

**Assessment Schedule – 2008****Scholarship Drama (93304)****Integrated techniques**

Mark	Criteria
8	Integrates a comprehensive range of drama techniques to create THREE highly imaginative performances.
7	Integrates a comprehensive range of drama techniques to create TWO highly imaginative AND ONE imaginative performance.
6	Integrates a comprehensive range of drama techniques to create ONE highly imaginative AND TWO imaginative performances.
5	Integrates a comprehensive range of drama techniques to create THREE imaginative performances, OR ONE highly imaginative AND ONE imaginative performance.
4	Integrates a wide range of drama techniques to create THREE imaginative performances, OR ONE highly imaginative AND ONE imaginative performance.
3	Integrates a wide range of drama techniques to create TWO imaginative OR ONE highly imaginative performance.
2	Integrates a wide range of drama techniques to create drama in ONE imaginative performance.
1	Integrates some drama techniques to create drama in ONE imaginative performance OR integrates a wide range of drama techniques to create drama.
0	No relevant evidence submitted.

**Critical analysis**

Mark	Criteria
8	Applies perceptive and articulate critical analysis of drama processes wholly compatible with THREE performances.
7	Applies perceptive and articulate critical analysis of drama processes wholly compatible with TWO performances, AND compatible with the other ONE performance.
6	Applies perceptive and articulate critical analysis of drama processes wholly compatible with ONE performance AND compatible with the other TWO performances.
5	Applies perceptive and articulate critical analysis of drama processes analysis compatible with THREE performances, OR wholly compatible with ONE performance AND compatible with ONE other performance.
4	Applies articulate critical analysis of drama processes analysis compatible with THREE performances, OR wholly compatible with ONE performance.
3	Applies articulate critical analysis of drama processes analysis compatible with TWO performances, OR wholly compatible with ONE performance.
2	Applies articulate critical analysis of drama processes compatible with ONE performance.
1	Applies some critical analysis of drama processes compatible with ONE performance, OR applies articulate critical analysis of drama processes of ONE performance.
0	No relevant evidence submitted.

**Applied theory**

<b>Mark</b>	<b>Criteria</b>
8	Substantiation and justification of applied drama theory is consistently seamless, perceptive, convincing and authoritative.
7	Substantiation and justification of applied drama theory is to a large extent seamless, perceptive, convincing and authoritative.
6	Substantiation and justification of applied drama theory is generally seamless, perceptive, convincing and authoritative.
5	Substantiation and justification of applied drama theory is to some extent seamless, perceptive, convincing and authoritative.
4	Substantiation and justification of applied drama theory is consistently integrated, considered, valid and competent.
3	Substantiation and justification of applied drama theory is to a large extent integrated, considered, valid and competent.
2	Substantiation and justification of applied drama theory is generally integrated, considered, valid and competent.
1	Substantiation and justification of applied drama theory is to some extent integrated, considered, valid and competent.
0	No relevant evidence submitted.

**Scholarship Drama 2008: Performance Summary**

Candidate NSN		Exam Code		Exam Centre	
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Text used in Part One:

<b>Integration of techniques</b>  Integrates a comprehensive range of imaginative drama techniques to communicate and create challenging drama	<b>Part One:</b> Text-based <i>The performance was:</i> <ul style="list-style-type: none"><li>highly imaginative</li><li>imaginative</li><li>adequate.</li></ul> <i>The range of techniques was:</i> <ul style="list-style-type: none"><li>comprehensive</li><li>wide</li><li>adequate.</li></ul>	<b>Part Two:</b> Impromptu <i>The performance was:</i> <ul style="list-style-type: none"><li>highly imaginative</li><li>imaginative</li><li>adequate.</li></ul>	<b>Part Three:</b> Self-devised <i>The performance was:</i> <ul style="list-style-type: none"><li>highly imaginative</li><li>imaginative</li><li>adequate.</li></ul>	/ 8
<b>Critical analysis</b>  Applies critical analysis of drama processes and drama text to text-based, impromptu and self-devised drama performances	<b>Part One:</b> Text-based <i>The analysis, related to the performance, was:</i> <ul style="list-style-type: none"><li>wholly compatible</li><li>compatible</li><li>attempted.</li></ul> <i>The analyses were:</i> <ul style="list-style-type: none"><li>perceptive and articulate</li><li>articulate</li><li>attempted.</li></ul>	<b>Part Two:</b> Impromptu <i>The analysis, related to the performance, was:</i> <ul style="list-style-type: none"><li>wholly compatible</li><li>compatible</li><li>attempted.</li></ul>	<b>Part Three:</b> Self-devised <i>The analysis, related to the performance, was:</i> <ul style="list-style-type: none"><li>wholly compatible</li><li>compatible</li><li>attempted.</li></ul>	/ 8
<b>Applied theory</b>  Substantiates and justifies applied drama theory in self-devised work	<b>Part Three:</b> Self-devised (Note: Parts One and Two do not contribute to this judgement)  <i>The integration of script and performance were:</i> <ul style="list-style-type: none"><li>seamless</li><li>integrated</li><li>attempted.</li></ul> <i>The application of drama theory was:</i> <ul style="list-style-type: none"><li>perceptive</li><li>considered</li><li>attempted.</li></ul> <i>The new piece was:</i> <ul style="list-style-type: none"><li>convincing</li><li>valid</li><li>attempted.</li></ul> <i>The stagecraft used in the new piece was:</i> <ul style="list-style-type: none"><li>authoritative</li><li>competent</li><li>attempted.</li></ul>			/ 8
				<b>TOTAL</b> / 24