



Guidance for Members: Mark Descriptors (landscape form) © GoDA. Reviewed 2018. FINAL version agreed Nov 10 2018.

Stage Presentation	Direction	Acting	Dramatic Achievement
A mark of zero will be awarded for work of no discernible value			
1 – 3	1 - 7	1 - 8	1 - 2
<ul style="list-style-type: none"> ▪ Settings and furnishings are inappropriate ▪ Poor understanding of interaction of skills, with no overall design concept ▪ Where used, lighting, sound, make up and costume are inappropriate 	<ul style="list-style-type: none"> ▪ Weak understanding or interpretation of text ▪ No evidence of the creation of an ensemble piece ▪ Use of stage groupings and movement of the actors are inappropriate, lacking clear motivation ▪ Pacing is inadequate ▪ No attention to the shape of the piece 	<ul style="list-style-type: none"> ▪ Characterisation is superficial; communication with the audience is fleeting ▪ Weak support between cast members ▪ Poor use of movement and/or vocal skills ▪ Performances lack confidence and are hesitant 	<ul style="list-style-type: none"> ▪ Poor communication with the audience. ▪ Scant realisation of text ▪ No dramatic impact ▪ Weak interaction of actors
4 – 6	8 - 14	9 - 16	3 - 4
<ul style="list-style-type: none"> ▪ The settings and furnishings are pedestrian ▪ Little understanding of interaction of skills with limited overall design concept ▪ Where used, lighting, sound, make up and costume are pedestrian and/or limited in execution 	<ul style="list-style-type: none"> ▪ Little creativity and understanding of text ▪ Little evidence of the creation of an ensemble piece ▪ Use of stage groupings and movement of the actors are pedestrian and lack clear motivation. ▪ Pacing has little dynamic range ▪ Little attention to the shape of the piece 	<ul style="list-style-type: none"> ▪ Characterisation is pedestrian; not sustained ▪ Little support between cast members ▪ Little appropriate use of movement and/or vocal skills ▪ At times performers are confident 	<ul style="list-style-type: none"> ▪ Little communication with the audience ▪ Little interpretation of text ▪ Little dramatic impact ▪ Limited interaction between actors
7 – 9	15 - 21	17 - 24	5 - 6
<ul style="list-style-type: none"> ▪ The settings and furnishings are acceptable but unimaginative ▪ Some understanding of interaction of skills within a reasonable overall design concept ▪ Where used, lighting, sound, make up and costume are reasonable and just acceptable 	<ul style="list-style-type: none"> ▪ Some creativity and understanding of text ▪ Some evidence of the creation of an ensemble piece ▪ Use of stage groupings and movement of the actors are reasonable with some clear motivation. ▪ Pacing is reasonable ▪ Some attention to the shape of the piece 	<ul style="list-style-type: none"> ▪ Characterisation is reasonable ▪ Some audience awareness ▪ Some support between cast members ▪ Some appropriate use of movement and/or vocal skills ▪ Performers are reasonably confident 	<ul style="list-style-type: none"> ▪ Some communication with the audience ▪ Acceptable interpretation of the text ▪ Adequate dramatic impact ▪ Occasional interaction between the actors
10 – 12	22 - 28	25 - 32	7 - 8
<ul style="list-style-type: none"> ▪ Settings and furnishings are creativity appropriate ▪ Good understanding of interaction of skills within a good overall design concept ▪ Where used, lighting, sound, make up and costume are well conceived and successfully executed 	<ul style="list-style-type: none"> ▪ A creative approach to the text that is communicated well to the audience ▪ An ensemble piece created ▪ Good command of stage groupings; movement of the actors displays a good understanding of motivation. ▪ Pacing is appropriate ▪ Shaping of the piece is confident and successful 	<ul style="list-style-type: none"> ▪ Characterisation is secure and creative ▪ Performers are very aware of audience ▪ Clear evidence of positive support between members of the cast ▪ Positive command and control of appropriate movement and/or vocal skills ▪ The actors perform with confidence 	<ul style="list-style-type: none"> ▪ Good communication with the audience ▪ Confident realisation and interpretation of the text ▪ Creative and positive dramatic impact ▪ Good interaction between actors
13 – 15	29 - 35	33 - 40	9 - 10
<ul style="list-style-type: none"> ▪ Settings and furnishings enhance the production very creatively and indicate 'place' and 'period' with great immediacy ▪ Excellent understanding of interaction of skills ▪ Technical skills employed underpin the production very creatively to create mood and atmosphere. They are executed with great precision ▪ Design skills employed have a strong impact on the audience and enhance the attributes of the characters 	<ul style="list-style-type: none"> ▪ Excellent creative approach to the production and the text is interpreted with depth and insight ▪ Ensemble playing is secure and impressive ▪ Excellent command of effective stage groupings and movement is underpinned by a firm understanding of motivation. ▪ Pacing is relentlessly secure and the shaping of the piece demonstrates an excellent understanding of theatrical dynamics 	<ul style="list-style-type: none"> ▪ Characterisation is sensitive and has flair ▪ Thorough awareness of audience ▪ Cast members work with and for each other in an impressive and effective manner ▪ Impressive command of appropriate movement and/or vocal skills ▪ The actors demonstrate an excellent understanding of theatre skills within their totally convincing performances 	<ul style="list-style-type: none"> ▪ Creatively successful performance communicated to audience ▪ Sensitive, imaginative realisation and interpretation of text ▪ Expertise of the company results in highly effective dramatic impact ▪ Generous, unselfish and theatrical artistry ensures positive interaction between the actors

