no marks for process, however this will help support the portfolio coursework.
- Designers do not need to do a 'design presentation' for either Component 1 or 2 – In Component 1 they can speak their portfolio coursework; however, this must only reference the 6 questions in the portfolio.
- Designers can 'supervise' the design realisation.
- Designers Must be present at the examination and in the line-up recorded in order to receive their marks.
- The design process is there to support the design realisation.
- Always think of the skill level – what are the actors 'doing' with the design, what Is the design bringing to the performance & How does It help the group achieve their intentions.
- Useful for the teacher to have some ideas in mind pre-design discussions with students.

Break

During this time feel free to pop questions in the comments. We will address these at the end of the session.

We will be using the supporting materials provided in the next part of the session.



Part 3: **Evaluating Exemplars**





Component 1

C1 AO2 Mark Scheme

Specification
Page 35

Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers)
	0	No rewardable material
Level 1	1–3	<ul style="list-style-type: none"> Creates a basic design, demonstrating limited ability to combine and apply design skills. Design often inappropriate and inconsistent. Inconsistent use of visual/audio elements to enhance mood, atmosphere and style and create impact. Limited ability to design creatively within time and resource constraints. 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. Design shows basic consideration of the practical application of materials and production elements in performance.
Level 2	4–6	<ul style="list-style-type: none"> Creates a generally sound design, demonstrating emerging ability to combine and apply skills. Design is generally appropriate and consistent. Adequate use of visual/audio elements to enhance mood, atmosphere and style and create impact. Adequate ability to design creatively within time and resource constraints. 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. Design shows generally sound understanding of the practical application of materials and production elements in performance. <p>Any design realisation under the regulatory minimum performance time cannot progress beyond the top of Level 2.</p>
Level 3	7–9	<ul style="list-style-type: none"> Creates a coherent design, demonstrating a clear ability to combine and apply skills. Design is appropriate, consistent and purposeful. Competent use of visual/audio elements to enhance mood, atmosphere and style and create impact. Competent ability to design creatively within time and resource constraints. 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. Design shows coherent understanding of the practical application of materials and production elements in performance.

• Basic
• Inconsistent
• Limited
• Uneven

• General
• Sound
• Adequate
• Some

• Coherent
• Competent
• Clear
• Consistent

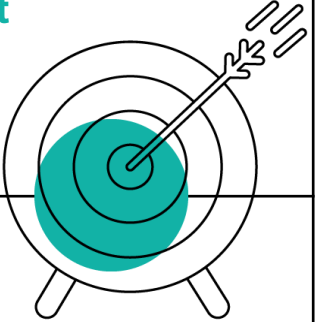
Level	Mark	Descriptor (AO2) Apply theatrical skills to realise artistic intentions in live performance (designers)
Level 4	10–12	<ul style="list-style-type: none"> Creates a secure design, demonstrating a convincing ability to employ and combine skills. All aspects of design are engaging and effective. Secure and sustained use of visual/audio elements to enhance mood, atmosphere and style and create impact. Secure and sustained ability to design creatively within time and resource constraints. 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. Design shows secure understanding of the practical application of materials and production elements in performance.
Level 5	13–15	<ul style="list-style-type: none"> Creates an assured design, demonstrating an accomplished ability to employ and combine skills. All aspects of design are highly engaging, dynamic and skilful. Comprehensive and skilful use of visual/audio elements to enhance mood, atmosphere and style and create impact. Comprehensive and skilful ability to design creatively within time and resource constraints. 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. Design shows a comprehensive understanding of the practical application of materials and production elements in performance.

• Secure
• Effective
• Sustained
• In-depth

• Assured
• Accomplished
• Comprehensive
• Skilful

C1 AO2 Mark Scheme Summary

- Create designs in performance that link to the intentions of the performance
- Work collaboratively with performers and other designers.
- Practically applies their design skills in performance.
- Consider the genre, style and structure of the performance and how their design sits within this.
- Creates a design with a level of skill and refinement.

