GCSE

Rewarding Learning

CCEA GCSE Specification in

Drama

For first teaching from September 2022
For first assessment in Summer 2024
For first award in Summer 2024
Subject Code: 5210

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1 Introduction

This specification sets out the content and assessment details for our GCSE course in Drama. We have designed this specification to meet the requirements of:

- Northern Ireland GCSE Design Principles; and
- Northern Ireland GCE and GCSE Qualifications Criteria.

First teaching is from September 2022. We will make the first award based on this specification in Summer 2024.

This specification is a linear course. The guided learning hours, as for all our GCSEs, are 120 hours.

The specification supports the aim of the Northern Ireland Curriculum to empower young people to achieve their potential and to make informed and responsible decisions throughout their lives, as well as its objectives:

- to develop the young person as an individual;
- to develop the young person as a contributor to society; and
- to develop the young person as a contributor to the economy and environment.

If there are any major changes to this specification, we will notify centres in writing. The online version of the specification will always be the most up to date; to view and download this please go to www.ccea.org.uk

1.1 Aims

This specification aims to encourage students to:

- develop a personal interest in drama and be motivated and inspired by a broad and coherent course of study;
- engage actively in studying drama so they develop as effective and independent learners and as critical and reflective thinkers with enquiring minds;
- work imaginatively and creatively in collaborative contexts, generating, developing and communicating ideas;
- analyse and evaluate their own work and the work of others;
- develop and demonstrate competence in a range of practical, creative and performance skills;
- develop skills that provide a basis for progression to employment or further study; and
- consider and explore the impact of social, historical and cultural influences on drama texts and activities.

1.2 Key features

The following are important features of this specification.

- It offers opportunities to build on the skills and capabilities developed through the delivery of the Northern Ireland Curriculum at Key Stage 3.
- It includes two internally assessed components, which together are worth 60 percent of the total marks.
- Students can choose performance **or** design for Components 1 and 2.
- Performance takes the form of acting.
- Design takes the form of one of the following: costume, lighting, multimedia, set or sound.
- Students sit a written examination on one set text, which is worth 40 percent of the total marks.

1.3 Prior attainment

Students do not need to have reached a particular level of attainment before beginning to study this specification.

1.4 Classification codes and subject combinations

Every specification has a national classification code that indicates its subject area. The classification code for this qualification is 5210.

Please note that if a student takes two qualifications with the same classification code, schools, colleges and universities that they apply to may take the view that they have achieved only one of the two GCSEs. The same may occur with any two GCSE qualifications that have a significant overlap in content, even if the classification codes are different. Because of this, students who have any doubts about their subject combinations should check with the schools, colleges and universities that they would like to attend before beginning their studies.

2 Specification at a Glance

The table below summarises the structure of this GCSE course.

Content	Assessment	Weightings	Availability
Component 1: Devised Performance	Controlled assessment In response to a stimulus, students **either**: • devise and present a group performance; **or** • devise and give a design presentation. All students submit a student log. Teachers submit a recording of every student's performance or presentation. Teachers mark the tasks, and we moderate the results.	**Total: 25%** 15% 10%	**This is a linear qualification.** **Assessment is available each Summer from 2024.**
Component 2: Scripted Performance	Controlled assessment Using a published play script, students **either**: • present a group performance; **or** • give a design presentation. Teachers mark the tasks, and we moderate the results.	**Total: 35%**	
Component 3: Knowledge and Understanding of Drama	External written examination 1 hour 30 mins Students answer **three** questions using **one** set text. Open book	**Total: 40%**	

3 Subject Content

We have divided this course into three components. The content of each component and the respective learning outcomes appear below.

3.1 Component 1: Devised Performance

Students choose **either** a performance **or** design pathway. There is no requirement to choose the same pathway in both components. In response to pre-release stimulus material, students **either** devise and present a group performance **or** devise and give a design presentation. Those choosing the performance pathway are assessed on acting. Those choosing the design pathway are assessed on a presentation on their chosen design discipline. Design students must choose **one** of the following design disciplines (see Appendix 4 for exact requirements):

- costume;
- lighting;
- multimedia (use of image, sound, text and/or video);
- set; or
- sound.

All students complete a student log at the end of the devising process. See Section 6.4 for more details.

Please refer to Appendix 2 for the assessment criteria for this component.

All students

Content	Learning Outcomes
Devised performance	Students should be able to: • create and develop ideas for a devised performance by: – working with others to choose a stimulus that best suits the needs of the group; – using information from their research, including style and genre, professional practice and the work of theatre practitioners; – deciding on a target audience; and – contributing individually to the overall outcome; and • realise the devised performance or design concept for assessment.

Content	Learning Outcomes
Devised performance (cont.)	Students should be able to: • analyse and evaluate their own work and the work of others by: – reflecting on the process of devising by investigating the pre-release stimulus material; – considering influences from research, including professional practice and the work of theatre practitioners, in planning and presenting the devised performance; – reflecting on the process of working with others in planning and presenting or designing the devised performance; and – appraising their self-management and their contribution to the outcome of the devised performance.

Performance students

Content	Learning Outcomes
Create ideas	Students should be able to: • research the following: – the pre-release material to gain a range of perspectives to help choose the stimulus; – the professional practice of devising material for performance; – a range of appropriate materials and resources in developing their ideas for the devised performance; and – a range of genres, styles and theatre practitioners;
Develop ideas	• use ideas from research to devise an original performance based on the chosen stimulus; • develop a group concept for the devised performance, taking account of the chosen target audience; • decide on ways of developing transitions, for example using quotations, poetry, lighting, music and/or digital technologies; • rehearse and prepare for performance; and
Communicate meaning for theatrical intention	• perform, for assessment, an acting role in the devised performance.

Design students

Content	Learning Outcomes
Create ideas	Students should be able to: • research the following: – the pre-release material to gain a range of perspectives to help choose the stimulus; – the professional practice in their chosen design discipline; – a range of appropriate material and resources in developing their design ideas for the devised performance; and – a range of genres, design styles and practitioners;
Develop ideas	• use ideas from research to create initial designs that meet the requirements of the devised performance; • develop a design concept for the devised performance, taking account of the chosen target audience; • shape ideas into final design choices; • realise the final product(s) in the group's devised performance; and
Communicate meaning for theatrical intention	• present the process and final design outcome for assessment: – in a design presentation; and – in the devised performance.

