**Department of Arts Assessment Criteria – Academic Work**

This category of assessment includes submissions such as essays, reports and evaluative logbooks, as well as seminar presentations which are marked on academic content.

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| **Class mark** | **Level four (year 1)** | **Level five (year 2)** | **Level six (year 3)** |
| **1st**  **Class**  **(90-100)** | Excellent in all respects. | Excellent in all respects. | Excellent in all respects. |
| **[80-89]** | Excellent in most respects. Comprehensive knowledge and understanding, impressive both in breadth and depth. Excellent ability to develop a sustained argument. Some evidence of independent thought. Very well written and presented. | Outstanding. Excellent in almost all respects. Showing evidence of extensive knowledge and understanding. Outstanding ability to develop a sustained argument. Evidence of extensive reading. Excellent presentation and writing. Contains insight and some element of originality. | Exceptional. Excellent in almost every respect showing extensive knowledge and understanding. Exceptional ability to analyse, synthesise and evaluate within a sustained argument. Evidence of very extensive reading beyond course content. Exceptionally well presented and stylishly written. High level of insight and strong element of originality. |
| **[70-79]** | Excellent in some respects. Thorough knowledge and understanding. Very good ability to analyse, synthesise and evaluate within a sustained argument. Some willingness to challenge received wisdom. Well written and presented. | Excellent in most respects. Comprehensive knowledge and understanding, impressive both in breadth and depth. Excellent ability to analyse, synthesise and evaluate within a sustained argument. Some evidence of independent thought. Very well written and presented. | Outstanding. Excellent in almost all respects. Showing evidence of extensive knowledge and understanding. Outstanding ability to analyse, synthesise and evaluate within a sustained argument. Evidence of extensive reading. Excellent presentation and writing. Contains insight and some element of originality. |
| **Upper**  **Second**  **(60-69)** | Proficient knowledge and understanding. Competent ability to develop a sustained argument. Competently written and presented. | Very good in some respects.. Thorough knowledge and understanding. Very good ability to analyse, synthesise and evaluate within a sustained argument. Some willingness to challenge received wisdom. Well written and presented. | Very good in many respects. Good breadth of knowledge and understanding. Clear ability to develop and sustain an argument. Some evidence of independent thought. Well written and presented. |
| **Lower**  **Second**  **(50-59)** | The knowledge base is judged sound and relevant. The student demonstrates an understanding of concepts but conclusions are sometimes reached in the basis of insufficient evidence. Material is well presented. | The knowledge-base is judged sound and relevant. The student is judged to be developing an ability to analyse concepts and ideas. Content is usually relevant and well presented, and generally well focused, but can lack breadth or depth. | The knowledge-base is relevant. Work reflects a thorough grasp of concepts. The presentation is good, the material generally well focused. Some strong argumentation but not consistently maintained. |
| **3rd**  **Class**  **(40-49)** | Written work is relevant but may reflect some conceptual confusion and a reliance on description as a substitute for analysis. Syntax and grammar unsound. | Knowledge is fair. Some analysis but with a tendency for unsupported assertion. Alternatively, some analysis but lacks clarity of focus. Occasional grammatical lapses. | Some awareness of key concepts but tendency to make assertion rather than develop argument. Grammar and spelling sound, but perhaps with occasional lapses. |
| **Fail**  **(30-39)** | Some superficial knowledge of key concepts. Written material lacks focus, and is prone to sweeping unsubstantiated assertion. Little evidence of reading, and the material is primarily descriptive. | Written work may be well presented, but is always heavily descriptive. Assertion is offered in place of analysis and the ideas are poorly expressed. | Knowledge is superficial and may be inaccurate. Limited awareness of concepts. Limited ability to contextualise. Almost always description/assertion rather than argument. Grammar may be poor, or the linkage between paragraphs may be weak. |
| **(20-29)** | Misunderstanding of key concepts. Presentation is often inarticulate, and not infrequently incomprehensible. | Work lacks relevance and accuracy. Some attempt to develop ideas but insufficiently articulated. | Work is lacking relevance and accuracy. Misunderstanding of key concepts. Work is inarticulate and/or incomprehensible. |
| **[10-19]** | A short irrelevant paragraph or just a very weak essay plan in note form | A short irrelevant paragraph or just a very weak essay plan in note form | A short irrelevant paragraph or just a very weak essay plan in note form |
| **[0-10]** | Answer not attempted. beyond a few irrelevant sentences | Answer not attempted. beyond a few irrelevant sentences | Answer not attempted. beyond a few irrelevant sentences |