Level 1 1-3 Marks	<ul style="list-style-type: none">• Basic• Inconsistent• Limited• Uneven	
Level 2 4-6 Marks	<ul style="list-style-type: none">• General• Sound• Adequate• Some	
Level 3 7-9 Marks	<ul style="list-style-type: none">• Coherent• Competent• Clear• Consistent	
Level 4 10-12 Marks	<ul style="list-style-type: none">• Secure• Effective• Sustained• In-depth	
Level 5 13-15 Marks	<ul style="list-style-type: none">• Assured• Accomplished• Comprehensive• Skilful	

Student 1

Lighting Design
Stimulus:
Theme - Conflict
& 9/11

Student 1 Context

- Students were given a theme ‘conflict’ in the initial stages the designers joined in a short introduction lesson to develop understanding of the term.
- Students then get to choose from a range of stimuli as their starting point (they focus on 1-3 of these)
- The designer chose lighting and worked with 3 actors.
- There was access to a range of lighting.
- Students have access to Drama-online & Digital Theatre+ to do research, and they are all encouraged to watch ‘theatre’ as homework tasks.

Lighting design

Final lighting design incorporating grid plans and a lantern schedule that indicates the use of at least **four** different lighting states.

A lighting plot or cue sheet showing at least four different lighting states as appropriate.

The student must supervise the rigging, focusing, programming (if applicable) and operating of the design as appropriate.

A realisation of the lighting design in the performance.

Student 1 Portfolio

Activity

- Read through Q1-2 to get a sense of their starting point.
- Read through Q3-4 to see the collaboration and refinement of ideas.
- Read through Q5-6 to see the contribution to the performance as a designer and part of the group.
- Look over the design requirements does he complete these?

Remember

- Design and acting students respond to the Portfolio Evidence using the same 6 questions.
- The teacher marks the Portfolio Evidence the same way as they would the actors.

AO2 Skill Set

Lower Skill

"Design is partially developed and shows emerging creativity"

Mid-Skill

"Clear ability to create a design that supports the performers and the communication of creative intent to the audience,

Highly Skilled

"Creates an assured design, demonstrating an accomplished ability to employ and combine skills"

Student 1 Portfolio

Feedback Portfolio Evidence

Lighting Portfolio Evidence – Pop your AO1 & AO4 scores in the chat.

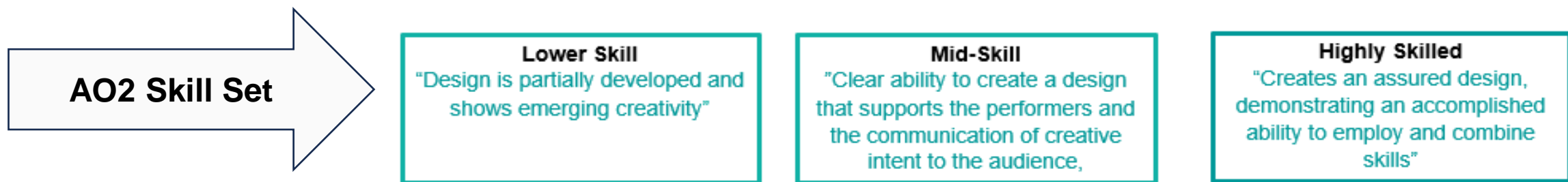
AO1: 26/30 Mid-Level 5

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 explanation 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.



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Video Section
Lighting Candidate

What AO2 Mark
would you give?

Student 1 In Performance

Feedback Performance

This is a strong design with skills and knowledge used beyond GCSE. The candidate uses a range of lighting devises 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.

AO2: 15/15

Level 1 1-3 Marks	<ul style="list-style-type: none">• Basic• Inconsistent• Limited• Uneven
Level 2 4-6 Marks	<ul style="list-style-type: none">• General• Sound• Adequate• Some
Level 3 7-9 Marks	<ul style="list-style-type: none">• Coherent• Competent• Clear• Consistent
Level 4 10-12 Marks	<ul style="list-style-type: none">• Secure• Effective• Sustained• In-depth
Level 5 13-15 Marks	<ul style="list-style-type: none">• Assured• Accomplished• Comprehensive• Skilful