3.2 Component 2: Scripted Performance

Students choose **either** a performance **or** a design pathway. There is no requirement to choose the same pathway in both components. Students research and prepare a performance of their chosen published play script. Those choosing the performance pathway are assessed on acting. Those choosing the design pathway are assessed on a presentation on their chosen design discipline. Design students must choose **one** of the following design disciplines (see Appendix 4 for exact requirements):

- costume;
- lighting;
- multimedia (use of image, sound, text and/or video);
- set; or
- sound.

Please refer to Appendix 3 for the assessment criteria for this component.

All students

Content	Learning Outcomes
Scripted performance	Students should be able to: • create and develop ideas for a theatrical performance by: – working with others to choose, edit and shape a script suited to the needs of the group; – using research to create and develop style and genre; – creating a theatrical interpretation or design concept that has meaning for an audience; and – communicating the interpretation in performance or the design concept in a presentation format.

Performance students

Content	Learning Outcomes
Create ideas	Students should be able to: • investigate a range of published play scripts and select a script suited to the group, taking account of skills and preferences; • research the script's contexts, including style and genre; • research professional practice in scripted performance; • edit and shape the script appropriately;
Develop ideas	• choose a range of appropriate rehearsal ideas to develop character; • influence the group interpretation of the script; • develop the performance skills of voice, movement, facial expression and characterisation through rehearsing the script;
Apply theatrical skills to realise artistic performance	• apply movement skills with control, co-ordination, gesture, pace, poise, spatial awareness and stillness; • apply facial expressions with believability, meaning and variety; • apply characterisation skills to achieve artistic intentions and to demonstrate understanding of the role in the context of performance; and
Communicate meaning for theatrical intention	• perform an acting role in the scripted performance, for assessment.

Design students

Content	Learning Outcomes
Create ideas	Students should be able to: • investigate a range of published play scripts and select a script suited to the group, taking account of skills and preferences; • research the script's context, including style and genre; • research and explore a range of appropriate materials and equipment; • research professional practice in design for performance;
Develop ideas	• develop and refine design skills in the chosen design discipline; • use information from research to develop design ideas for performance; • develop an overall design concept for the performance;
Apply theatrical skills to realise artistic intention	• apply a range of appropriate materials and equipment to the design; • apply their design skills to demonstrate style and genre; • realise their artistic intentions by applying the design concept; and
Communicate meaning for theatrical intention	• present the process and final design for assessment: – in a design presentation; and – in the scripted performance.

3.3 Component 3: Knowledge and Understanding of Drama

Students study a set text. They develop understanding of the text and elements such as the playwright's use of language, style and genre. They also explore contexts, and aspects of performance, production and design.

Assessment for this component is a **1 hour 30 minute** written examination.
For further details on assessment and set texts, see Section 4.6.

Content	Learning Outcomes
Knowledge and understanding of drama	Students should be able to: • demonstrate knowledge and understanding of how drama is developed and performed, focusing on the following: – social, cultural and historical contexts; – theatrical conventions of the period in which the play was written; – genre, language, structure, and form and style; – design ideas from a live or recorded theatrical event; – costume for characters, including use of colour, shape, materials, accessories, make-up and personal props; – rehearsal ideas; – staging concepts, including entrances, exits, stage setting and position of audience; and – director's guidance on using performance skills to convey mood and context; and • analyse and evaluate their own work and the work of others by: – analysing the application of design ideas from a live or recorded theatrical event to the set text; – assessing the impact of design ideas on an audience; and – justifying rehearsal ideas for character development.

Content	Learning Outcomes
Demonstrate knowledge and understanding	Students should be able to: • research the social, cultural and historical contexts, including theatrical conventions, of the period in which the play was written; • demonstrate understanding of genre, language, structure, and form and style; • apply design ideas from a live or recorded theatrical event, and understand their impact on the set text; • develop and apply rehearsal ideas to explore character and style; • demonstrate understanding of the role of each character; • create costume ideas for characters, including information on colour, shape, materials, accessories, make-up and personal props; • develop and apply staging concepts, including ideas on: – entrances; – exits; – stage settings; – position of audience; and – conveying mood and context; • develop directorial ideas on voice, movement and facial expression;
Analyse and evaluate their own work and the work of others	• analyse a live or recorded theatrical event, taking account of the design ideas for lighting, multimedia and sound, and apply these ideas to the set text; • evaluate the design ideas by considering their intended impact on the audience; and • justify using rehearsal ideas, including improvisation and other drama strategies, in developing the performance of a character from the set text.

4 Scheme of Assessment

4.1 Assessment opportunities

For the availability of the examination and controlled assessments, see Section 2.

This is a linear specification; candidates must take all the assessments at the end of the course. Candidates who wish to improve their overall grade must retake the qualification. They must retake the externally assessed component, and they can either retake the controlled assessment components or reuse (carry forward) the controlled assessment marks they have already been awarded.

If candidates retake a controlled assessment component, they must complete the task(s) set for the series in which they are seeking a new grade. For up-to-date details on tasks, see your subject microsite at www.ccea.org.uk

4.2 Assessment objectives

There are four assessment objectives for this specification. Candidates must:

AO1 create and develop ideas to communicate meaning for theatrical performance;
AO2 apply theatrical skills to realise artistic intentions in live performance;
AO3 demonstrate knowledge and understanding of how drama and theatre is developed and performed; and
AO4 analyse and evaluate their own work and the work of others.

4.3 Assessment objective weightings

The table below sets out the assessment objective weightings for each assessment component and the overall GCSE qualification.

Assessment Objective	Component Weighting (%)			Overall Weighting (%)
	Controlled Assessment		External Assessment	
	Component 1	Component 2	Component 3	
AO1	15	5		20
AO2		30		30
AO3			30	30
AO4	10		10	20
Total Weighting	25	35	40	100

4.4 Quality of written communication

In GCSE Drama, candidates must demonstrate their quality of written communication in the written examination. They need to:

- ensure that text is legible and that spelling, punctuation and grammar are accurate so that meaning is clear;
- select and use a form and style of writing that suit their purpose and complex subject matter; and
- organise information clearly and coherently, using specialist vocabulary where appropriate.

Quality of written communication is assessed in responses to questions and tasks that require extended writing.

4.5 Reporting and grading

We award GCSE qualifications on a grade scale from A* to G, with A* being the highest. The nine grades available are as follows:

Grade	A*	A	B	C*	C	D	E	F	G

If candidates fail to attain a grade G or above, we report their result as unclassified (U).

