

**Assessment Schedule – 2009****Scholarship Drama (93304)****Integrated techniques**

<b>Mark</b>	<b>Criteria</b>
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**

<b>Mark</b>	<b>Criteria</b>
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.