

KS3 – Drama – The Roundhill Academy

| | Year 7 - Novice | Year 7 - Capable | Year 7 - Expert | |
|--|-----------------|--|---|--|
| Term 1 – Intro to Drama – Developing skills and techniques | Practical | <ol style="list-style-type: none"> 1. Implement a variety of drama skills and techniques into a piece of drama in a variety of different scenarios. 2. Can confidently multi-role in performance 3. Is able to suggest 2-3 ideas in the devising process 4. Is to apply a 2-3 more advanced skills (thought-track/split scene etc.) and techniques learnt from prior learning into practical work. 5. Demonstrate clear performance technique – vocally and physically. E.g. use of gait; posture and pitch. 6. Able to use stage space effectively both in rehearsal and performance. 7. Consistent in the ability at work effectively as a team-player 8. Display understanding in all of the following skills and techniques through practical performance: Freeze-Frame, thought-track, narration, mime, repetition, unison and canon, flash-back/forward, split-scene. | <ol style="list-style-type: none"> 1. Confidently implement a wide variety of drama skills and techniques into a piece of drama in a variety of different scenarios. 2. Can confidently and convincingly multi-role in performance 3. Consistently has many ideas and takes on the role of the ‘leader’ when devising a performance. 4. Confidently applies a high number of basic and advanced skills gained from prior learning into a variety of different practical tasks. 5. Demonstrate advanced clear performance technique – vocally and physically; e.g. use of diction; accent; pace and proxemics for effect. 6. Able to use stage space effectively and creatively both in rehearsal and performance. 7. Consistent and confident in the ability at work effectively as a team-player and a leader. 8. Display clear and consistent understanding in all of the following skills and techniques through practical performance: Freeze-Frame, thought-track, narration, mime, repetition, unison and canon, flash-back/forward, split-scene. | |
| | Theory | <ol style="list-style-type: none"> 1. Be able to identify a skill and technique that they have witnessed in a performance through verbalising or written evaluation. 2. Can identify when a skill or techniques witnessed in successful/unsuccessful, but may not be able to explain why. 3. Can recognise that a piece might need improvement, but may not be able to suggest how. 4. In retrieval activities, is able to retrieve some prior learning, but this is inconsistent | <ol style="list-style-type: none"> 1. Be able to identify multiple skills and techniques that they have witnessed in a performance through verbalising or written evaluation. 2. Be able to give a detailed explanation as to why a skill or technique witnessed was successful/unsuccessful in a performance. 3. Give an example of how someone/a group could improve their piece relating specifically to practitioner-based skills/techniques. 4. In retrieval activities, student can consistently retrieve prior learning successfully | |
| Term 2 – Bullying and Brecht & Understanding Character | Practical | <ol style="list-style-type: none"> 1. Show some link to prior learning in performance – not having backs to audience, projecting voice. 2. Demonstrate the use of placards effectively in a performance 3. Plays more than one character (multi-role) but may not apply appropriate vocal and physical skills to distinguish different characters. 4. Can apply direct address through thought-track, but may say a few words or a sentence. May not use eye-contact when performing direct address. 5. In the creation of performance, is occasionally able to make links to and use some of those skills and techniques in the devising of a piece (the skills and techniques taught in the first term) 6. Plays the role of passenger in groupwork, but will usually contribute at least one idea. 7. Shows limited improvement when receiving feedback. 8. Demonstrates limited understanding in the story/journey of a piece – often relies on a piece being chronological. 9. Usually relies on others to apply techniques to layer a devised piece. 10. Uses limited vocal/physical skills in the performance of a character 11. Requires frequent input/feedback/reassurance from teacher in the planning, devising and rehearsal of a piece. | <ol style="list-style-type: none"> 1. Can perform without having their backs to the audience, projecting their voice and not corpsing on stage 2. Apply a number of appropriate Brechtian skills in the devising of a piece of drama E.g. – the use of narration, placards, multi-role. 3. Plays more than one character (multi-role), often with vocal and physical skills to distinguish different characters 4. Can often successfully apply direct address and thought-tracking, making eye-contact with the audience during delivery 5. In the creation of performance, is often able to make links to and use some of those skills and techniques in the devising of a piece (the skills and techniques taught in the first term) 6. Is an effective team player in groupwork, and will contribute a number of relevant ideas. 7. Is able to act on feedback to their practical work enhancing the outcome 8. There is clear understanding of storyline, whether it be chronological, non-chronological or episodic. 9. Can apply a technique to layer their piece – either independently or when prompted.. 10. Uses different vocal and physical skills in the performance of a character. 