NB Mark criteria pertain to the top of each band, so, if work seen satisfies the printed criteria, marks should be awarded at the top of the appropriate mark range or the band higher should be considered



GODA Mark bands for adjudications:

	Presentation	Direction	Acting	Dram Ach	Total
	15	35	40	10	100
Poor	1-3	1-7	1-8	1-2	3-22
Limited	4-6	8-14	9-16	3-4	23-42
Reasonable/adequate	7-9	15-21	17-24	5-6	43-62
Good	10-12	22-28	25-32	7-8	63-80
Very Good	13-15	29-35	33-40	9-10	81-90
Excellent					91-100

Stage Presentation - 15%

This refers to design aspects including costume, make up, props and technical aspects, including setting, lighting, sound, technical effects, that are utilised in support of a performance along with stage management and any work that is manifest on stage but is not defined by Direction or Acting. There is no expectation that all of these skills are utilised in any one performance but societies should be aware there could be marking consequences if an important aspect is not present in their version of their selected text. When there is evidence that design and technical aspects have been considered in a way that unifies the stage presentation, a performance will have achieved an ‘Overall Design Concept’, which is a desirable aspiration and reflected in the marking.

Direction – 35%

A director’s role is related to the realisation of a printed text onto a stage space and into an engaging performance. For the purposes of assessment it is assumed that any Drama performance reflects the decision making of a director (or joint directors), including a sense that characterisations have been built within an ensemble approach, the organisation of actors around the performance space, the integration of design, technical and acting aspects into an organised whole and the shaping of the performance piece through appropriate pacing of movement and voices.

Acting – 40%

As with all of these elements the performance must serve the printed text and this clearly defines the number of actors to be involved. Selecting a text with one exceptional actor in mind may not score highly if supporting casting has not been given sufficient consideration; it is the overall quality of the acting that will count. The aspects under consideration by the adjudicator are the actors’ characterisation ability (voice, movement, facial expression, gestures, gait, posture), their support for other actors manifest in moments of effective interactions on stage and their engagement with the audience through, for example, audibility, positioning on stage and general confidence.

Dramatic Achievement – 10%

This aspect of the marking recognises the overall effect of the performance on the Adjudicator and, while this can often reinforce the standard the other marking has recognised, it can also offer some corrective to a performance with a relatively weaker mark in one of the other areas, when overall the effect was considered by the adjudicator to be more worthy.