**Department of Arts Assessment Criteria – Workshop Practice and Devising**

This category of assessment covers a wide range of practical work, from continuously assessed workshop modules, to devising and work placement modules.

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| **Class mark** | **Level four (year 1)** | **Level five (year 2)** | **Level six (year 3)** |
| **1st**  **Class**  **(90-100)** | Excellent in all respects. | Excellent in all respects. | Excellent in all respects. |
| **[80-89]** | Excellent work in many respects, engaging and committed, underpinned by thorough preparation. Excellent communication skills in evidence. Shows comprehensive understanding and requisite skill in the selection and manipulation of materials and ideas. Ability to evaluate and reflect upon the working process. Imaginative approach to the work. Consistently exceptional levels of studentship will be in evidence. | Outstanding. Excellent work in almost all respects, engaging and committed, underpinned by extensive preparation. Excellent communication skills in evidence. Shows extensive understanding and requisite skill in the selection and manipulation of materials and ideas. Ability to evaluate and reflect upon the working process. Imaginative and independent approach to the work. Outstanding levels of studentship will be in evidence. | Exceptional. Excellent work in almost every respect, engaging and committed, underpinned by extensive preparation. Excellent communication skills in evidence. Shows extensive and broad understanding and requisite skill in the selection and manipulation of materials and ideas. Exceptionally strong ability to evaluate and reflect upon the working process. Imaginative and highly independent approach to the work. Exceptional levels of studentship will be in evidence. |
| **[70-79]** | Excellent work in some respects, engaging and committed, underpinned by extensive preparation. Excellent communication skills in evidence. Thorough understanding and requisite skill in the selection and manipulation of materials and ideas. Shows ability to evaluate and reflect upon the working process. Excellent levels of studentship will be in evidence. | Excellent work in many respects, engaging and committed, underpinned by thorough preparation. Excellent communication skills in evidence. Shows comprehensive understanding and requisite skill in the selection and manipulation of materials and ideas. Ability to evaluate and reflect upon the working process. Imaginative approach to the work. Consistently exceptional levels of studentship will be in evidence. | Outstanding. Excellent work in almost all respects, engaging and committed, underpinned by extensive preparation. Excellent communication skills in evidence. Shows extensive understanding and requisite skill in the selection and manipulation of materials and ideas. Ability to evaluate and reflect upon the working process. Imaginative and independent approach to the work. Outstanding levels of studentship will be in evidence. |
| **Upper**  **Second**  **(60-69)** | Work of a good standard in many respect, engaging and committed. Very good communication skills in evidence. Shows proficient understanding and requisite skill in the selection and manipulation of materials and ideas. Shows some ability to evaluate and reflect upon the working process. Good levels of studentship will be in evidence. | Work of a very good standard in many respects, engaging and committed. Very good communication skills in evidence. Shows proficient understanding and requisite skill in the selection and manipulation of materials and ideas. Shows some ability to evaluate and reflect upon the working process. Very good levels of studentship will be in evidence. | Very good work in most respects, engaging and committed, underpinned by thorough preparation. Very good communication skills in evidence. Shows broad and deep understanding and requisite skill in the selection and manipulation of materials and ideas. Ability to evaluate and reflect upon the working process. Imaginative approach to the work. Consistently strong levels of studentship will be in evidence. |
