

Assessment Schedule – 2025

Scholarship Drama (93304)

The candidate must complete all THREE parts. Each response is marked out of 8 against one criterion from the Drama Scholarship Standard.

Part One: Text-based performance (Oral introduction, annotated script extract, and performance of text piece)

Criterion: Analysis and critical thinking

This is demonstrated through evaluation of the performance opportunities present in a drama text and ability to integrate that understanding to prepare and execute a performance.

Evidenced in:

- oral communication of understanding
- preparatory work notated on script
- integration of analysis and thinking into performance.

Outstanding Scholarship	8 Candidate demonstrates a high level of analysis and critical thinking that shows perception and insight. Oral introduction: • concisely and insightfully evaluates the performance opportunities and challenges present in the drama text • contextualises the extract through perceptive selection of information and precise articulation of genre, historical or political context, and relevant theory • is authoritative, articulate, and convincing. Annotated script shows: • detailed analysis and a range of appropriate drama techniques to prepare performance. Performance demonstrates: • a sophisticated understanding of the implications of the original genre and performance style inherent in their extract • imaginative and seamless integration of dramatic tools and principles (e.g. use of placement, rhythm, pace, physicality, tone) • evidence of an imaginative and conscious arc / journey within the performance • range through their selection and effective portrayal of character or genre in contrast to other parts of the examination.	7 Candidate demonstrates a high level of analysis and critical thinking that shows perception and insight, but: • is not as consistently authoritative or concise in their introduction • the script does not show as much evidence of appropriate preparatory work • integration of analysis and techniques is less convincing in places • range of characters explored across the examination is not as wide.
--------------------------------	--	--

Scholarship	6 Candidate demonstrates thorough analysis and critical thinking. Oral introduction: • concisely evaluates the performance opportunities present in the drama text • contextualises the extract through appropriate selection of information and clear articulation of genre, historical or political context, and relevant theory • is convincing and articulate. Annotated script shows: • analysis and application of appropriate drama techniques to prepare performance. Performance demonstrates: • a clear understanding of the original genre and performance style inherent in their extract • integration of dramatic tools and principles (e.g. use of placement, rhythm, pace, physicality, tone) • evidence of the preparatory processes through integration of appropriate techniques • logical plotting of an arc / journey within the performance.	5 Candidate demonstrates thorough analysis and critical thinking, but: • is less concise or logical in their introduction • the script does not show as much evidence of appropriate preparatory work, but still evidences some techniques, such as beat or intention work • integration of critical thinking into techniques is less accomplished • arc of character's journey is less clear.
Below Scholarship	4 Candidate does not demonstrate accurate analysis and critical thinking, or demonstrates limited analysis and critical thinking. Oral introduction may: • be unconvincing in places or lack a wider understanding of context • not communicate the performance opportunities present in the drama text clearly • demonstrate a misunderstanding of genre, historical or political context, and relevant theory. Annotated script shows limited application of performance tools: • for example, mostly blocking rather than beats or intentions. Performance: • demonstrates a partial understanding of the original genre and performance style inherent in their extract • partially evidences use of dramatic tools and principles (e.g. use of placement, rhythm, pace, physicality, tone) • conveys the character's context.	3 Candidate does not demonstrate accurate analysis and critical thinking, or demonstrates limited analysis and critical thinking, and: • the introduction includes more inaccuracies or misses key points • the script shows less evidence of appropriate preparatory work • is less able to integrate analysis of character and piece into their performance.

Below Scholarship	2 Candidate does not demonstrate analysis and critical thinking, or demonstrates very limited analysis and critical thinking. Oral introduction may: • be unconvincing or lack understanding of the context • not communicate the performance opportunities present in the drama text • demonstrate a misunderstanding of genre, historical or political context, and relevant theory. Annotated script shows limited application of performance tools: • for example, a few annotations, mostly blocking. Performance: • demonstrates limited understanding of the original genre and performance style inherent in their extract • does not show a knowledge of dramatic tools and principles (e.g. use of placement, rhythm, pace, physicality, tone) • struggles to create the character.	1 Candidate does not demonstrate analysis and critical thinking, or demonstrates very limited analysis and critical thinking, and: • the introduction is minimal • the script is not included or not annotated • is less able to integrate analysis of character and piece into their performance.
-------------------------------------	--	--

Part Two: Self-devised performance (Oral introduction, annotated script extract, and performance of devised piece)

Criterion: Integration, synthesis, and application of highly developed skills and understanding to complex situations.