11. For the most part is able to work independently and only requires input/teacher assurance occasionally. | <ol style="list-style-type: none"> 1. Is consistent in not having their backs to the audience, projecting their voice and not corpsing on stage. 2. Has a clear and confident ability to recall who Bertolt Brecht is and consistently apply the more advanced skills and techniques (symbolic props/costume and exaggeration) 3. Plays more than one character (multi-role), consistently with vocal and physical skills to distinguish different characters effectively 4. Can consistently and confidently apply direct address and thought-tracking, making eye-contact and scanning the audience during delivery 5. In the creation of performance - is consistently able to make links to prior learning and use the majority of those skills and techniques in the devising of a piece (the skills and techniques taught in the first term) For example; effective mime, appropriate repetition, etc. 6. Will often take on the role of ‘leader,’ within group work, consistently coming up with effective ideas, whilst respectfully working with the ideas and input of other members of the group. 7. Consistently demonstrates clear understanding and improvement when acting upon feedback. 8. Is able to explore and have a clear understanding in rehearsal and performance of different ways of communicating story – chronological, non-chronological and episodic. 9. Can apply a variety of techniques when ‘layering’ their devised piece. Confidently applies appropriate vocal and physical skills in the rehearsal process and performance of a character. 10. Apply appropriate skills in the devising of a piece of drama that effectively enhances the communication of the story. E.g. – the use of narration, placards, multi-role. 11. Is confident to work independently and has an understanding that requires little to no teacher intervention, but their outcome shows clear understanding and use of skills and techniques learnt. |
| | Theory | <ol style="list-style-type: none"> 1. Is able to recall a few of the skills and techniques of Brecht 2. Is able to suggest a specific idea for a scene/piece of drama using appropriate skills or techniques from Brecht 3. Is able to list a limited range of vocal skills required in the performance of a character 4. Is able to list a limited range of physical skills required for a character 5. Shows a limited understanding of changes of vocal and physical skills in character 6. Rarely or never offers ideas for a scene/piece using skills or techniques from Brecht | <ol style="list-style-type: none"> 1. Is able to recall many of the skills and techniques of Brecht 2. Is able to explain what each of the skills and techniques of Brecht are in the context of a performance 3. Is able to list majority/all of vocal skills required in the performance of a character 4. Is able to list majority/all of physical skills required for a character 5. Understands and can give examples of changes in many of the vocal and physical skills in character 6. Is able to suggest a specific idea for a scene/piece of drama using appropriate skills or techniques from Brecht | <ol style="list-style-type: none"> 1. Recall a comprehensive list of Brecht’s skills and techniques and understanding of his aims as a practitioner 2. Has a clear and confident ability to recall who Bertolt Brecht is and all of his skills and techniques within the context of a performance 3. Can detail through written work the different vocal skills that are required when creating a character. 4. Can detail through written work the different physical skills that are required when creating a character 5. Understands and can consistently give examples of changes in vocal and physical skills in character 6. Has a clear understanding and can articulate/demonstrate specific ideas for a scene/piece of drama using appropriate skills or techniques from Brecht |
| Term 3 – Chicken – Theatre in Education | Practical | <ol style="list-style-type: none"> 1. Able to read out from the script in a group setting – although not necessarily with appropriate vocal skills. 2. Can learn some lines off-script but may need to still be aided by script/prompt in performance. 3. Happier in the role of ‘passenger’ within a group; prefers to be directed. 4. Will often prefer to take on a small part/role. 5. May occasionally apply skills from previous learning 6. Can bring forward a few ideas for a theatre in education piece but may need frequent teacher intervention/support. | <ol style="list-style-type: none"> 1. Can apply appropriate vocal techniques when reading out extracts from the play 2. Can learn lines off-script ready for final performance and will use one or two techniques to achieve this. 3. They can visualise and effectively put a script into a performance 4. Able to construct and direct themselves and/or others in performance. 5. They are able to think creatively by applying some skills from previous learning into their work. 6. For the most part, they are confident in creating their own Theatre in Education piece. However, may need some reassurance from time to time from teacher. | <ol style="list-style-type: none"> 1. Able to confidently apply appropriate vocal skills when reading out extracts of the play in a group setting and when performing on stage – they are consistent in their approach 2. Is able to learn the lines from a script off-by-heart quickly and effectively. They use their rehearsal time wisely to ensure they are effective in this. They also are innovative in their approach and explore different ways to learn lines. 3. They are able to approach character and script work creatively. 4. Very able in self-directing and directing the acting of themselves and others. 5. Confident and consistent in applying own appropriate ideas to the performance of a text – including a range from prior s.o.w 6. They are confident and effective in the understanding, creation and performance of a Theatre in Education piece – they are able to implement a variety of appropriate skills and techniques that complement the task. 7. |