| **Lower**  **Second**  **(50-59)** | Work of a proficient standard, demonstrating a sound engagement with the workshop environment. Adequate communication skills are in evidence. Shows some understanding and requisite skill in the selection and manipulation of materials and ideas, Work may sometimes lack clarity or ideas may remain unresolved. | Work of a good standard in many respects, demonstrating a developing ability to engage confidently with the workshop environment. Fairly good communication skills are in evidence. Shows a sound understanding and requisite skill in the selection and manipulation of materials and ideas. Work may sometimes lack clarity or ideas may remain unresolved. A good level of studentship will be in evidence. | Work of a good standard, demonstrating a confident engagement with the workshop environment. Good communication skills are in evidence. Shows a broad understanding and requisite skill in the selection and manipulation of materials and ideas. Work may sometimes lack clarity or ideas may remain unresolved. A good level of studentship will be in evidence. |
| **3rd**  **Class**  **(40-49)** | Work showing a adequate level of engagement with the workshop environment. Some limited communication skills. Shows a limited understanding and requisite skills with some conceptual confusion in the selection and manipulation of materials and ideas. | Work showing reasonable level of engagement with the workshop environment. Effective communication skills. Shows some understanding and requisite skills in the selection and manipulation of materials and ideas but also with some lack of clarity and focus. | Work demonstrating a reasonable level of engagement with the workshop environment. Fairly good communication skills. A general understanding and requisite skills in the selection and manipulation of materials and ideas, but lacking in development and the firm integration of ideas and skills. |
| **Fail**  **(30-39)** | Work demonstrates inadequate level of engagement with the workshop environment. Poor communication skills. Very weak grasp of ideas and requisite skills demonstrated, with a weak or under-prepared level of delivery. | Work demonstrates an inadequate level of engagement with the workshop environment. Some limited communication skills. A weak understanding of ideas and requisite skills is demonstrated, but with little evidence of the development of ideas and practice. | Work demonstrates a basic level of engagement with the workshop environment. Limited communication skills. A limited understanding and requisite skills is demonstrated, but with insufficient development of ideas and practice. |
| **(20-29)** | Work is incoherent, and the student is unable to engage effectively in the workshop environment. The student is unable to explore or develop ideas coherently or to any apparent purpose. | Work is incoherent, and the student is unable to engage effectively in the workshop environment. Some relevant skills may be in evidence, but the student is unable to explore or develop ideas coherently or to any apparent purpose. | Work is incoherent, and the student is generally unable to engage effectively in the workshop environment. Some relevant skills may be in evidence, but there is a failure to apply these skills to develop ideas in a coherent and comprehensible way. |
| **[10-19]** | Little attempt to engage with the workshop environment, with basic skills and preparation lacking, with little attempt to develop and explore ideas. | Little attempt to engage with the workshop environment, with basic skills and preparation lacking, with little attempt to develop and explore ideas. | Little attempt to engage with the workshop environment, with basic skills and preparation lacking, with little attempt to develop and explore ideas. |
| **[0-10]** | Almost no attempt to engage with the workshop environment, with basic skills and preparation lacking, with little or no attempt to develop and explore ideas. | Almost no attempt to engage with the workshop environment, with basic skills and preparation lacking, with little or no attempt to develop and explore ideas. | Almost no attempt to engage with the workshop environment, with basic skills and preparation lacking, with little or no attempt to develop and explore ideas. |

**Department of Arts Assessment Criteria – Performance**

This category of assessment covers those modules which contain a summative mark component for a performance.

