

Guild of Drama Adjudicators (GODA).

Draft level descriptors for adjudication.

Stage Presentation.

0 – 5. Poor.

- The settings and furnishings are inappropriate.
- There is little understanding of the interaction of design skills.
- The use of lighting and sound is inappropriate and there are problems with the execution.
- The use of costume and make-up is inappropriate to the text.

6 – 9. Poor with redeeming features: Fair: Moderately good.

- The settings and furnishings are just acceptable but unimaginative.
- There is some understanding of the interaction of design skills.
- The use of lighting and sound is pedestrian and there may be problems with execution.
- The use of costume and make-up is just acceptable.

10 – 12. Moderately good: Good: Very good.

- The settings and furnishings demonstrate appropriate creativity
- There is a very good understanding of the interaction of design skills.
- The use of lighting and sound is creative and appropriate in creating atmosphere and mood. They are executed successfully.
- The use of costume and make-up communicate the characters successfully to the audience.

13 – 15. Excellent: Outstanding.

- The settings and furnishings enhance the production very creatively and indicate 'place' with great immediacy.
- There is an excellent understanding of the interaction of all design skills.
- The use of lighting and sound underpin the production very creatively to create mood and atmosphere. They are executed with great precision.
- The use of costume and make-up have a strong impact on the audience and communicate the attributes of the characters immediately and accurately.

Production or Direction.

0 – 15. Poor.

- There is a lack of creativity and little understanding of interpretation of text.
- There is little evidence of the creation of an ensemble piece.
- The use of stage groupings and movement of the actors is inappropriate and lack any indication of motivation.
- Pacing is inadequate and there is very little attention to the shape of the piece.

16 – 20. Poor with redeeming features: Fair: Moderately good.

- There is some creativity and understanding of interpretation of text.
- There is some evidence of the creation of an ensemble piece.
- The use of stage groupings and movement of the actors is reasonable and show some understanding of motivation.
- Pacing is reasonable and there is some attempt at shaping the piece.

21 – 29. Moderately good: Good: Very good.

- There is a creative approach to the understanding and communication of text to an audience.
- There is evidence of the creation of an ensemble piece.
- There is good command of stage groupings and the movement of the actors displays a good understanding of motivation.
- Pacing is appropriate and the shaping of the piece is confident and successful.

30 – 35. Excellent: Outstanding.

- There is an extremely creative approach to the production and the text is interpreted with depth and insight.
- The creation of ensemble playing is secure and excellent.
- There is excellent command of effective stage groupings and movement is underpinned by a very firm understanding of motivation.
- Pacing is relentlessly secure and the shaping of the piece demonstrates an excellent understanding of theatrical dynamics.

Acting.

0 – 16. Poor.

- Characterisation demonstrates a superficial approach and communication with the audience is fleeting.
- There is little obvious support between members of the cast.
- There is a limited command of appropriate movement and/or vocal skills.
- There is a lack of confidence and hesitancy in the performances.

17 – 23. Poor with redeeming features: Fair: Moderately good.

- Characterisation is adequate but not sustained. There is some awareness of audience.
- There is evidence of some support between members of the cast.
- Command of appropriate movement and /or vocal skills will, occasionally, be demonstrated effectively
- At times, the actors communicate some confidence in performance.

24 – 31. Moderately good: Good: Very good.

- Characterisation is secure and demonstrates creativity in realisation. Performers are very aware of audience.
- There is evidence of positive support between members of the cast.
- There will be a positive command and control of appropriate movement and/or vocal skills.
- The actors perform with confidence and skill.

32 – 40. Excellent: Outstanding.

- Characterisation is created with sensitivity, originality and flair. There is a thorough awareness of audience.
- The support between members of the cast demonstrates commitment and a high degree of understanding of ensemble playing.
- There is a complete command of appropriate movement and/or vocal skills.
- The actors demonstrate an excellent understanding of theatre skills within their totally convincing performances.

Endeavour/Originality/Attainment. Dramatic Achievement.

0 – 3. Poor.

- Very poor quality communication with the audience.
- Inadequate realisation and interpretation of the text.
- Little or no dramatic impact.
- Very little interaction between the actors.

4 – 6. Poor with redeeming features. Fair. Moderately good.

- Reasonable communication with the audience.
- Just acceptable realisation and interpretation of the text.
- Adequate dramatic impact.
- Occasional interaction between the actors.

7 – 8. Good. Very good.

- Good/very good communication with the audience.
- Secure, confident realisation and interpretation of the text.
- Creative and confident dramatic impact.
- Good/very good quality interaction between the actors.

9 – 10. Excellent. Outstanding.

- Highly developed understanding of theatrical communication.
- Sensitive and imaginative realisation and interpretation of the text.
- Expertise of the company is obvious in the creation of highly effective dramatic impact.
- Generous, unselfish and theatrical artistry ensures positive interaction between the actors.

Russell Whiteley.
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