4.6 External assessment

Component 3: Knowledge and Understanding of Drama

Set texts

Candidates must study **one** of the following set texts:

- William Shakespeare, *A Midsummer Night's Dream*;
- Sean O'Casey, *Juno and the Paycock*;
- Arthur Miller, *The Crucible*;
- Brian Friel, *Philadelphia, Here I Come!*;
- Christina Reid, *Tea in a China Cup*;
- Willy Russell, *Blood Brothers*;
- Joan Lingard and David Ian Neville, *Across the Barricades*; or
- Philip Ridley, *Sparkleshark.*

Candidates may use an unmarked copy of the text during the examination.

Examination timings

Candidates sit a written examination paper lasting **1 hour 30 minutes** and answer questions on their chosen set text.

Examination content

The examination includes questions on the following, based on the chosen set text:

- research information on the background of the set text;
- the effectiveness of design in a live or recorded theatrical event linked to the set text;
- character costumes at given moments;
- justification of ideas;
- staging of an extract;
- mood and context;
- rehearsal techniques; and
- performance techniques.

Examination questions based on characters focus on one of the following characters for each set text:

- *A Midsummer Night's Dream* – Hermia, Helena, Demetrius, Lysander, Titania, Oberon, Puck or Bottom;
- *Juno and the Paycock* – Boyle, Juno, Mary, Johnny, Joxer, Mrs Madigan, Jerry or Bentham;
- *The Crucible* – Parris, Tituba, Abigail, Proctor, Elizabeth, Mary Warren, Danforth or Giles Corey;
- *Philadelphia, Here I Come!* – Public, Private, Madge, S.B., Kate, Boyle, Lizzie or Canon;
- *Tea in a China Cup* – Sarah, Beth, Theresa, Grandmother, Grandfather, Maisie, Samuel or Clerk;
- *Blood Brothers* – Mrs Johnstone, Mickey, Edward, Mrs Lyons, Mr Lyons, Sammy, Linda or Narrator;
- *Across the Barricades* – Sadie, Kevin, Brede, Tommy, Mr Jackson, Mrs Jackson, Brian or Linda; or
- *Sparkleshark* – Jake, Polly, Natasha, Carol, Russell, Buzz, Speed or Shane.

5 Grade Descriptions

Grade descriptions are provided to give a general indication of the standards of achievement likely to have been shown by candidates awarded particular grades. The descriptions must be interpreted in relation to the content in the specification; they are not designed to define that content. The grade awarded depends in practice upon the extent to which the candidate has met the assessment objectives overall. Shortcomings in some aspects of candidates' performance in the assessment may be balanced by better performances in others.

Grade	Description
A	For AO1, candidates create and develop a devised performance that fully communicates meaning with purpose and originality. For AO2, candidates apply theatrical skills with flair and imagination to realise fully their artistic intentions for their scripted performance. For AO3, candidates' responses in the written examination demonstrate thorough knowledge and understanding of how drama is developed and performed. For AO4, candidates' analysis and evaluation of their own work and the work of others is highly competent and fully developed. The quality of written communication is excellent.
C	For AO1, candidates create and develop a devised performance that communicates meaning. For AO2, candidates apply theatrical skills to realise most of their artistic intentions for their scripted performance. For AO3, candidates' responses in the written examination demonstrate clear knowledge and understanding of how drama is developed and performed. For AO4, candidates' analysis and evaluation of their own work and the work of others is competent. The quality of written communication is acceptable.

Grade	Description
F	For AO1, candidates communicate some meaning in the devised performance; however, their work lacks development. For AO2, candidates' application of theatrical skills to realise their artistic intentions for the scripted performance is limited. For AO3, candidates' responses in the written examination demonstrate a simple knowledge and understanding of how drama is developed and performed. For AO4, candidates' analysis and evaluation of their own work and the work of others is basic. The written communication lacks competence.

6 Guidance on Controlled Assessment

6.1 Controlled assessment review

We will review our controlled assessment tasks every year to ensure that they continue to set an appropriate challenge and remain valid, reliable and stimulating.

6.2 Skills assessed by controlled assessment

Teachers must assess the following skills through controlled assessment:

- researching and investigating;
- devising;
- designing;
- self-management;
- working with others;
- performing;
- presenting; and
- analysing and evaluating.

6.3 Level of control

Rules for controlled assessment in GCSE Drama are defined for the three stages of the assessment:

- task setting;
- task taking; and
- task marking.

6.4 Task setting

The level of control for task setting for Component 1: Devised Performance is medium. This means that the centre sets the task. For Component 2: Scripted Performance, the level of control is medium, as the centre sets the task through their choice of script for performance.

Centres have the opportunity to contextualise the controlled assessment tasks to suit their specific circumstances. This includes the availability of and access to resources.

We will provide centres with details of controlled assessment tasks and guidance on how to complete and submit them.

Component 1: Devised Performance

Candidates create, develop and realise a devised performance from pre-release stimulus material.

Choice of pathway

Candidates must choose **either** a performance **or** design pathway for this component.

Candidates following a performance pathway are assessed on **acting**. Candidates following a design pathway choose **one** of the following design disciplines:

- costume;
- lighting;
- multimedia (use of image, sound, text and/or video);
- set; or
- sound.

For performance students, Component 1 assesses the following skills:

- investigating and interpreting a chosen stimulus;
- using research to create original drama;
- self-management and working with others;
- communicating meaning for a target audience through performance; and
- analysing and evaluating their own and others' work.

For design students, Component 1 assesses the following skills:

- investigating and interpreting a stimulus;
- using research to create an original design;
- self-management and working with others;
- communicating meaning for a target audience through design; and
- analysing and evaluating their own and others' work.

There is no requirement to have a design student in a group. Groups that include design students must not include more than one design candidate for each design discipline.

Pre-release stimulus material

We issue this in November of the first year of study. Candidates select one of three stimuli from the pre-release stimulus material:

- Stimulus 1 based on a **theme**; or
- Stimulus 2 based on **literary influences**; or
- Stimulus 3 based on **artistic influences**.

Candidates must work in groups of between **two** and **six** to develop a range of ideas drawn from research on the chosen stimulus, including style and genre, the work of theatre practitioners and current professional practice. Candidates must consider their target audience as they create and develop their ideas. They may use elements

of existing repertoire drawn from literature, including play scripts other than the set texts.

Developing the performance and/or design presentation
Performance candidates should refine their ideas and shape their work until they have compiled the final material for the devised performance.

Design candidates should refine their ideas into a final product to support the devised performance. Design candidates present their design before the performance begins.

Timings
Performance candidates perform their devised performance for **a minimum of 10 minutes** for a group of **two** and **a maximum of 30 minutes** for a group of **six**. Each performance candidate must perform for **a minimum of 5 minutes**.

Each design candidate's presentation must last **between 5 and 7 minutes**.

Student log
Candidates record a summary analysis and evaluation of their own and others' work in their student log, which should be in written form and may contain images. It must include:

Section 1: an analysis and evaluation of the **process of devising** a performance by investigating the pre-release stimulus material (maximum 500 words);
Section 2: an analysis and evaluation of the **research influences** that contributed to the overall concept for the devised performance (maximum 500 words); and
Section 3: an analysis and evaluation of **self-management and working with others** (maximum 1000 words).

Candidates should complete their student log under controlled conditions at the end of the devising process. The student log should be no longer than 2000 words. It must include a bibliography of sources that the candidate used. The bibliography is not included in the overall word count and no marks are awarded for it.

Candidates may produce the student log in either handwritten or word processed format. In the word processed format, they must use the typeface Arial, font size 12 and single line spacing. Further guidance on the student log is available on our Drama microsite at www.ccea.org.uk

Recording
For the final assessment, all performances and presentations must be recorded using a fixed camera as close as possible to the candidates. At the start of the performance or presentation, each candidate must identify themselves by name, candidate number and centre number. Centres must send all unedited recordings to us by the deadline we set each year. Further guidance on submission and recording formats will be available on our Drama microsite at www.ccea.org.uk

Component 2: Scripted Performance

Choice of pathway

Candidates must choose **either** a performance **or** design pathway for this component.

Candidates following a performance pathway are assessed on **acting**. Candidates following a design pathway choose **one** of the following design disciplines:

- costume;
- lighting;
- multimedia (use of image, sound, text and/or video);
- set; or
- sound.

Candidates must **work in groups of** between **two** and **six** to choose a script to perform that is different from their set text. (Refer to Section 4.6 for the list of set texts.)

There is no requirement to have a design student in a group. Groups that include design students must not include more than one design candidate for each design discipline.

Developing the performance and/or design presentation

When preparing for performance, candidates investigate a range of texts to ensure that the final choice suits the skills of the group. Candidates must choose a script of a published play written for theatrical performance. for theatrical performance. They may edit a script for performance, but they must not add lines. Candidates carry out research to understand their chosen script's background and context, including style and genre.

Performance candidates use drama strategies to explore character and meaning. They rehearse to develop and refine their skills of:

- voice;
- movement;
- facial expression;
- characterisation;
- conveying style and genre; and
- realising artistic intentions.

Design candidates experiment with ideas and concepts, developing and refining their skills of:

- creating a design concept;
- developing and refining initial ideas;
- applying ideas to design outcomes;
- using and manipulating materials and equipment;
- conveying style and genre; and
- realising artistic intentions.

There should be no more than **one** design candidate for each design discipline in any group. There is no requirement to have a design candidate in a group.

Timings
Performance candidates perform their scripted performance for **a minimum of 10 minutes** for a group of **two** and **a maximum of 30 minutes** for a group of **six**.

If there are design candidates in the group, they must deliver their presentations before the performance begins. Each design candidate's presentation must last **between 5 and 7 minutes**.

Submitting work
Centres must submit an Artistic Intentions Record Sheet for each performance group by the end of February of the year in which the component is assessed. The record sheet should describe the artistic intentions for all candidates in the group performance. The group's teacher must complete the record sheet. A copy of the record sheet is available in the Controlled Assessment section of our GCSE Drama microsite at www.ccea.org.uk

Recording
Performances and presentations for all candidates should be recorded in full at internal standardisation. The performances and presentations should be recorded again at external moderation for all externally moderated candidates. All recordings should be made using a fixed camera situated as close as possible to the performers and/or presenters.

At the beginning of the performance or presentation, each candidate must identify themselves by name, candidate number and centre number. Centres must send all unedited recordings to us by the deadline we set each year. We will issue further guidance on submission and recording formats on our Drama microsite at www.ccea.org.uk

6.5 Task taking

The level of control for task taking is medium.

Areas of Control	Detail of Control
Authenticity	• Candidates may carry out research for Components 1 and 2 with limited supervision. • Candidates complete the student log with informal supervision. • Teachers must be able to authenticate the work included in the student log in Component 1. • Teachers must ensure that candidates acknowledge and reference any sources used for their student log.
Feedback	• Teachers must guide and supervise students to: – monitor progress; – prevent plagiarism; – ensure compliance with health and safety requirements; – ensure work is completed in accordance with this specification's requirements; and – ensure work can be assessed in accordance with the procedures and assessment criteria. • Candidates should reach their own conclusions when completing their student log.
Time Limit/Word Limit	• The student log should be no longer than 2000 words: – Section 1: 500 words; – Section 2: 500 words; and – Section 3: 1000 words. • The time limit for performances in both components is a minimum of 10 minutes and maximum of 30 minutes. • The time limit for presentations in both components is a minimum of 5 minutes and a maximum of 7 minutes. • Candidates have 30 hours to complete all aspects of Component 1. • Candidates have 42 hours to complete all aspects of Component 2.
Collaboration	• Candidates work in groups. Teachers must identify individual contributions. They can do this by recording evidence on DVD or using written evidence in the student log.

Areas of Control	Detail of Control
Resources	• Candidates' access to resources is determined by those available to the centre. • In their student log, candidates must reference all resources used, including online resources.

6.6 Task marking

The level of control for task marking is medium. Teachers mark the controlled assessment tasks using assessment criteria that we provide. They should use professional judgement to select and apply the criteria in each successive mark band appropriately and fairly to candidates' work. They should follow a 'best fit' approach when selecting a candidate's mark, making allowance for balancing strengths and weaknesses in each response.

Teachers must ensure that the work they mark is the candidate's own. For up-to-date advice on plagiarism, or any kind of candidate malpractice, see *Suspected Malpractice in Examinations and Assessments: Policies and Procedures* on the Joint Council for Qualifications website at www.jcq.org.uk

6.7 Internal standardisation

Centres with more than one teaching group must carry out internal standardisation of controlled assessment tasks before submitting their marks to us. This is to ensure, as far as possible, that each teacher has applied the assessment criteria consistently when marking assessments. Centres may need to adjust an individual teacher's marking:

- to bring assessments into line with those of other teachers in the centre; and
- to match the standards established at the agreement trial.

If marks do change, centres must amend the total/final mark on their Candidate Record Sheet.

