

Assessment Report

New Zealand Scholarship Drama 2025

Performance standard 93304

General commentary

The 65 candidates achieving Drama Scholarship made up 3.16% of the 2025 national Drama cohort and all gained marks of 15 and above. All candidates achieving Scholarship scored 5 or above in at least one of the three parts.

The live-recorded three-part form of the examination allowed markers to assess each candidate's demonstrated skills and their ability to articulate the depth of their understanding. Part Three allowed markers to assess the candidates' ability to work quickly in the moment and to reflect insightfully on their performance.

The candidates who gained the highest marks in the Drama Scholarship exam this year were able to distil their understanding of appropriate theories and practices and to express and apply this understanding through performance, as well as in their introductions and reflections.

All candidates who achieved Scholarship in 2025 demonstrated their ability to analyse and think critically about the performances they created, and showed evidence of relevant supporting research. They demonstrated an ability to integrate and apply their knowledge and skills, and to match appropriate drama theory and practice to their selected style or genre of performance. They also demonstrated an ability to logically develop, perform, and reflect on how they created their impromptu piece, and were able to describe how they developed dramatic interest through the use of drama conventions and techniques.

Report on performance standard

Candidates who were awarded Scholarship with **Outstanding Performance** commonly:

- communicated their ideas convincingly, showing perception and insight when introducing their performances
- demonstrated independent reflection by extrapolating on material from their own life experiences or contemporary concerns
- consistently identified appropriate tools and methods to prepare their performance pieces
- applied performance techniques in sophisticated and imaginative ways
- reflected coherently and concisely on their Part 3 performance to camera by:
 - explaining how they developed dramatic interest using specific drama conventions and techniques
 - identifying aspects of their impromptu performance as successful or problematic and offering alternative ideas
- synthesised their knowledge of theory, role, and situation to embody and perform roles that were accomplished and engaging
- displayed an independent and explorative approach to the pre-prepared tasks by extrapolating from the given brief with authority

- demonstrated a sophisticated and assured integration of theory or an exceptional ability to integrate techniques.

Candidates who were awarded **Scholarship** commonly:

- demonstrated the ability to analyse and think critically about the performances they created, supporting their introductions with evidence of relevant research
- integrated and applied their knowledge and skills to the performance parts of the examination, matching appropriate theory / practice to their chosen style or genre of performance
- demonstrated an ability to logically develop and perform their impromptu piece under time pressure in the examination room, and to immediately reflect on how they developed dramatic interest using drama conventions and techniques.

Candidates who were **not awarded Scholarship** commonly:

- relied on generalised or superficial interpretation of dramatic texts
- struggled to sustain focus and clarity in performance tasks
- demonstrated limited or inconsistent connections between theory and practice
- reflected in ways that lacked depth and often described rather than analysed.