

**Assessment Schedule – 2013****Scholarship Drama (93304)****Integrated techniques**

Evidence							
Integrates <b>some drama techniques</b> to create drama in ONE imaginative performance OR integrates <b>a wide range of drama techniques</b> to create drama.	Integrates <b>a wide range of drama techniques</b> to create drama in ONE imaginative performance.	Integrates <b>a wide range of drama techniques</b> to create TWO imaginative OR ONE highly imaginative performance.	Integrates <b>a wide range of drama techniques</b> to create THREE imaginative performances, OR ONE highly imaginative AND ONE imaginative performance.	Integrates <b>a comprehensive range of drama techniques</b> to create THREE imaginative performances, OR ONE highly imaginative AND ONE imaginative performance.	Integrates <b>a comprehensive range of drama techniques</b> to create ONE highly imaginative AND TWO imaginative performances.	Integrates <b>a comprehensive range of drama techniques</b> to create TWO highly imaginative AND ONE imaginative performance.	Integrates <b>a comprehensive range of drama techniques</b> to create THREE highly imaginative performances.
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>

0 = No relevant evidence submitted

**Critical analysis**

Evidence							
Applies <b>some critical analysis</b> of drama processes compatible with ONE performance, OR applies <b>articulate critical analysis</b> of drama processes to ONE performance.	Applies <b>articulate critical analysis</b> of drama processes compatible with ONE performance.	Applies <b>articulate critical analysis</b> of drama processes compatible with TWO performances, OR wholly compatible with ONE performance.	Applies <b>articulate critical analysis</b> of drama processes compatible with THREE performances, OR wholly compatible with ONE performance.	Applies <b>perceptive and articulate critical analysis</b> of drama processes compatible with THREE performances, OR wholly compatible with ONE performance AND compatible with ONE other performance.	Applies <b>perceptive and articulate critical analysis</b> of drama processes wholly compatible with ONE performance AND compatible with the other TWO performances.	Applies <b>perceptive and articulate critical analysis</b> of drama processes wholly compatible with TWO performances, AND compatible with the other ONE performance.	Applies <b>perceptive and articulate critical analysis</b> of drama processes wholly compatible with THREE performances.
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>

0 = No relevant evidence submitted

**Applied theory**

<b>Evidence</b>							
Presents substantiation and justification of applied drama theory that is <b>to some extent</b> integrated, considered, valid and competent.	Presents substantiation and justification of applied drama theory that is <b>generally</b> integrated, considered, valid and competent.	Presents substantiation and justification of applied drama theory that is <b>to a large extent</b> integrated, considered, valid and competent.	Presents substantiation and justification of applied drama theory that is <b>consistently</b> integrated, considered, valid and competent.	Presents substantiation and justification of applied drama theory that is <b>to some extent</b> seamless, perceptive, convincing and authoritative.	Presents substantiation and justification of applied drama theory that is <b>generally</b> seamless, perceptive, convincing and authoritative.	Presents substantiation and justification of applied drama theory that is <b>to a large extent</b> seamless, perceptive, convincing and authoritative.	Presents substantiation and justification of applied drama theory that is <b>consistently</b> seamless, perceptive, convincing and authoritative.
<b>1</b>	<b>2</b>	<b>3</b>	<b>4</b>	<b>5</b>	<b>6</b>	<b>7</b>	<b>8</b>

**0** = No relevant evidence submitted