

## **CRITERIA FOR THE ASSESSMENT OF PRACTICAL WORK (DRAMA, THEATRE AND PERFORMANCE)**

In general, practical work is evaluated on the basis of: cogency, clarity and coherence of purpose and accomplishment; the extent to which it sustains a co-ordinated relationship between the physical, spatial and temporal resources of performance; awareness of, and responsiveness to, site and context; levels of imagination, innovation and risk; and the deployment of such technical skills as are appropriate to the project.

### **Outstanding first (80-100)**

Outstanding project that comprehensively negotiates the module requirements with imagination and integrity, developing appropriate research and rehearsal strategies in order to communicate meaning in performance. Highly advanced deployment of theatrical/performance/presentation resources to create an original, innovative, stimulating, and persuasive piece of work. Extremely sophisticated engagement with module aims and complete attainment and clear expansion of learning outcomes.

### **First (70-80)**

Excellent project that consistently negotiates the module requirements imaginatively and intelligently, developing appropriate research and rehearsal strategies in order to communicate meaning in performance. Advanced deployment of theatrical/performance/presentation resources to create an innovative, stimulating, and engaging piece of work. Sophisticated engagement with module aims and substantial attainment and expansion of learning outcomes.

### **Upper second (60-69)**

Good project that soundly negotiates the module requirements, developing some suitable research and rehearsal strategies in order to communicate meaning in performance. Appropriate deployment of theatrical/performance/presentation resources in the creation of an engaging piece of work. Clear engagement with module aims and substantial attainment of learning outcomes.

### **Lower second (50-59)**

Satisfactory project that adequately negotiates the module requirements, developing some standard research and rehearsal strategies in order to communicate meaning in performance. Adequate deployment of theatrical/performance/presentation resources in the creation of a satisfactory piece of work. Acceptable engagement with module aims and attainment of learning outcomes.

### **Third class (40-49)**

Poor project that barely negotiates the module requirements, with little development of the research and rehearsal strategies necessary to communicate meaning in performance. Limited, derivative and/or inconsistent deployment of theatrical/performance/presentation resources. Little engagement with module aims and limited attainment of learning outcomes.

### **Marginal fail (35-39)**

Weak project that falls short of negotiating the module requirements adequately, with very little awareness of the research and rehearsal strategies necessary to create and communicate meaning in performance. Inappropriate deployment of theatrical/performance/presentation resources showing very little understanding of performance practices and processes. Slight engagement with module aims and very limited attainment of learning outcomes.

**Bad fail (0-35)**

Unsatisfactory project that fails to negotiate the module requirements, with next to no awareness of the research and rehearsal strategies necessary to create and communicate meaning in performance. Failure to deploy theatrical/performance/presentation resources adequately. Little or no engagement with module aims and clear failure to attain learning outcomes.