

Assessment Schedule – 2006**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, <i>or</i> one highly imaginative and one imaginative performance.
4	Integrates a wide range of drama techniques to create three imaginative performances, <i>or</i> one highly imaginative and one imaginative performance.
3	Integrates a wide range of drama techniques to create two imaginative <i>or</i> 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 <i>or</i> 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 third 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, <i>or</i> wholly compatible with one performance and compatible with one other performance.
4	Applies articulate critical analysis of drama processes analysis compatible with three performances, <i>or</i> wholly compatible with one performance.
3	Applies articulate critical analysis of drama processes analysis compatible with two performances, <i>or</i> 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, <i>or</i> applies articulate critical analysis of drama processes of one performance.
0	No relevant evidence submitted.

Applied theory

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

NEW ZEALAND SCHOLARSHIP DRAMA 2006, PERFORMANCE SUMMARY

Candidate NSN		Exam Code		Exam Centre	
Integration of techniques Integrates a comprehensive range of imaginative drama techniques to communicate and create challenging drama	Part 1 Text-based <i>The performance was:</i> Highly imaginative Imaginative Adequate	Part 2 Impromptu <i>The performance was:</i> Highly imaginative Imaginative Adequate <i>The range of techniques was:</i> Comprehensive Wide Adequate	Part 3 Self-devised <i>The performance was:</i> Highly imaginative Imaginative Adequate		/8
Critical Analysis Applies critical analysis of drama processes and drama text to text-based, impromptu and self-devised drama performances	Part 1 Text-based <i>The analysis, related to the performance, was:</i> Wholly compatible Compatible Attempted	Part 2 Impromptu <i>The analysis, related to the performance, was:</i> Wholly compatible Compatible Attempted <i>The analyses were:</i> Perceptive and articulate Articulate Attempted	Part 3 Self-devised <i>The analysis, related to the performance, was:</i> Wholly compatible Compatible Attempted		/8
Applied theory Substantiates and justifies applied drama theory in self-devised work	Part 3 Self-devised <i>Note:</i> Parts 1 and 2 do not contribute to this judgement <i>The integration of script and performance were:</i> Seamless Integrated Attempted <i>The application of drama theory was:</i> Perceptive Considered Attempted <i>The new piece was:</i> Convincing Valid Attempted <i>Stagecraft used in the new piece was:</i> Authoritative Competent Attempted				/8
					TOTAL /24

Part 1 Text used: