



GUILD of DRAMA Adjudicators

Patron Sir Alan Ayckbourn

For use in all SCDA Festivals

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, sound and, if utilised, other technology 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, sound and, if utilised, other technology 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, sound and, if utilised, other technology 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' and 'period' with great immediacy
- There is an excellent understanding of the interaction of all design skills
- The use of lighting, sound and, if utilised, other technology 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

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. Any use of technology is inappropriate
- 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 the 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 shows some understanding of motivation. Any use of technology is sound
- 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 the 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. Any technology is used effectively
- 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 firm understanding of motivation. If appropriate, there is a very creative use of technology
- Pacing is relentlessly secure and the shaping of the piece demonstrates an excellent understanding of theatrical dynamics.



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▪ **Acting**

0 – 16 Poor

- Characterisation demonstrates a superficial approach and communication with the audience is fleeting. Technology does not enhance this if it is incorporated
- 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 supported by the use of technology if it is incorporated
- 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 and technology, if incorporated, communicates this well
- There is evidence of positive support between members of the cast
- There is 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 underpinned by a sensitive use of technology if it is incorporated
- The support between members of the cast demonstrates commitment and a high degree 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

Dramatic Achievement.

0 – 3 Poor

- Very poor quality communication with the audience. If appropriate, the use of technology is inadequate
- Scanty realisation and interpretation of 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. If appropriate, any use of technology is reasonable
- 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. If appropriate, the use of technology is secure
- Confident realisation and interpretation of the text
- Creative and positive dramatic impact
- Good/very good quality interaction between the actors

9 – 10 Excellent; Outstanding

- Highly developed understanding of theatrical communication and, if appropriate, underpinned by a creative use of technology
- 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



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GODA Mark bands for adjudications	Presentation	Direction	Acting	Dram.Ach.	Total
	15	35	40	10	100
Poor	0-5	0-15	0-16	0-3	41
Poor with redeeming features	6	16-17	17-20	4	48
Fair	7-8	18-19	21-22	5	56
Moderately Good	9-10	20-22	23-26	6	66
Good	11	23-36	27-30	7	76
Very Good	12-13	27-29	31-34	8	85
Excellent	13-14	30-31	35-36	9	91
Outstanding	14-15	32-35	37-40	10	100

Mark descriptors for adjudication © GoDA May 2010