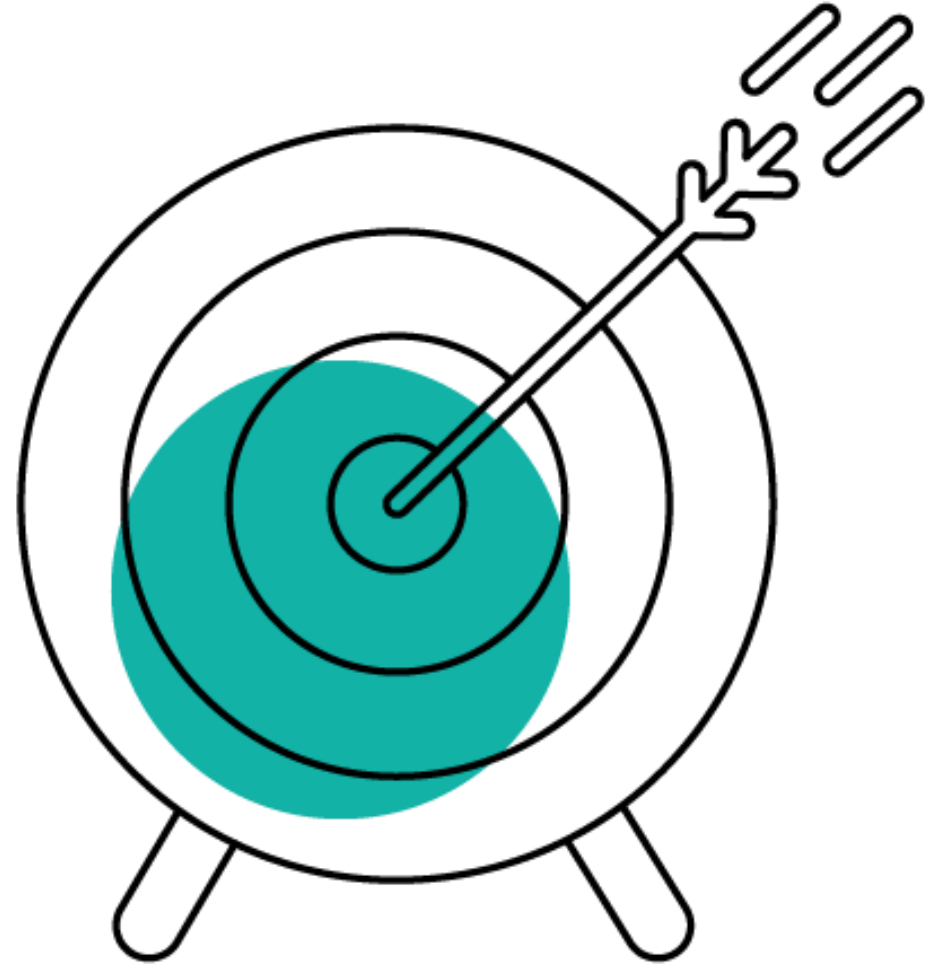


Component 1 Additional Candidate - Extension

Take 10 minutes to look through the other design candidate for Component 1

- They were a set design student also looking at conflict and the 9/11 attacks.
- Have a look through the Portfolio Evidence.
- Images of the work.
- The moderator commentary.
- Are there any questions you want to address for Component 1 following this?

Component 1 Summary



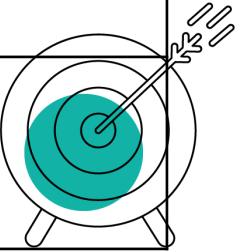


Component 2

AO2 Mark Scheme Summary for Component 2

- **Total Mark out of 24 per extract.**
(48 Marks for Component 2 in total)
- **8 Marks = Demonstration of design skills.**
(What is the level of 'skill' on display)
- **8 Marks = Communication to the performance as a whole.**
(Does the work show an understanding that this work is just an extract from a whole performance?)
- **8 Marks = Realising artistic intention.**
(Does the work show an understanding of the playwrights' intentions, the style, genre and intentions of the play)

Level 1 1-2 Marks	<ul style="list-style-type: none">• Underdeveloped• Inappropriate• Limited
Level 2 3-4 Marks	<ul style="list-style-type: none">• General• Sound• Adequate
Level 3 5-6 Marks	<ul style="list-style-type: none">• Appropriate• Effective• Secure
Level 4 7-8 Marks	<ul style="list-style-type: none">• Assured• Engaging• Skilful



The questions teacher need to ask are:

- Has the student demonstrated a 'skill?'
- Has the student spent time developing, crafting and shaping ideas in the process?
- How much has the student spent with the group to work with them on the overall performance?