| | Theory | <ol style="list-style-type: none"> 1. Is able to recall a few of the basic skills and techniques that were taught in the first and second units 2. Is able to explain what a few of the skills and techniques mean | <ol style="list-style-type: none"> 1. Is able to recall some/most of the basic skills and techniques that were taught in the first and second units 2. Is able to explain what most of the skills and techniques mean and why we use them | <ol style="list-style-type: none"> 1. Is able to recall most/all of the basic skills and techniques that were taught in the first and second units 2. Is confidently explain what all of the skills and techniques mean and why we use them/how they are beneficial 3. Is able to confidently link prior learning to ‘Theatre in Education’. |

KS3 – Drama – The Roundhill Academy

| | | | |
|--|---|---|--|
| | <ol style="list-style-type: none"> 3. Able to identify some specific vocal or physical skills used by a performer, may occasionally, when given a scenario or context they are able to suggest skills and techniques that would complement, though often not appropriate. 4. Able to identify some specific theatrical skills and techniques in a performer 5. Able to identify some specific theatrical skills and techniques in a group performance 6. Can achieve basic self-assessment in identify strengths/areas for development. 7. Can remember the story of the play 'Chicken,' but may show limited understanding of characters and themes | <ol style="list-style-type: none"> 3. Are able to link elements of prior learning to 'Theatre in Education'. 4. When given a scenario or context they are able to suggest skills and techniques that would complement this that may not always be appropriate. 5. When giving constructive criticism they are able to identify some areas of strengths and development for a performer 6. When giving constructive criticism they are able to identify some areas of strengths and development for a group performance 7. Often can suggest methods for students to improve their work. 8. Demonstrates an understanding of the play 'Chicken,' and its characters and themes | <ol style="list-style-type: none"> 4. When given a scenario or context they are able to suggest appropriate skills and techniques that would complement this 5. When giving constructive criticism, they are consistent in their ability to identify strengths and areas of development for a performer. In addition, when giving constructive criticism they are consistently clear in their ability to suggest ways in which a performer could improve. 6. When giving constructive criticism, they are consistent in their ability to identify strengths and areas of development for a group performance. In addition, when giving constructive criticism they are consistently clear in their ability to suggest ways in which a performance could be improved. 7. They are consistent in using the appropriate drama terminology in giving feedback. 8. Demonstrates a consistently clear understanding of the play 'Chicken,' and its characters and themes and is confident when discussing it. |
|--|---|---|--|

| | | Year 8 - Novice | Year 8 - Capable | Year 8 - Expert |
|-----------------------------------|------------------|---|--|--|
| Term 1 – Brainstorm | Practical | <ol style="list-style-type: none"> 1. Able to perform a basic character with limited vocal and physical skills. 2. Have a basic understanding of what helps to communicate character on stage able to apply 2-3 skills to a character. 3. When performing a character, often the perform may just consist of limited dialogue. 4. There is <u>limited</u> evidence of physical skills & vocal skills to communicate character. 5. The performance shows a limited understanding of the process of growing up. The scenes were not always clear. 6. A limited use of appropriate skills and techniques were used. 7. The performance demonstrated some appropriate vocal and physical skills. 8. The performance was learnt off-script in places. 9. There was some evidence of a beginning, middle and end in the monologue. 10. They are a little shy of the 1 minute performing expectancy/ Unable to meet the 1-minute time requirement. | <ol style="list-style-type: none"> 1. Able to create and perform a character with some imagination applying mostly appropriate vocal and physical skills. 2. Have a consistent understanding of what communicates character and able to apply this in performance. 3. There is <u>clear</u> evidence of good physical skills & vocal skills to communicate character. 4. The performance shows a good understanding of the process of growing up. The scenes were clear for most of the performance. 5. A variety of appropriate skills and techniques were used. 6. The performance demonstrated a variety of appropriate vocal and physical skills. 