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| **Class mark** | **Level four (year 1)** | **Level five (year 2)** | **Level six (year 3)** |
| **1st**  **Class**  **(90-100)** | Excellent in all respects. | Excellent in all respects. | Excellent in all respects. |
| **[80-89]** | Excellent performance in some respects, engaging and committed, underpinned by extensive preparation and research. A sustained consistency of delivery and interpretation. Consistently excellent levels of studentship will be in evidence.  Thorough knowledge and understanding of the mode of performance and the form of representation and production. | Excellent performance in many respects, engaging and committed, underpinned by thorough preparation and research. A sustained level of quality of execution, delivery and interpretation.  Consistently exceptional levels of studentship will be in evidence. Evidence of independent thought and creativity. Comprehensive knowledge and understanding of the mode of performance and the form of representation and production. | Outstanding. Excellent performance in almost all respects, engaging and committed, underpinned by extensive preparation and research. A sustained level of excellence in execution, delivery and interpretation. Outstanding levels of studentship will be in evidence. Evidence of independent thought and creativity, and some evidence of originality. Extensive knowledge and understanding of the mode of performance and the form of representation and production. |
| **[70-79]** | Very good performance in some respects, engaging and committed. A general consistency of delivery and interpretation. A clear articulation of character, discipline or representation. Consistently high levels of studentship will be in evidence. Adept knowledge and understanding of the mode of performance and the form of representation and production. | Excellent performance in some respects, engaging and committed, underpinned by extensive preparation and research. A sustained consistency of delivery and interpretation. Consistently excellent levels of studentship will be in evidence.  Thorough knowledge and understanding of the mode of performance and the form of representation and production. | Excellent performance in many respects, engaging and committed, underpinned by thorough preparation and research. A sustained level of quality of execution, delivery and interpretation. Consistently exceptional levels of studentship will be in evidence. Some evidence of independent thought and creativity. Comprehensive knowledge and understanding of the mode of performance and the form of representation and production. |
| **Upper**  **Second**  **(60-69)** | A sound and secure performance, demonstrating a firm and confident engagement in the performance process. A good level of quality of execution, delivery and interpretation is demonstrated, but this level is not always maintained. Some knowledge of the mode of performance and the form of representation and production. A high level of studentship is demonstrated. | A sound and secure performance, demonstrating a firm and confident engagement in the performance process. A very good level of quality of execution, delivery and interpretation is demonstrated, but this level is not always maintained. A sound knowledge of the mode of performance and the form of representation and production. A very high level of studentship is demonstrated. | A very good performance, demonstrating a firm and confident engagement in the performance process. A very good level of quality of execution, delivery and interpretation is demonstrated, but this level is not always maintained. A broad and possibly deep knowledge of the mode of performance and the form of representation and production. A very good level of studentship is demonstrated. |
| **Lower**  **Second**  **(50-59)** | A sound performance which demonstrates some understanding of the context of representation. A reasonable level of delivery and interpretation, but inconsistently maintained and not fully developed. Some knowledge but possibly also some conceptual confusion as to the mode of performance and the form of representation and production. | A sound performance which demonstrates some understanding of the context of representation. Occasionally a good level of delivery and interpretation is demonstrated, but inconsistently maintained and not fully developed. A general knowledge of the mode of performance and the form of representation and production may be demonstrated, but possibly also with some lack of clarity and focus. | A sound performance though not impressive in all respects which demonstrates some understanding of the context of representation. Occasionally a very good level of delivery is demonstrated, but inconsistently maintained and not fully developed. A sound knowledge of the mode of performance and the form of representation is demonstrated, but not fully integrated into the performance. |