C2 Mark Scheme

Specification
Page 44-46

- Basic
- Inconsistent
- Limited

- General
- Sound
- Adequate

- Secure
- Effective
- Impact

- Assured
- Accomplished
- Comprehensive

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"> • Creates an underdeveloped and often inappropriate and inconsistent design, demonstrating limited understanding of how creative choices communicate meaning to the audience. • Basic use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Basic ability to combine and apply design skills to design creatively within time and resource constraints. • Design shows limited understanding of the practical application of materials and production elements in performance.
Level 2	3–4	<ul style="list-style-type: none"> • Creates a sound and generally appropriate and consistent design, demonstrating adequate understanding of how creative choices communicate meaning to the audience. • Sound use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Sound ability to combine and apply design skills to design creatively within time and resource constraints. • Design shows adequate understanding of the practical application of materials and production elements in performance.
Level 3	5–6	<ul style="list-style-type: none"> • Creates a secure, appropriate and consistent design, demonstrating effective understanding of how creative choices communicate meaning to the audience. • Secure use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Secure ability to combine and apply design skills to design creatively within time and resource constraints. • Design shows effective understanding of the practical application of materials and production elements in performance.
Level 4	7–8	<ul style="list-style-type: none"> • Creates an assured, engaging and dynamic design, demonstrating comprehensive understanding of how creative choices communicate meaning to the audience. • Accomplished use of visual/audio elements to enhance mood, atmosphere and style and create impact. • Assured ability to combine and apply design skills to design creatively within time and resource constraints. • Design shows comprehensive understanding of the practical application of materials and production elements in performance.

Descriptor: “Apply theatrical skills to realise artistic intentions in live performance” DESIGN SKILL

Key points:

- Consider the audience.
- Consider the mood & atmosphere of the performance using their design.
- Consider the skill required for their design area.

C2 Mark Scheme

Specification
Page 44-46

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">Design shows a basic understanding of its context and purpose within the performance.Design concept is uneven and lacks clarity, demonstrating inappropriate connections and choices made in relation to content of performance.Design lacks cohesion with content of performance, demonstrating limited communication and collaboration with performers.
Level 2	3-4	<ul style="list-style-type: none">Design shows a sound understanding of its context and purpose within the performance.Design concept is generally consistent, demonstrating sound connections and choices made in relation to content of performance.Design has adequate cohesion with content of performance, demonstrating sound communication and collaboration with performers.
Level 3	5-6	<ul style="list-style-type: none">Design shows a secure understanding of its context and purpose within the performance.Design concept is consistent and secure demonstrating effective connections and choices made in relation to content of performance.Design has sustained cohesion with content of performance, demonstrating effective communication and collaboration with performers.
Level 4	7-8	<ul style="list-style-type: none">Design shows a comprehensive understanding of its context and purpose within the performance.Design concept is accomplished, skilful and highly engaging, demonstrating comprehensive connections and assured choices made in relation to content of performance.Design has comprehensive cohesion with content of performance, demonstrating assured communication and collaboration with performers.

• Basic
• Inconsistent
• Limited

• General
• Sound
• Adequate

• Secure
• Effective
• Impact

• Assured
• Accomplished
• Comprehensive

Descriptor: “Apply theatrical skills to realise artistic intentions in live performance”

COMMUNICATION & CONTRIBUTION TO PERFORMANCE AS A WHOLE

Key points:

- Consider how the design fits within the whole play.
- Concept helps to communicate the themes/content of the performance.
- Considers the performers and how they work in the performance.

C2 Mark Scheme

Specification
Page 44-46

Descriptor: “Apply theatrical skills to realise artistic intentions in live performance”

ARTISTIC INTENTIONS AND STYLE/GENRE/THEATRICAL CONVENTIONS

Key points:

- Consider the playwrights’ intentions.
- Consider how the design shows and interpretation of the text eg: style/genre.
- Consider the impact their design can have on the performance eg: can the actors ‘do’ something with it.
- Consider how it may work with other design areas.

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

• Basic
• Inconsistent
• Limited

• General
• Sound
• Adequate

• Secure
• Effective
• Impact

• Assured
• Accomplished
• Comprehensive

Student 2

Costume Design

Adult Child Dead Child

Student 2 Context

- Students were given a £30 budget (there was only 2 designers in this year!)
- The students were given the play 'Adult Child Dead Child' and the student designed for the group extract of 3 actors. The extract is on pages 45-46 of the delegate booklet.
- Students have access to Drama-online & Digital Theatre+ to do research, and they are all encouraged to watch 'theatre' as homework tasks.