7. The performance was learnt off-script. 8. There is clear evidence of a beginning, middle and end in the monologue. 9. They have met the 1 minute performing expectancy. | <ol style="list-style-type: none"> 1. Able to create and perform imaginative drama and characters, appropriate to the genre and consistently apply appropriate vocal and physical skills. 2. Has an excellent understanding of how to communicate the conventions of the genre through effective characters – This is apparent in all performances. 3. There are <u>extensive</u> and entirely appropriate physical skills & vocal skills to communicate character & they are consistent in showing this. 4. The performance shows an excellent understanding of the different elements of the genre. The piece was consistently clear and creative. 5. An extensive use of appropriate skills and techniques, including the drama mediums were used. 6. The performance demonstrated a variety of appropriate mediums, vocal and physical skills. 7. The performance was learnt off-script and obviously well-rehearsed. 8. There is clear evidence of a beginning, middle and end in the piece. 9. They have met the 1 minute performing expectancy. |
| | Theory | <ol style="list-style-type: none"> 1. Able to identify 2-3 vocal and physical skills, but words to describe the different vocal and physical skills are often not in the correct context. 2. Can identify a few strengths and areas for development in practical work. 3. Has limited ability in identifying and/or articulating areas of strength and development for themselves and/or peers. 4. Have a limited/considerably basic understanding of stage space/positions and proxemics and lacks confidence in using these to refer to during peer-feedback. | <ol style="list-style-type: none"> 1. Able to identify most of the different vocal and physical skills learnt through verbal work and in written context. 2. Can identify various strengths and areas for development in practical work. 3. Students are mostly confident during verbal peer-feedback, able to use correct terminology most of the time. 4. Have a particularly good understanding of stage space/positions and proxemics – can recall these in peer-feedback. | <ol style="list-style-type: none"> 1. Able to identify all the different vocal and physical skills that have been learned and apply within both verbal and theoretical context. 2. Can identify various strengths and areas for development in practical work and can support with specific examples 3. Able to use appropriate descriptive words to describe different vocal and physical skills. 4. Has an excellent understanding of stage space/positions and proxemics – is also able to confidently recall these in group questioning and peer-feedback. |
| Term 2 – The Island | Practical | <ol style="list-style-type: none"> 1. Shows a limited understanding of professionalism and respect for the expectations required for a whole class performance ensemble 2. Rehearsal time is often not used effectively, and time is lost on developing inappropriate or less effective material. 3. Character and devised work demonstrates limited depth and creativity. 4. May occasionally use a few varied vocal and physical skills relevant to character and context. 5. Will often take on the role as ‘passenger,’ and allows others to lead on directing the drama. 6. May occasionally offer own ideas to the performance of a class/group piece. | <ol style="list-style-type: none"> 1. Shows understanding for the professionalism and a respect for the expectations required for a whole class performance ensemble 2. They consistently use their rehearsal time wisely to ensure they are effective in this. They also offer and utilise different ways to rehearse most effectively. 3. They are consistent in approaching character and devised work creatively 4. Consistently uses a range of vocal and physical skills relevant to character and context 5. Is confident in self-directing and directing the acting of themselves and others. 6. Often applies own ideas to the performance of a class/group piece – including a range from prior S.O.L. | <ol style="list-style-type: none"> 1. Consistently demonstrates professionalism and a respect for the expectations required for a whole class performance ensemble 2. They consistently use their rehearsal time wisely to ensure they are effective in this. They also are innovative in their approach and explore different ways to rehearse most effectively 3. They are consistent in approaching character and devised work deeply and creatively. 4. Consistently and confidently uses a range of vocal and physical skills relevant to character and context 5. Will often take on the role as ‘leader,’ and very able in self-directing and directing the acting of themselves and others. 6. Will confidently apply own ideas to the performance of a class/group piece – including a range from prior S.O.L. |