6.8 Moderation

Centres must submit their marks and samples for Component 1: Devised Performance by the deadline we set each year. We may adjust centres' marking to bring the assessment of the candidates' work in line with our agreed standards.

For Component 2: Scripted Performance, our visiting moderators carry out moderation. Moderators and nominated teachers jointly assess a sample of candidates. If the marks the teacher awards are acceptable, the moderator confirms the controlled assessment marks. If they are not acceptable, the moderator may recommend an adjustment to the centre's marks. We adjust the centre's marks if there is a significant mismatch between the moderator's assessments and those of the teachers.

We issue full instructions each year on:

- our moderation procedures;
- which samples we require; and
- the deadlines for submitting marks and samples to us.

Teachers and centre staff may contact us at any stage if they require advice, assistance or support relating to any aspect of controlled assessment.

6.9 Drafting/Redrafting

Teachers must not correct candidates' work in detail and return it to them to write up a fair copy. Responsibility for drafting a piece of work towards completion lies entirely with the candidate. Once a candidate has submitted the controlled assessment and it has been awarded a mark, that mark is final. The candidate may not carry out further work.

See Appendix 1 for a glossary of controlled assessment terms. For more details, see the Joint Council for Qualifications document *Instructions for Conducting Controlled Assessments*, available at www.jcq.org.uk

7 Curriculum Objectives

This specification builds on the learning experiences from Key Stage 3 as required for the statutory Northern Ireland Curriculum. It also offers opportunities for students to contribute to the aim and objectives of the Curriculum at Key Stage 4 and to continue to develop the Cross-Curricular Skills and the Thinking Skills and Personal Capabilities. The extent of the development of these skills and capabilities will be dependent on the teaching and learning methodology used.

7.1 Cross-Curricular Skills at Key Stage 4

Communication
Students should be able to: • communicate meaning, feelings and viewpoints in a logical and coherent manner, *for example by presenting their work to an audience through the devised and scripted performances and in their responses to questions in the written examination*; • make oral and written summaries, reports and presentations, taking account of audience and purpose, *for example through a written summary, in their student log, of analytical and evaluative information for the devised performance*; • participate in discussions, debates and interviews, *for example group discussion about the choice of materials for the devised and scripted performances*; • interpret, analyse and present information in oral, written and ICT formats, *for example through ideas expressed in the devised and scripted performances, in responses to questions in the written examination and as summative information contained in the student log*; and • explore and respond, both imaginatively and creatively, to a variety of texts, *for example by developing ideas for design, performance and direction of the set text, and in exploring material selected for the devised and scripted performances.*

Using Mathematics

Students should be able to:

- use mental computation to calculate, estimate and make predictions in a range of simulated and real-life contexts, *for example calculating intensity levels of lighting and sound*;
- select and apply mathematical concepts and problem-solving strategies in a range of simulated and real-life contexts, *for example developing designs to scale, including set and costume designs*;
- interpret and analyse a wide range of mathematical data, *for example understanding stage positions, lighting angles, set build and ergonomics, and use of proxemics*; and
- present mathematical data in a variety of formats which take account of audience and purpose, *for example timing of performances*.

Using ICT

Students should be able to make effective use of information and communications technology in a wide variety of contexts to access, manage, select and present information, *for example:*

- *researching the set text and materials selected for the devised and scripted performance*;
- *experiencing live and recorded drama and understanding how to use digital technologies to design and deliver drama*;
- *exploring the effects of multimedia and ICT on drama*;
- *recording performance work using digital technologies*;
- *designing for performance using digital technologies*; and
- *compiling written documents using word processing tools.*

7.2 Thinking Skills and Personal Capabilities at Key Stage 4

Self-Management

Students should be able to:

- plan work, *for example researching chosen set texts and completing the student log*;
- set personal learning goals and targets to meet deadlines, *for example compiling a rehearsal schedule for the devised and scripted performances*;
- monitor, review and evaluate their progress and improve their learning, *for example by creating a study plan for the written examination and by completing the self-evaluative section of the student log*; and
- effectively manage their time, *for example working individually to learn lines and directions or complete design ideas for performance deadlines*.

Working with Others

Students should be able to:

- learn with and from others through co-operation, *for example through devising, planning and rehearsing in groups of 2–6*;
- participate in effective teams and accept responsibility for achieving collective goals, *for example through the group rehearsal and performance of devised and scripted performances*; and
- listen actively to others and influence group thinking and decision-making, taking account of others' opinions, *for example through group negotiation of the choice of stimulus for the devised performance.*

Problem Solving

Students should be able to:

- identify and analyse relationships and patterns, *for example understand the relationship between characters in the set and chosen texts*;
- propose justified explanations, *for example use research findings to justify decisions about the choice of materials for the devised performance*;
- reason, form opinions and justify their views, *for example justifying performance and design ideas for their set text in the written examination*;
- analyse critically and assess evidence to understand how information or evidence can be used to serve different purposes or agendas, *for example in the written examination, analysing and evaluating live or recorded drama applied in a new context*;
- analyse and evaluate multiple perspectives, *for example analysing others' devised performances in the student log*; and
- explore unfamiliar views without prejudice, *for example when researching the pre-release stimulus material and then creating the devised performance based on it*.

Although not referred to separately as a statutory requirement at Key Stage 4 in the Northern Ireland Curriculum, **Managing Information** and **Being Creative** may also remain relevant to learning.

8 Links and Support

8.1 Support

The following resources are available to support this specification:

- our Drama microsite at www.ccea.org.uk and
- specimen assessment materials.

We also intend to provide:

- past papers;
- mark schemes;
- Chief Examiner's reports;
- Principal Moderator's reports;
- planning frameworks;
- centre support visits;
- support days for teachers;
- agreement trials;
- controlled assessment guidance for teachers;
- controlled assessment guidance for candidates;
- a resource list; and
- exemplification of examination performance.

8.2 Examination entries

Entry codes for this subject and details on how to make entries are available on our Qualifications Administration Handbook microsite, which you can access at www.ccea.org.uk

Alternatively, you can telephone our Examination Entries, Results and Certification team using the contact details provided.

8.3 Equality and inclusion

We have considered the requirements of equality legislation in developing this specification and designed it to be as free as possible from ethnic, gender, religious, political and other forms of bias.

GCSE qualifications often require the assessment of a broad range of competences. This is because they are general qualifications that prepare students for a wide range of occupations and higher level courses.

During the development process, an external equality panel reviewed the specification to identify any potential barriers to equality and inclusion. Where appropriate, we have considered measures to support access and mitigate barriers.