This is demonstrated through selection of appropriate theory and drama techniques to create and perform an original drama.

Evidenced in:

- oral communication of process and synthesis of theories
- created script and composition of piece
- appropriate selection and integration of performance techniques and skills.

Outstanding Scholarship	8 Candidate demonstrates sophisticated integration of performance skills, synthesis of theoretical approaches, and application of highly developed composition skills to create a sophisticated performance piece. Oral introduction demonstrates: • succinct articulation of purpose for exploring material • originality and independent extrapolation by clearly defining a range of key influences on the piece and the relevance of these research choices in relation to their subject matter / selected material and purpose • relevance of processes explored and developed to devise and refine their piece • complex knowledge and a breadth of understanding through appropriate selection of dramatic theorists / practitioners or methods. Script demonstrates: • conscious integration of compositional forms relative to theorist or practitioner • ability to layer-up meaning and shape material to fit length of performance. Performance demonstrates: • imaginative integration of selected ideas into a sophisticated, creative structure • insightful selection of techniques to create a compelling performance • range through their exploration and effective portrayal of character or genre in contrast to other parts of the examination.	7 Candidate demonstrates sophisticated integration of performance skills, synthesis of theoretical approaches, and application of highly developed composition skills to create a sophisticated performance piece, but: • is less original or sophisticated in their introduction • is less perceptive in their development of the material • demonstrates less understanding of complexity • is less sophisticated in their integration of ideas into their performance • creates a less sophisticated structure • exploration shows less range of genre or style.
---------------------------------------	--	--

Scholarship	6 Candidate demonstrates ability to integrate performance skills, identify and use appropriate theoretical approaches, and apply composition skills to create an original performance piece. Oral introduction demonstrates: • a clear purpose and relevant exploration of the selected material • ability to clearly identify and define key influences on the piece and the relevance of these research choices in relation to their subject matter / selected material and purpose. Script demonstrates: • a logical composition that relates to theorist or practitioner • ability to shape material to fit length of performance. Performance demonstrates: • integration of selected ideas into an original, clear structure • selection of appropriate techniques to create an effective performance.	5 Candidate demonstrates ability to integrate performance skills, identify and use appropriate theoretical approaches, and apply composition skills to create an original performance piece, but: • is less clear in their introduction • is less specific about the influences • demonstrates less ability to shape material in relation to purpose • is less clear in their integration of ideas into performance • creates a less original structure.
Below Scholarship	4 Candidate demonstrates some ability to integrate performance skills, or communicates theoretical approaches simplistically, or applies limited composition skills to create a performance piece. Oral introduction: • might not identify theoretical approaches convincingly, or articulation of theoretical ideas is not linked to the process of creation or to the material described • does not demonstrate an understanding of appropriate drama conventions and terminology in conveying the purpose of the devised performance. Script demonstrates: • a logical composition that relates to theorist or practitioner • ability to shape material at points. Performance: • demonstrates limited ability to integrate selected ideas into an effective, creative structure • uses techniques that do not create an effective performance.	3 Candidate demonstrates some ability to integrate performance skills, or communicates theoretical approaches simplistically, or applies limited composition skills to create a performance piece, and: • simplistic understandings of theoretical ideas appear in their introduction • demonstrates less ability to shape material logically • is less able to integrate ideas into their performance • creates a confusing structure.