| | Theory | <ol style="list-style-type: none"> 1. Is able to recall various skills and techniques, though may struggle to explain what most of the skills and techniques mean and why we use them/how they are beneficial 2. When given a scenario or context they may occasionally suggest appropriate drama skills and techniques that would complement this 3. When giving constructive criticism they may be able to identify strengths and areas of development for both a performer and the performance, though may struggle to articulate this. 4. They occasionally use appropriate drama terminology in giving feedback. 5. Demonstrates a limited understanding of the themes and genre | <ol style="list-style-type: none"> 6. Is able to recall various skills and techniques and is able to explain what most of the skills and techniques mean and why we use them/how they are beneficial 7. When given a scenario or context they are often able to articulate appropriate drama skills and techniques that would complement this 8. When giving constructive criticism they are often able to identify and articulate strengths and areas of development for both a performer and the performance. 9. They use the appropriate drama terminology in giving feedback. 10. Demonstrates a clear understanding of the themes and genre and are creative in exploring these | <ol style="list-style-type: none"> 1. Is able to recall an extensive number of skills and techniques and able to confidently explain what all of the skills and techniques mean and why we use them/how they are beneficial 2. When given a scenario or context they are always able to articulate appropriate drama skills and techniques that would complement this 3. When giving constructive criticism they are consistent in their ability to identify and articulate strengths and areas of development for both a performer and the performance. In addition, when giving constructive criticism they are consistently clear in their ability to suggest/demonstrate ways in which a performance could be improved. 4. They are consistent in using the appropriate drama terminology in giving feedback. 5. Demonstrates a clear understanding of the themes and genre and are consistently creative in exploring these |
| Term 3 – Artaud/surrealism | Practical | <ol style="list-style-type: none"> 1. Shows some understanding of stage positioning and using the space for effect and atmosphere 2. May offer occasional ideas around use sound and lighting for effect and atmosphere 3. Can recall certain facts about Artaud, though may struggle to link to surrealism 4. In the creation of performance, rarely, if ever makes links to prior learning 5. May occasionally apply certain skills in the devising of a piece of drama that has some impact on the communication of the piece 6. Shows limited understanding and improvement when acting upon feedback. 7. Uses a limited amount of vocal and physical skills in the rehearsal process and performance of a character. 8. Has a limited understanding of different ways of communicating story – through symbolism and non-naturalism 9. Will often require support and scaffolding from the teacher. | <ol style="list-style-type: none"> 1. Shows a clear understanding of stage positioning and is often creative in using the space for effect and atmosphere 2. Has ideas in how to use sound and lighting for effect and atmosphere 3. Can recall who Antonin Artaud was and shows understanding of his skills and techniques and links to surrealism 4. In the creation of performance - is able to make some links to prior learning and use those skills and techniques in the devising of a piece, for example; effective mime, appropriate repetition, etc. 5. Applies a variety of appropriate skills in the devising of a piece of drama that effectively enhances the communication of the piece. E.g. – the use of soundscape; visual poetry; bodies as objects; experimental stage configurations; etc. 6. Shows clear understanding and improvement when acting upon feedback. 7. Uses appropriate vocal and physical skills in the rehearsal process and performance of a character. 8. Is able to explore and have some understanding in rehearsal and performance of different ways of communicating story – through symbolism and non-naturalism 9. Is largely confident to work independently | <ol style="list-style-type: none"> 1. Is consistent and experimental in applying effective stage positioning and using the space for effect and atmosphere 2. Is consistent and experimental in applying use of sound and lighting for effect and atmosphere 3. Has a clear and confident ability to recall who Antonin Artaud was, can link to other a deep understanding of surrealism and Artaud’s skills and techniques 4. In the creation of performance - is able to make interesting links to prior learning and use those skills and techniques in the devising of a piece, for example; effective mime, appropriate repetition, etc. 5. Consistently and creatively applies effective and appropriate skills in the devising of a piece of drama that effectively enhances the communication of the piece. E.g. – the use of soundscape; visual poetry; bodies as objects; experimental stage configurations; etc. 6. Shows excellent understanding and improvement when acting upon feedback. 7. Confidently applies a vast array of appropriate vocal and physical skills in the rehearsal process and performance of a character. 8. Is able to explore and take risks in rehearsal and performance of different ways of communicating story – through symbolism and non-naturalism 9. Is confident to work independently and has an understanding that requires little to no teacher intervention, |

| | | | | |
|--------|--|---|---|---|
| | | | | but their outcome shows clear and creative understanding and use of skills and techniques learnt. |
| Theory | <ol style="list-style-type: none"> 1. Can recall who Artaud was, though this may be limited to biographical information 2. Uses limited terminology associated with this specific unit as well as Drama as a whole. 3. Recall a few of of Artaud's/surrealist skills and techniques and understanding of Artaud's aims as a practitioner 4. Can make a limited amount of links to prior learning 5. Can occasionally explain how physical and vocal skills are used in the creation, rehearsal and performance of a piece 6. Can show through written work a limited understanding of the different vocal and physical skills that are required when creating a piece of Drama in the style of Artaud. 7. Has some understanding of the changes in vocal and physical skills in character and what this means, though may struggle to articulate this 8. Has some understanding of stage space/positions and proxemics | <ol style="list-style-type: none"> 1. Can recall who Artaud was and how is style compares and contrasts to the surrealist movement as a whole 2. On the hole, uses the correct terminology associated with this specific unit as well as Drama as a whole. 3. Recall many of Artaud's skills and techniques and understanding of Artaud's aims as a practitioner 4. Can make clear, direct links to prior learning 5. Can explain how physical and vocal skills are used in the creation, rehearsal and performance of a piece 6. Can show through written work the different vocal and physical skills that are required when creating a piece of Drama in the style of Artaud. 7. Understands the changes in vocal and physical skills in character and the impact of this 8. Has a clear understanding of stage space/positions and proxemics – and can recall these in group questioning and peer-feedback. | <ol style="list-style-type: none"> 1. Can recall in detail who Artaud was and how is style compares and contrasts to the surrealist movement as a whole 2. Consistently use the correct terminology associated with this specific unit as well as Drama as a whole. 3. Recall most of Artaud's skills and techniques and understanding of Artaud's desire as a practitioner 4. Can make clear, concise links to prior learning as well as make links to other practitioners 5. Can explain extensively, in detail how physical and vocal skills are used in the creation, rehearsal and performance of a piece 6. Has a clear and confident ability to recall who Antonin Artaud was and is able to write and speak about his skills and techniques, consistently demonstrating a deep understanding. 7. Understands and can give examples of changes in vocal and physical skills in character 8. Has an excellent understanding of stage space/positions and proxemics – is also able to confidently recall these in group questioning and peer-feedback. | |

| | | Year 9 - Novice | Year 9 - Capable | Year 9 - Expert |
|------------------------------|-----------|---|--|---|
| Term 1 – Devising | Practical | <ul style="list-style-type: none"> Range of theatrical skills – Narrow range of skills used. The skills used were basic, the overriding style is unclear for most of the performance. Level of theatrical skill- The way in which the different theatrical skills and techniques are performed is limited. May lack confidence/professionalism and/or commitment. Contribution to the effectiveness of the piece- Student has a limited role within the piece and have a limited impact to the success of the performance; the performance could have worked without their role being included. Inventiveness of the individuals work – The piece that was created demonstrates little creativity and inventiveness. Success in realising the artistic intention – The purpose/ intention of their piece was unclear overall/ had limited moments in which clarity of artistic intention was demonstrated. | <ul style="list-style-type: none"> Range of theatrical skills – The range of skills used in their performance and throughout the devising process is appropriate, creative and well thought out/applied. Level of theatrical skill- The way in which the different theatrical skills and techniques are performed is of a good level demonstrating moments of professionalism, discipline and conduct. Contribution to the effectiveness of the piece- Student demonstrates a good contribution to the piece. They were able to make their role important within the piece. They were integral to the performance. Inventiveness of the individuals work – The piece that they created was inventive/creative and allowed them and their group to apply a good range of different skills and techniques to their piece. Success in realising the artistic intention – Although intention may have not been clear in some places. Overall, the artistic intention had the desired effective. | <ul style="list-style-type: none"> Range of theatrical skills – The range of skills used in their performance and throughout the devising is entirely appropriate, creative and well thought out/applied. Level of theatrical skill- The way in which the different theatrical skills and techniques are performed is of an outstanding level showing clear and consistent professionalism, discipline and conduct. Contribution to the effectiveness of the piece- Student demonstrates an outstanding contribution to the piece; without them the piece would not have worked. They were integral to both the development of the piece and the outcome of it. Inventiveness of the individuals work – The piece that they created was inventive/creative and allowed them and their group to apply a plethora of different skills and techniques to their piece. Success in realising the artistic intention – The purpose intention of their piece was clear throughout. They had the desired effect on the audience. |