We can make reasonable adjustments for students with disabilities to reduce barriers to accessing assessments. For this reason, very few students will have a complete barrier to any part of the assessment.

It is important to note that where access arrangements are permitted, they must not be used in any way that undermines the integrity of the assessment. You can find information on reasonable adjustments in the Joint Council for Qualifications document *Access Arrangements and Reasonable Adjustments*, available at www.jcq.org.uk

8.4 Contact details

If you have any queries about this specification, please contact the relevant CCEA staff member or department:

- Specification Support Officer: Louise Millar
  (email: lmillar@ccea.org.uk)

- Education Manager: Nicola Black
  (email: nblack@ccea.org.uk)

- For a full list of contacts within CCEA visit our website at
  www.ccea.org.uk/examiner-centre-support/examinations-support/key-contacts

Appendix 1

Glossary of Terms for Controlled Assessment Regulations

Term	Definition
Component	A discrete, assessable element within a controlled assessment/qualification that is not itself formally reported and for which the awarding organisation records the marks May contain one or more tasks
Controlled assessment	A form of internal assessment where the control levels are set for each stage of the assessment process: task setting, task taking, and task marking
External assessment	A form of independent assessment in which question papers, assignments and tasks are set by the awarding organisation, taken under specified conditions (including detailed supervision and duration) and marked by the awarding organisation
Formal supervision **(High level of control)**	The candidate must be in direct sight of the supervisor at all times. Use of resources and interaction with other students is tightly prescribed.
Informal supervision **(Medium level of control)**	Questions/Tasks are outlined, the use of resources is not tightly prescribed and assessable outcomes may be informed by group work. Supervision is confined to: • ensuring that the contributions of individual candidates are recorded accurately; and • ensuring that plagiarism does not take place. The supervisor may provide limited guidance to candidates.
Limited supervision **(Limited level of control)**	Requirements are clearly specified, but some work may be completed without direct supervision and will not contribute directly to assessable outcomes.

Term	Definition
Mark scheme	A scheme detailing how credit is to be awarded in relation to a particular unit, component or task Normally characterises acceptable answers or levels of response to questions/tasks or parts of questions/tasks and identifies the amount of credit each attracts May also include information about unacceptable answers
Task	A discrete element of external or controlled assessment that may include examinations, assignments, practical activities and projects
Task marking	Specifies the way in which credit is awarded for candidates' outcomes Involves the use of mark schemes and/or marking criteria produced by the awarding organisation
Task setting	The specification of the assessment requirements Tasks may be set by awarding organisations and/or teachers. Teacher-set tasks must be developed in line with awarding organisation specified requirements.
Task taking	The conditions for candidate support and supervision, and the authentication of candidates' work Task taking may involve different parameters from those used in traditional written examinations. For example, candidates may be allowed supervised access to sources such as the internet.
Unit	The smallest part of a qualification that is formally reported May comprise separately assessed components

Appendix 2

Assessment Criteria for Component 1: Devised Performance – Student Log

AO4: Analyse and evaluate their own work and the work of others

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Section 1: ***Investigation of the pre-release stimulus material*** **(5 marks)**	Investigation of the pre-release stimulus material has limited focus. **1–2 marks**	Investigation of the pre-release stimulus material has satisfactory focus. **3 marks**	Investigation of the pre-release stimulus material has a good focus. **4 marks**	Investigation of the pre-release stimulus material has thorough and precise focus. **5 marks**
Section 2: ***Research influences that contribute to the overall concept for the devised performance*** **(5 marks)**	Analysis and evaluation of research influences that contribute to the overall concept for the devised performance is limited. **1–2 marks**	Analysis and evaluation of research influences that contribute to the overall concept for the devised performance is satisfactory. **3 marks**	Analysis and evaluation of research influences that contribute to the overall concept for the devised performance is good. **4 marks**	Analysis and evaluation of research influences that contribute to the overall concept for the devised performance is thorough and precise. **5 marks**
Section 3: ***Self-management and working with others*** **(10 marks)**	Analysis and evaluation of self-management and working with others is limited. **1–2 marks**	Analysis and evaluation of self-management and working with others is satisfactory. **3–4 marks**	Analysis and evaluation of self-management and working with others is good. **5–7 marks**	Analysis and evaluation of self-management and working with others is thorough and precise. **8–10 marks**
				Total marks available: 20
Award zero for work not worthy of credit.				

Assessment Criteria for Component 1: Devised Performance – Performance Candidates

AO1: Create and develop ideas to communicate meaning for theatrical performance

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Concept and Content **(15 marks)**	• The ideas generated from the stimulus contribute to a limited concept. • Limited evidence of research influences in the devised performance. **1–4 marks**	• The ideas generated from the stimulus contribute to a satisfactory concept. • Satisfactory evidence of research influences throughout the devised performance. **5–7 marks**	• The ideas generated from the stimulus contribute to a good concept. • Good evidence of research influences throughout the devised performance. **8–11 marks**	• The ideas generated from the stimulus contribute to a thorough and precise concept. • Strong evidence of research influences is embedded in the devised performance. **12–15 marks**
Application in Performance **(15 marks)**	• The candidate makes a limited contribution to the effectiveness of the devised performance. • In theatrical performance, the candidate communicates limited meaning to the audience. **1–4 marks**	• The candidate makes a satisfactory contribution to the effectiveness of the devised performance. • In theatrical performance, the candidate communicates satisfactory meaning to the audience. **5–7 marks**	• The candidate makes a good contribution to the effectiveness of the devised performance. • In theatrical performance, the candidate communicates good meaning to the audience with competence and creativity. **8–11 marks**	• The candidate makes a perceptive and imaginative contribution to the effectiveness of the devised performance. • In theatrical performance, the candidate communicates perceptive and imaginative meaning to the audience with flair and creativity. **12–15 marks**
				Total marks available: 30
Award zero for work not worthy of credit.				