Below Scholarship	2 Candidate does not demonstrate ability to integrate performance skills, or communicates theoretical approaches unconvincingly, or applies limited composition skills to create a performance piece. Oral introduction: • might not identify theoretical approaches or articulate theoretical ideas • describes theoretical approaches that may not align well with material chosen • does not demonstrate an understanding of drama conventions used to convey the purpose of the devised performance. Script demonstrates: • little or no relationship to theorist or practitioner • clumsy shaping of material. Performance: • demonstrates limited ability to match a structure to selected ideas • uses techniques that directly contradict the theoretical ideas being explored.	1 Candidate does not demonstrate ability to integrate performance skills, or communicates theoretical approaches unconvincingly, or applies limited composition skills to create a performance piece, and: • significant misunderstandings of theoretical ideas appear in their introduction • shaping of material is distracting • ideas and style of performance create confusion.
---------------------------------	--	--

Part Three: Impromptu performance (Performance of impromptu piece and reflection)

Criterion: Logical development, precision, and clarity of ideas.

This is demonstrated through ability to shape material coherently and concisely under time constraints, and reflect on the effect of principles and techniques used.

Evidenced in:

- coherence of performed piece
- integration of elements in the brief
- clear use of conventions and techniques
- reflection.

Outstanding Scholarship	8 Candidate demonstrates ability to shape new material imaginatively and insightfully, using sophisticated dramatic conventions and techniques in a restricted timeframe, and reflect with insight immediately after their performance. Performance: • incorporates all the components of the brief with authority and imagination • skilfully integrates techniques to shift character imaginatively and create context • shows the new material shaped in sophisticated or novel ways to create dramatic tension or unexpected conclusions • integrates characters, mood, or genre not previously shown in the examination. Candidate demonstrates clarity of thinking in preparation process through an ability to quickly select key points to analyse in the reflection to camera. Reflection: • concisely reflects on the effect of principles and techniques employed • extrapolates from the performance to propose changes which effectively address challenges encountered.	7 Candidate demonstrates ability to shape new material imaginatively and insightfully, using sophisticated dramatic conventions and techniques in a restricted timeframe, and reflect with insight immediately after their performance, but: • is less authoritative or skilful at incorporating brief or shifting character • is less original or sophisticated in their choice of characters or narrative • reflection is less specific • extrapolation is less pertinent • demonstrates less range in terms of characters, genre, or moods not previously shown in the examination.
--------------------------------	---	--

Scholarship	6 Candidate demonstrates ability to shape new material coherently and concisely, using appropriate dramatic conventions and techniques in a restricted timeframe, and reflect immediately after their performance. Performance: • incorporates all the components of the brief into a coherent piece • integrates relevant techniques to shift character and create context • shapes the material logically to create dramatic interest and fit the time constraint of the performance. Candidate demonstrates clarity of thinking in the preparation process through an ability to quickly select a key point to analyse in the reflection to camera. Reflection: • reflects on principles or techniques employed • communicates changes that address challenges encountered.	5 Candidate demonstrates ability to shape new material coherently and concisely, using appropriate dramatic conventions and techniques in a restricted timeframe, and reflect immediately after their performance, but: • the piece shows less coherence • is less distinct in shifting character • reflection is less assured • challenges or shifts are not explored in reflection.
Below Scholarship	4 Candidate demonstrates some ability to shape material, using dramatic conventions and techniques in a restricted timeframe. Performance: • incorporates most of the components of the brief into a mostly coherent piece • uses techniques to shift character or create context at times • shapes the material to create a logical progression or narrative. Candidate demonstrates some ability to reflect on the task. Reflection: • reflects only partly on the principles or techniques employed.	3 Candidate demonstrates some ability to shape material, using dramatic conventions and techniques in a restricted timeframe, but: • the piece is awkward in places • tends to reuse the same technique for shifting character • the reflection addresses content more than principles or techniques.

Below Scholarship	2 Candidate attempts to shape material, using dramatic conventions and techniques in a restricted timeframe. Performance: • incorporates some of the components of the brief into a mostly coherent piece • attempts to use techniques to shift character or create context • does not shape the material to create a logical progression or narrative. Candidate does not demonstrate ability to reflect on the task. Reflection: • might describe the performance given, rather than reflecting on it • does not reflect on the principles and techniques employed.	1 Candidate attempts to shape material, using dramatic conventions and techniques in a restricted timeframe, but: • the piece is unclear • does not demonstrate techniques for shifting character • the reflection addresses content and characters only.
-------------------------------------	--	---

Cut Scores

Scholarship	Outstanding Scholarship
15 – 20	21 – 24