| | Theory | <ul style="list-style-type: none"> During the initial planning of the devising, student may struggle to identify different ideas to mind-map. During the identifying of different ideas student may struggle to write/verbalise different creative ideas. Within the ideas for devising students may not be able to identify different appropriate skills/techniques/style for their piece. Limited ability in understanding/ using appropriate drama terminology. <p>During the logbook work:</p> <ul style="list-style-type: none"> Students have struggled to meet the minimum word deadline of 500 words. Students have struggled to identify ideas and build on these in explaining their ideas and development of their piece. Struggles to identify their artistic intention within their work (this can also translate in their practical work too – resulting in difficulties in creating) | <ul style="list-style-type: none"> During the initial planning of the devising, students for the most part can identify different creative ideas. During the identifying of different ideas students can write/verbalise different creative ideas. Within the ideas for devising students can identify different appropriate skills/techniques/style for their piece. Good understanding/ using appropriate drama terminology. <p>During the logbook work:</p> <ul style="list-style-type: none"> The explanations given in the Devising log evidence good skills in creating and developing ideas to communicate meaning. There is evidence of a developed and creative response to the stimulus. The explanation is clear, and most points are explored in some detail. A number of precise details are provided throughout. | <ul style="list-style-type: none"> During the initial planning of the devising, student may struggle to identify different ideas to mind-map. During the identifying of different ideas student may struggle to write/verbalise different creative ideas. Students can confidently identify and explore a plethora of different skills/techniques/styles and practitioners for their piece. Excellent ability in understanding/ using appropriate drama terminology. <p>During the logbook work:</p> <ul style="list-style-type: none"> The explanations given in the Devising log evidence excellent skills in creating and developing ideas to communicate meaning. There is evidence of a highly developed and highly creative response to the stimulus. The explanation is truly clear, and points are comprehensively explored. Precise details are provided throughout. |
| Term 2 – Texts in Practice | Practical | <p>In their practical work with a script, students will demonstrate limited/novice understanding of the following:</p> <ul style="list-style-type: none"> Contribution Deployment of skills Personal Interpretation – play as a whole and sensitivity to context. Artistic Intention | <p>In their practical work with a script, students will demonstrate good/capable understanding of the following:</p> <ul style="list-style-type: none"> Contribution Deployment of skills Personal Interpretation – play as a whole and sensitivity to context. Artistic Intention | <p>In their practical work with a script, students will demonstrate excellent/expert understanding of the following:</p> <ul style="list-style-type: none"> Contribution Deployment of skills Personal Interpretation – play as a whole and sensitivity to context. Artistic Intention |
| | Theory | <p>Students will demonstrate limited/novice understanding of the following:</p> <ul style="list-style-type: none"> Character planning/creating Artistic Intention Demonstrating understanding of character/plays context – role and purpose | <p>Students will demonstrate limited/novice understanding of the following:</p> <ul style="list-style-type: none"> Character planning/creating Artistic Intention Demonstrating understanding of character/plays context – role and purpose | <p>Students will demonstrate limited/novice understanding of the following:</p> <ul style="list-style-type: none"> Character planning/creating Artistic Intention Demonstrating understanding of character/plays context – role and purpose |
| Term 3 – Understanding Drama | Practical | N/A | N/A | N/A |
| | Theory | <p>In their written work, students will demonstrate limited/novice understanding of the following:</p> <ul style="list-style-type: none"> Stage Positions Stage Types Proxemics Vocal Skills Physical Skills Understanding/interpreting character and atmosphere Roles and responsibilities within theatre. Understanding and interpreting live theatre Understanding the communication of character. Story/atmosphere. | <p>In their written work, students will demonstrate good/capable understanding of the following:</p> <ul style="list-style-type: none"> Stage Positions Stage Types Proxemics Vocal Skills Physical Skills Understanding/interpreting character and atmosphere Roles and responsibilities within theatre. Understanding and interpreting live theatre Understanding the communication of character. Story/atmosphere. | <p>In their written work, students will demonstrate excellent/expert understanding of the following:</p> <ul style="list-style-type: none"> Stage Positions Stage Types Proxemics Vocal Skills Physical Skills Understanding/interpreting character and atmosphere Roles and responsibilities within theatre. Understanding and interpreting live theatre Understanding the communication of character. Story/atmosphere. |