Assessment Criteria for Component 1: Devised Performance – Design Candidates

AO1: Create and develop ideas to communicate meaning for theatrical performance

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Concept and Content **(15 marks)**	• The ideas generated from the stimulus contribute to a limited design concept. • Limited evidence of research influences in the final design. **1–4 marks**	• The ideas generated from the stimulus contribute to a satisfactory design concept. • Satisfactory evidence of research influences in the final design. **5–7 marks**	• The ideas generated from the stimulus contribute to a good design concept. • Good evidence of research influences in the final design. **8–11 marks**	• The ideas generated from the stimulus contribute to a thorough and precise design concept. • Strong evidence of research influences is embedded in the devised performance. **12–15 marks**
Application of Design in Performance **(15 marks)**	• The candidate's design makes a limited contribution to the effectiveness of the devised performance. • The candidate's design communicates limited meaning to the audience. **1–4 marks**	• The candidate makes a satisfactory contribution to the effectiveness of the devised performance. • The candidate's design communicates satisfactory meaning to the audience. **5–7 marks**	• The candidate's design makes a good contribution to the effectiveness of the devised performance. • The candidate's design communicates good meaning to the audience. **8–11 marks**	• The candidate makes a sophisticated and imaginative contribution to the effectiveness of the devised performance. • The candidate's design communicates perceptive and imaginative meaning to the audience. **12–15 marks**
				Total marks available: 30
Award zero for work not worthy of credit.				

Appendix 3

Assessment Criteria for Component 2: Scripted Performance – Performance Candidates

AO1: Create and develop ideas to communicate meaning for theatrical performance

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
The candidate's performance: • reveals a restricted development of ideas with little creativity in evidence; • does not always take account of the audience; • communicates limited meaning; and • has limited impact on the audience. **1–2 marks**	The candidate's performance: • reveals an appropriate level of creative ideas that indicate aspects of development; • takes account of the audience; • communicates meaning for the most part; and • has some impact on the audience. **3–5 marks**	The candidate's performance: • reveals an effective level of creativity and development of ideas; • takes account of the audience throughout; • communicates meaning effectively; and • has a significant impact on the audience. **6–8 marks**	The candidate's performance: • reveals a deep and meaningful level of creativity and development of ideas; • takes full account of the audience throughout; • communicates meaning with flair and imagination; and • makes a very considerable impact on the audience. **9–10 marks**
			Total marks available: 10
Award zero for work not worthy of credit.			

Assessment Criteria for Component 2: Scripted Performance – Performance Candidates (cont.)

AO2: Apply theatrical skills to realise artistic intentions in live performance

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Vocal Skills **(15 marks)**	• Vocal skills are limited and underdeveloped in performance. The full range of vocal skills, including clarity, inflection, pace, pause, pitch, projection, tone and volume, is not utilised. **1–4 marks**	• Vocal skills are satisfactory and used with some control in most of the performance. Clarity, inflection, pace, pause, pitch, projection, tone and volume are in evidence but are delivered unevenly in performance. **5–7 marks**	• The candidate demonstrates an effective command of vocal skills, including a developed and consistently confident control of clarity, inflection, pace, pause, pitch, projection, tone and volume throughout the performance. **8–11 marks**	• The candidate demonstrates a fully developed command of vocal skills, including accomplished and sustained control of clarity, inflection, pace, pause, pitch, projection, tone and volume throughout the performance. **12–15 marks**
Movement and Facial Expression **(15 marks)**	• Movement skills are limited and superficial. Movement is underdeveloped in performance, with little control and use of co-ordination, gesture, pace, poise, spatial awareness, and stillness. • Facial expression conveys limited meaning. **1–4 marks**	• Movement skills are satisfactory and used with some control in most of the performance. There may be limitations that impair the performance. Uneven use of co-ordination, gesture, pace, poise, spatial awareness, and stillness. • Facial expression conveys satisfactory meaning. **5–7 marks**	• The candidate demonstrates an effective command of movement skills throughout the performance, including a well-developed and consistently confident control of the use of co-ordination, gesture, pace, poise, spatial awareness, and stillness. • Facial expression conveys good meaning throughout. **8–11 marks**	• The candidate demonstrates a fully developed command of movement skills throughout the performance, including accomplished and controlled use of co-ordination, gesture, pace, poise, spatial awareness and stillness. • Facial expression conveys meaning thoroughly, precisely and credibly. **12–15 marks**

Assessment Criteria for Component 2: Scripted Performance – Performance Candidates (cont.)

AO2: Apply theatrical skills to realise artistic intentions in live performance

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Characterisation and Realisation of Artistic Intentions **(15 marks)**	• Characterisation demonstrates a limited understanding of the role and its context in the performance. • The candidate's artistic intentions are not apparent. **1–4 marks**	• Characterisation demonstrates a satisfactory understanding of the role and its context in the performance. • The candidate's artistic intentions are mostly apparent. **5–7 marks**	• Characterisation demonstrates a good understanding of the role and its context in the performance. • The candidate's artistic intentions are clearly apparent. **8–11 marks**	• Characterisation demonstrates a fully developed understanding of the role and its context in the performance. • The candidate's artistic intentions are fully apparent. **12–15 marks**
Style and Genre **(15 marks)**	• The candidate's performance demonstrates limited understanding of the play's style and genre. **1–4 marks**	• The candidate's performance demonstrates a satisfactory understanding of the play's style and genre. **5–7 marks**	• The candidate's performance demonstrates a good understanding of the play's style and genre. **8–11 marks**	• The candidate's performance demonstrates a sophisticated understanding of the play's style and genre. **12–15 marks**
				Total marks available: 60
Award zero for work not worthy of credit.				

Assessment Criteria for Component 2: Scripted Performance – Design Candidates

AO1: Create and develop ideas to communicate meaning for theatrical performance

Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
The candidate's design for the scripted performance: • demonstrates a limited development of ideas, with little creativity in evidence; • does not always take account of the audience; • communicates without expressing meaning fully; and • has limited impact on the audience. **1–2 marks**	The candidate's design for the scripted performance: • demonstrates a basic level of creative ideas that indicate aspects of development; • takes account of the audience; • communicates meaning for the most part; and • has a basic impact on the audience. **3–5 marks**	The candidate's design for the scripted performance: • demonstrates a good level of creativity and development of ideas; • takes account of the audience throughout; • communicates meaning effectively; and • has a good impact on the audience. **6–8 marks**	The candidate's design for the scripted performance: • demonstrates a perceptive and imaginative level of creativity and development; • fully accounts for the audience throughout; • communicates meaning with flair and imagination; and • has a perceptive and imaginative impact on the audience. **9–10 marks**
Total marks available: 10			
Award zero for work not worthy of credit.			