| **3rd**  **Class**  **(40-49)** | A performance lacking clarity and focus which demonstrates incomplete understanding of the context of representation. A weak or under-prepared level of delivery and interpretation. Some limited knowledge of the mode of performance and the form of representation and production is demonstrated. | A performance lacking clarity and focus which demonstrates some understanding of the context of representation. An adequate but underdeveloped level of delivery and interpretation. Some knowledge of the mode of performance and the form of representation and production is demonstrated, but with little evidence of synthesis of ideas in performance. | An adequate level of performance but which demonstrates limited understanding of the context of representation. The performance is underdeveloped in places and lacking in consistent focus and clarity. A general knowledge and understanding of the mode of performance and the form of representation and production is demonstrated, but with insufficient synthesis of ideas in performance. |
| **Fail**  **(30-39)** | Inadequate engagement in the performance process. Level of performance is poor, and shows a lack of development and lack of understanding of the context of representation. The student’s ideas are underdeveloped and show no evidence of independent thought or detailed preparation. | Very limited engagement in the performance process. Poor level of delivery and little evidence of sustained interpretation. Weak grasp of the context of representation and with not enough research and preparation to further the development of and exploration of ideas. | Insufficiently consistent engagement in the performance process. The performance lacks coherence and consistency. Fairly poor level of delivery and sense of interpretation and purpose is insufficiently grounded in an overall sense of the context of representation. |
| **(20-29)** | Incoherent performance in which student is unable to grasp conceptual underpinning of the context of representation, or develop a clear articulation of character, discipline or representation. | Incoherent performance in which student is unable to grasp conceptual underpinning of the context of representation, or develop a clear articulation of character, discipline or representation. | Incoherent performance in which student is unable to grasp conceptual underpinning of the context of representation, or develop a clear articulation of character, discipline or representation. There is a failure to apply relevant skills or develop coherent artistic decisions in a comprehensible way. |
| **[10-19]** | Little attempt to engage with the process of performance, with basic performance and presentational skills lacking, and with little attempt to develop a clear articulation of character, discipline or representation. | Little attempt to engage with the process of performance, with basic performance and presentational skills lacking, and with little attempt to develop a clear articulation of character, discipline or representation. | Little attempt to engage with the process of performance, with basic performance and presentational skills lacking, and with little attempt to develop a clear articulation of character, discipline or representation. |
| **[0-10]** | Almost no attempt to engage with the process of performance, with basic performance and presentational skills lacking, with little or no attempt to develop a clear articulation of character, discipline or representation. | Almost no attempt to engage with the process of performance, with basic performance and presentational skills lacking, with little or no attempt to develop a clear articulation of character, discipline or representation. | Almost no attempt to engage with the process of performance, with basic performance and presentational skills lacking, with little or no attempt to develop a clear articulation of character, discipline or representation. |