Requirements	Costume design
Requirements per extract	Group: final costume designs for one character, incorporating hair, makeup and mask considerations if appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate. All sourcing must be based wholly on the student's design(s).
	Mono or duo: final costume design for one character, incorporating hair, makeup and mask considerations if appropriate. This should take into consideration performer/ audience relationships, health and safety implications and performer usage as appropriate.
Additional documentation	For both performances: a costume plot or list of costumes/accessories worn by each performer indicating any changes as appropriate.
Supervision	The student must supervise the construction and/or sourcing of the designed costumes as appropriate.
Performance	A realisation of the costume design in both performances.

Student 2 Costume Design

Activity Pages 44-48 of the Delegate Booklet

- Read through the statement of intent - what assumptions have you already made about the design? The extract is also there to have a look at.
- Look at the Portfolio they have submitted with their required elements – Can you identify the skill set already?
- Watch the performance (we'll watch this together)

Remember

- Students must submit a Statement of Intent and supporting documentation **PRIOR** to the examination.

AO2 Skill Set

Lower Skill

"Design is partially developed and shows emerging creativity"

Mid-Skill

"Clear ability to create a design that supports the performers and the communication of creative intent to the audience,

Highly Skilled

"Creates an assured design, demonstrating an accomplished ability to employ and combine skills"

Student 1 Supporting Documentation

Feedback

- The supporting documentation has been included as a portfolio with some other information present to support design ideas.
- There is evidence of a clear process and evidence of working with the group and script within it.
- The statements of Intent gives clear indication that the candidate understands Claire Dowie's intentions and has considered the style of the piece and demands on the actors.



A large teal circle is centered on a white background. Inside the circle, the text "Video Section" and "Costume Candidate" is written in black, followed by the question "What AO2 Marks would you give?".

Video Section
Costume Candidate

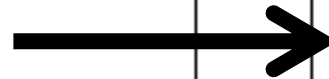
What AO2 Marks
would you give?

C2 AO2: *Design Skills*

Examiner Commentary:

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.

Marks 7/8



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

C2 AO2: *Communication & contribution to performance as a whole*

Examiner Commentary:

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.

Marks 7/8

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">• Design shows a basic understanding of its context and purpose within the performance.• Design concept is uneven and lacks clarity, demonstrating inappropriate connections and choices made in relation to content of performance.• Design lacks cohesion with content of performance, demonstrating limited communication and collaboration with performers.
Level 2	3-4	<ul style="list-style-type: none">• Design shows a sound understanding of its context and purpose within the performance.• Design concept is generally consistent, demonstrating sound connections and choices made in relation to content of performance.• Design has adequate cohesion with content of performance, demonstrating sound communication and collaboration with performers.
Level 3	5-6	<ul style="list-style-type: none">• Design shows a secure understanding of its context and purpose within the performance.• Design concept is consistent and secure demonstrating effective connections and choices made in relation to content of performance.• Design has sustained cohesion with content of performance, demonstrating effective communication and collaboration with performers.
Level 4	7-8	<ul style="list-style-type: none">• Design shows a comprehensive understanding of its context and purpose within the performance.• Design concept is accomplished, skilful and highly engaging, demonstrating comprehensive connections and assured choices made in relation to content of performance.• Design has comprehensive cohesion with content of performance, demonstrating assured communication and collaboration with performers.

C2 AO2: *Realising artistic intentions style/genre/theatrical conventions*

Examiner Commentary:

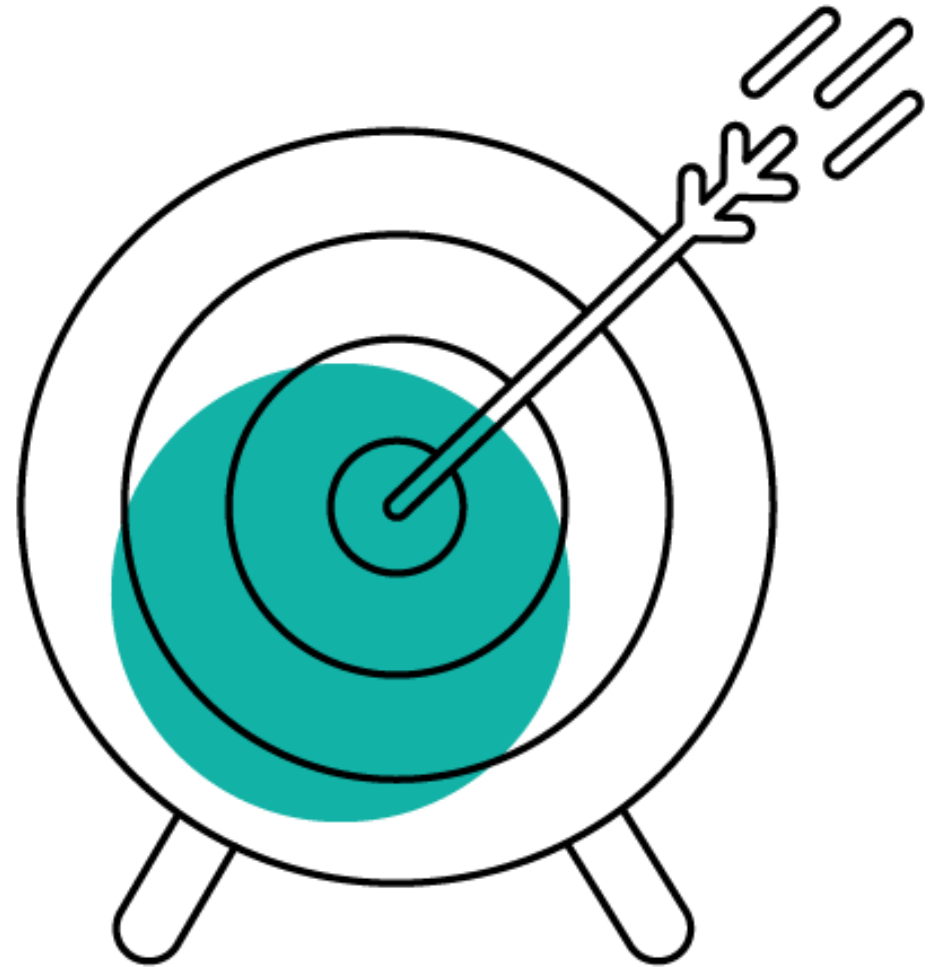
Dowie's intention is communicated well through the chosen style. The understanding and interpretation of the text is dynamic and has significant impact upon the performance.

Marks 7/8



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

Component 2 Summary



Q&A



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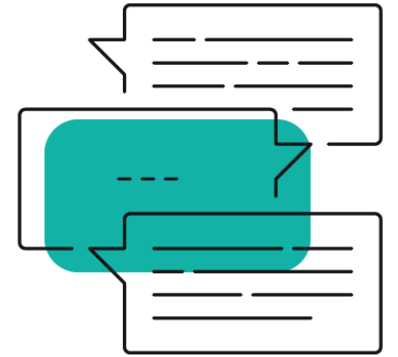
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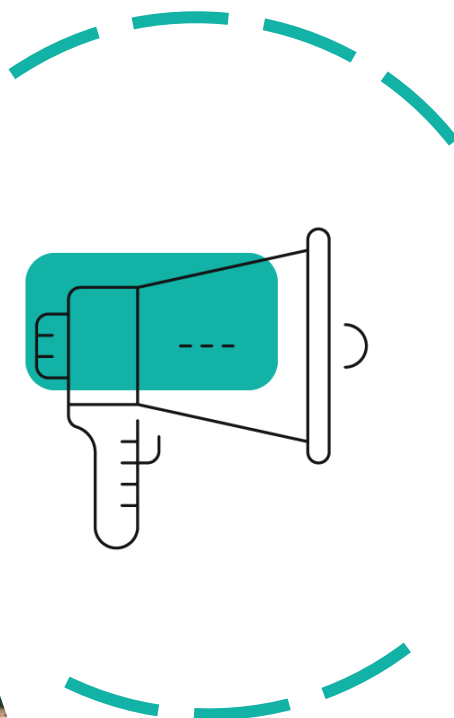
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Paul Webster

[Drama, Theatre and Performing Arts](#)





Your Feedback Matters

Following this event, you will receive an invitation to share your thoughts about the session. Your feedback is invaluable to us, as it helps us tailor our professional development materials to better meet your needs. Please don't hesitate to let us know what you'd like to see more of and what areas you think could be improved.



Pearson