Assessment Criteria for Component 2: Scripted Performance – Design Candidates

AO2: Apply theatrical skills to realise artistic intentions in live performance

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Presentation and Documentation **(15 marks)**	• The documentation shows a limited response to the chosen scripted performance and a basic application of design skills. • The presentation includes incomplete work and only a limited rationale for the selected design. **1–4 marks**	• The documentation shows a satisfactory response to the chosen scripted performance and an adequate application of design skills. • The presentation includes satisfactory work and the rationale for the selected design is expressed adequately. **5–7 marks**	• The documentation shows a good response to the chosen scripted performance and an effective application of design skills. • The presentation includes good work and the rationale for the selected design is expressed clearly. **8–11 marks**	• The documentation shows a thorough and precise response to the chosen scripted performance and an accomplished application of design skills. • The presentation includes thorough and precise work and the rationale for the selected design is expressed very skilfully. **12–15 marks**
Use of Materials and Equipment **(15 marks)**	• There is limited use and manipulation of materials and equipment. **1–4 marks**	• There is satisfactory use and manipulation of materials and equipment. **5–7 marks**	• There is good use and manipulation of materials and equipment. **8–11 marks**	• There is perceptive and imaginative use and manipulation of materials and equipment. **12–15 marks**

Assessment Criteria for Component 2: Scripted Performance – Design Candidates (cont.)

AO2: Apply theatrical skills to realise artistic intentions in live performance

Criteria	Mark Band 1	Mark Band 2	Mark Band 3	Mark Band 4
Realisation of the Design **(15 marks)**	• The realisation of the candidate's design takes limited account of their design concept. • The artistic intentions of the final design are not apparent. **1–4 marks**	• The realisation of the candidate's design takes satisfactory account of their design concept. • The artistic intentions of the final design are mostly apparent. **5–7 marks**	• The realisation of the candidate's design takes good account of their design concept. • The artistic intentions of the final design are clearly apparent. **8–11 marks**	• The realisation of the candidate's design takes full account of their design concept. • The artistic intentions of the final design are fully apparent. **12–15 marks**
Style and Genre **(15 marks)**	• The design demonstrates a limited understanding of the play's style and genre. **1–4 marks**	• The design demonstrates a satisfactory understanding of the play's style and genre. **5–7 marks**	• The design demonstrates a good understanding of the play's style and genre. **8–11 marks**	• The design demonstrates a thorough and precise understanding of the play's style and genre. **12–15 marks**
				Total marks available: 60
Award zero for work not worthy of credit.				

Appendix 4

Requirements for Design Students in Component 1 and Component 2

Component 1: Devised Performance

AO1: Create and develop ideas to communicate meaning for theatrical performance

In their 5–7 minute presentation, candidates must:

- explain their design concept;
- present a summary of their research on the pre-release stimulus material, and their influences from design styles and professional practice;
- discuss their initial ideas and explain, referring to materials and resources, how they shaped these from research into the final design outcome;
- explain how their final design outcome contributed to the effectiveness of the devised performance; and
- explain how their final design outcome communicated meaning in the devised performance through one of the following:
  - costume: one costume for a character;
  - lighting: a lighting plot with cues;
  - multimedia: a multimedia plot with cues;
  - set: the stage set; or
  - sound: a sound plot with cues.

The final design outcome is used in the devised performance. Candidates are assessed on how they communicate meaning for theatrical performance through their presentation and final design outcome. Candidates also complete the student log.

Component 2: Scripted Performance

AO2: Apply theatrical skills to realise artistic intentions in live performance

Costume

The candidate is assessed on their presentation and on **one costume** worn by an actor in the scripted performance. The candidate is also assessed in performance on how they use materials and equipment in the realisation of their design concept.

In their 5–7 minute presentation, candidates must show:

- in Section 1, a design concept indicating the requirements for two costumes, taking account of the background and context of the script, including style and genre;
- in Section 2, a rationale for the selection of one costume, including ideas from research on the choice of costume style, taking account of character, the script's context and the candidate's design concept;

- in Section 3, an outline of the process of applying the design concept to communicate meaning and realise artistic intentions, including four annotated sketches and/or photographs of the selected costume ideas; and
- in Section 4, the final costume design, including annotated sketches and/or photographs.

Lighting
The candidate is assessed on their presentation and on **the lighting design** in the scripted performance, including the use of materials and equipment in the realisation of the design. It is not necessary for the candidate to operate the lights during the performance.

In their 5–7 minute presentation, candidates must show:

- in Section 1, a design concept indicating all lighting requirements of the performance, taking account of the background and context, including style and genre of the script;
- in Section 2, a rationale for four selected lighting states, including ideas from research on the choice of state to reflect mood, context and concept;
- in Section 3, an outline of the process of applying the design concept to communicate meaning and realise artistic intentions, including annotated sketches and/or photographs of the selected lighting ideas; and
- in Section 4, the final lighting design plot, including the four selected lighting states, with all cues identified.

Multimedia (use of image, sound, text and/or video)
The candidate is assessed on their presentation and on **the multimedia design** in the scripted performance, including the use of materials and equipment in the realisation of the design. It is not necessary for the candidate to operate equipment during the performance.

In their 5–7 minute presentation, candidates must show:

- in Section 1, a design concept indicating all multimedia requirements of the performance, taking account of the background, style and genre of the script;
- in Section 2, a rationale for four selected multimedia states, including ideas from research on the choice of state to reflect mood, context and concept;
- in Section 3, an outline of the process of applying the design concept to communicate meaning and realise artistic intentions, including annotated sketches and/or photographs of the selected multimedia ideas; and
- in Section 4, the final multimedia design plot, including the four different multimedia states, with all cues identified.

Set
The candidate is assessed on their presentation and on **the set design** in the scripted performance, including the use of materials and equipment in the realisation of the design.

In their 5–7 minute presentation, candidates must show:

- in Section 1, a design concept indicating all set requirements for the performance, taking account of the background, style and genre of the script;
- in Section 2, a rationale for the selected set, including ideas from research on the choice of set style to reflect mood, context and concept;
- in Section 3, an outline of the process of applying the design concept to communicate meaning and realise artistic intentions, including annotated sketches and/or photographs of the selected set design ideas; and
- in Section 4, a model set of the final set design.

Sound
The candidate is assessed on their presentation and on **the sound design** in the scripted performance, including the use of materials and equipment in the realisation of the design. It is not necessary for the candidate to operate the sound during the performance.

In their 5–7 minute presentation, candidates must show:

- in Section 1, a design concept indicating all sound requirements for the performance, taking account of the background, style and genre of the script;
- in Section 2, a rationale for four selected sound states, including ideas from research on the choice of state to reflect mood, context and concept;
- in Section 3, an outline of the process of applying the design concept to communicate meaning and realise artistic intentions, including sample recordings of the selected sound design ideas; and
- in Section 4, the final sound plot with all cues identified, including the four different sound states.

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