**Performing Arts Assessment Criteria – Creative Work and Production**

This category of assessment relates to artistic and creative work, examples of which can include: written scripts, and electronically produced material (DVDs and CDs), as well as some directed performance pieces.

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| **Class mark** | **Level four (year 1)** | **Level five (year 2)** | **Level six (year 3)** |
| **1st**  **Class**  **(90-100)** | Excellent in all respects. | Excellent in all respects. | Excellent in all respects. |
| **[80-89]** | Outstanding. Excellent in almost all respects. A comprehensive knowledge and understanding of the medium showing evidence of an analytical approach to the task. A broad range of skills in evidence. Excellent control of methods and skills within a coherent whole. Some ability to combine skills successfully is in evidence. Very well presented. | Outstanding. Excellent in almost all respects. Showing clear evidence of a comprehensive knowledge and understanding of the medium and evidence of an analytical approach to the task. Outstanding ability to integrate skills and to manage or design ambitious work. Evidence of very extensive reading. Contains insight and creativity. Excellent presentation. | Exceptional. Excellent in every respect showing extensive knowledge and understanding of the medium and evidence of an ability to analyse and synthesise. Exceptional ability to invent, manage and trouble shoot ambitious work. Evidence of very extensive reading and experimentation beyond the course content. High level of creativity and insight and strong element of originality. Exceptionally well presented. |
| **[70-79]** | Excellent in most respects. A thorough knowledge and understanding of the medium showing evidence of an analytical approach to the task. Very good control of methods and skills within a coherent whole. Occasional signs of an ability to combine skills successfully. Well presented. | Excellent in most respects. A comprehensive knowledge and understanding of the medium and evidence of an analytical approach to the task. A broad range of skills in evidence. Very good ability to integrate, methods and skills within a coherent whole. Evidence of extensive reading and preparation/research. Very well presented. | Outstanding. Excellent in almost all respects. Showing evidence of extensive knowledge and understanding of the medium and evidence of an ability to analyse and synthesise. Outstanding ability to manage or design ambitious work. Evidence of very extensive reading and preparation/research. Excellent presentation. Contains insight and creativity and some element of originality. |
| **Upper**  **Second**  **(60-69)** | Proficient knowledge and understanding of the medium with some analytical approach in evidence. Good control of methods and skills within a coherent whole. Show a developing ability to combine skills successfully. Well presented. | Proficient knowledge and understanding of the medium and evidence of an analytical approach to the task. Good ability to integrate, methods and skills within a coherent whole. Evidence of broad range of reading and preparation/research. Some willingness to challenge received wisdom. Well presented. | Very good in most respects. A thorough knowledge and understanding of the medium and evidence of an ability to analyse and synthesise. A broad range of skills in evidence. Excellent ability to integrate, methods and skills within a coherent whole. Evidence of extensive reading and preparation/research. Good ability to manage and ambitious project. Some original and creative approaches in evidence. Very well presented. |
| **Lower**  **Second**  **(50-59)** | The knowledge and skills base is judged sound and relevant. The student demonstrates an understanding of skills and methods and of their inter-relationship; but the coordination of different facets may not always be successful. Material is reasonably well presented. | The knowledge and skills base is judged sound and relevant. The student is judged to be developing an ability to coordinate differing skills to the service of the work as a whole. Content is mostly well presented, and generally well controlled and precise, but may not be fully integrated in the service of the overall project. | The knowledge and skills base is up-to-date and relevant. Work reflects a proficient grasp of methods and skills and of their inter-relationship, and some ability to coordinate differing skills to the service of the work as a whole. The presentation is good, the material generally well controlled and precise. Parts of the work may reflect creativity and insight, but not always consistently at that level. |
| **3rd**  **Class**  **(40-49)** | Work is an appropriate response to the given task but (in lower ranges) reflects a weakness in certain skills and methods. Work tends to copy or repeat course work examples. The work lacks coherence and there is some misunderstanding or misapplication of skills and methods. Maybe some faults in presentation. | Knowledge and skills base is sound but unimpressive. Occasional evidence of coordinated use of skills but generally tending to recreate known work. May show moments of creative originality but mostly derivative in style. Occasional misunderstanding or misapplication of skills or knowledge. | The work demonstrates a reasonable response to the task with a reasonable display of some of the appropriate skills and methods needed. There may be an inability to create a coordinated piece of work. Maybe some signs of creative originality but work may be repetitive or slightly derivative in form. Possibly occasional misunderstanding or misapplication of skills or knowledge. |

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| **Fail**  **(30-39)** | Student appears not to have extended her/his knowledge or skills beyond material provided by her/his teachers. Presentation is poor and content is often irrelevant. | Work may show some attempt to respond to the task, but is more often than not confused and confusing. Presentation is poor. No coherence in approach. No evidence of appropriate engagement with course materials. | Some attempt to respond to the task. But little coherence or awareness that a coherent response is desirable. No evidence of engagement with course materials. Communication frequently inarticulate. Presentation is poor. |
| **(20-29)** | Student is unable to grasp methods, or create work in a relevant way. Presentation is often extremely poor, and not infrequently incomprehensible. | Work is neither relevant nor coherent. A confused and confusing response to the task. | Work is totally confused. There is little evidence of application of skills or method. Total failure to apply relevant skills. Work is inarticulate and/or incomprehensible. |
| **[10-19]** | A short incomplete and incomprehensible response to the task | A short incomplete and incomprehensible response to the task. | A short incomplete and incomprehensible response to the task. |
| **[0-10]** | Answer not attempted beyond a tokenistic submission. | Answer not attempted beyond a tokenistic submission. | Answer not attempted beyond a tokenistic submission |