

## Drama

Knowledge				Skills		
Scripts	Characterisation	Context of stimulus	Creating	Performing	Evaluating	
<b>R1</b>	I can <b>identify</b> some key features of scripts such as the layout. I can <b>begin</b> to provide <b>some ideas</b> for creating (devising) their own. I will rely upon teacher support.	I can <b>identify</b> some of the thoughts and feelings of characters. I can begin to provide some <b>description</b> of the appearance and personality of a character/s. I will rely upon teacher support.	I can have a limited ability to demonstrate their <b>understanding</b> of the context of the stimulus. Will be able to <b>identify</b> examples some awareness of historical context in simple terms. Will rely upon teacher support.	I can <b>identify</b> some ideas for plot and or character. I will heavily rely upon teacher support.	I can have a limited ability to <b>identify</b> examples of techniques used for both the style and role of character. I can attempt to use voice and or action/s at times that is different from themselves. I will rely upon teacher support.	I can have a limited ability to <b>identify</b> dramatic techniques/conventions and cannot identify them in performances. I can rarely use Drama specific terminology. I can <b>identify</b> an occasional improvement. I will rely upon teacher support.
<b>R2</b>	I can <b>identify</b> key features of scripts such as layout, stage directions. I can give a limited range of <b>examples</b> of how stage directions are used. I can state the <b>purpose</b> of stage directions. I can provide a range of ideas for creating (devising) their own. I may need prompts from the teacher.	I can <b>describe</b> aspects of the characters personality and give examples of this. I may need prompts from the teacher.	I can <b>identify</b> some features of historical context and I can begin to provide some <b>description</b> of events. I will rely upon some teacher support.	I can have a limited ability to <b>identify</b> and suggest ideas for plot and character and ideas that are appropriate to the style being looked at. E.g. Naturalism. I can do this as long as the teacher feeds ideas to me for a successful outcome.	I can <b>identify</b> and use techniques that are appropriate to the style being looked at and struggle to stay in role. I can use voice sometimes to <b>identify</b> and communicate emotion and can sometimes identify emotion from it. I can <b>identify</b> with and <b>apply</b> body and gesture sometimes to communicate meaning or emotion and will begin to <b>identify</b> meaning from it. I can show my <b>understanding</b> of conventions such as freeze frames and narration and begin to <b>apply</b> them with prompts. I can do this as long as the teacher feeds ideas to me for a successful outcome.	I can <b>identify</b> some dramatic techniques/conventions and will be able to <b>apply</b> them to a performance. I can <b>identify</b> some weaknesses that they can attempt to <b>describe</b> . I can sometimes use Drama specific terminology. I can do this as long as the teacher feeds ideas to me for a successful outcome.
<b>R3</b>	I can <b>describe</b> some of the key features of scripts and give a range of <b>examples</b> of stage directions that <b>add meaning</b> . I may need fewer prompts from the teacher.	I can <b>describe</b> the characters feelings and begin to <b>explain</b> the emotions of the character. I may need fewer prompts from the teacher.	I can <b>describe</b> historical context of the stimulus and show awareness of social elements of the stimulus. I may need prompts from the teacher.	I can make some suggestions and <b>identify</b> ideas that develop the work and on occasions demonstrate an <b>understanding</b> of some basic dramatic conventions and semiotics, i.e. freeze frames and costume. They may not always be appropriate to the style and genre being explored.	I can <b>identify</b> and use techniques appropriate to the style being looked at and can sometimes fall out of role during a performance. I can begin to <b>apply</b> voice, body and gestures to communicate some emotion or meaning to an audience and can provide some examples of meaning from it.	I can <b>identify</b> and <b>describe</b> dramatic techniques/conventions used in a performance and will be able to <b>apply</b> them with some guidance. I can <b>describe</b> some strengths and weaknesses. Students have begun to <b>apply</b> Drama specific terminology in lesson.

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F1	I can <b>describe</b> the key features of a script in some detail and <b>explain</b> how stage directions can be used to create meaning <i>but maybe brief.</i>	I can begin to <b>describe</b> the background of the character and begin to <b>explain</b> the effects of this on the character role <i>but this may be brief.</i>	I can <b>explain</b> the relevance of social and historical and elements of the stimulus. I can give examples to support this. I can <b>identify</b> how examples can be used in a piece of drama. I can <b>begin to describe</b> cultural aspects of the stimulus.	I can <b>identify and suggest</b> ideas that may develop the piece of drama and I can <b>identify</b> basic dramatic conventions and semiotics, i.e. body as props and lighting. They may not always be appropriate to the style being explored.	I can <b>apply</b> voice considering pace, pitch and volume most of the time to show character with some competency. I can use body and gesture that demonstrates that they are at times considering what they are trying to communicate to an audience. I can begin to link movement to form and style of performance. I can identify and describe my creative choices. I can identify and apply a range of dramatic conventions that are appropriate to the style, with control, i.e. freeze frames, body as prop. I can also stay in role through most of the performance.	I can <b>describe</b> a range of techniques/conventions used in performance. I can <b>explain</b> how logical meanings can be drawn from them. I can <b>explain</b> some of the strengths and weaknesses of pieces of drama. I can <b>apply</b> Drama specific terminology regularly in lessons.
F2	I can <b>describe</b> the key features of a script in detail and <b>explain</b> how stage directions can inform the audience. I can <b>identify</b> some examples of semiotics.	I can <b>describe</b> the background of the character and <b>explain</b> how this informs me/audience of the relationships that they have.	I can <b>explain</b> with clear awareness of the relevance of social, historical and cultural elements of the stimulus. I can give examples of them. I can begin to <b>describe</b> how examples can be included in a piece of drama to support the theme.	I can suggest ideas and begin to <b>describe</b> how they are appropriate to the style being looked at and have begun to consider the use and <b>application</b> of conventions/techniques while making Drama. I can begin to <b>explain</b> my creative choices. I can offer ideas as a director to support <b>creative</b> choices.	I can <b>apply</b> voice considering pace, pitch and volume to show character with competency. I can <b>apply</b> body and gestures most of the time to communicate ideas about character or situation to an audience. Movement is <b>applied</b> to link with style and form of genre. I can <b>identify</b> and <b>apply</b> a range of dramatic conventions that are appropriate to the style, with control, i.e. as above and choral movements. I can stay in role through most of the performance.	I can <b>describe</b> techniques/conventions. I can draw logical and <b>creative</b> meanings from my use. I can <b>explain</b> strengths and weaknesses of the piece of drama/individual/self. I can use Drama specific terminology in a way that supports others.
F3	I can <b>explain</b> how some of the stage directions can be interpreted. I can offer ideas to <b>create</b> (devise) own simple scripts, demonstrating an understanding of <b>some</b> correct theatre conventions. I can <b>describe</b> examples of semiotics.	I can <b>describe</b> in some detail the features of a character. I can <b>explain</b> with some examples of cause and effect in relation to personality.	As with F2 and I can begin to <b>analyse</b> the use of cultural, social and historical elements and give detailed comments on the context of the stimulus. I can <b>explain</b> how aspects can be used to support the piece of drama.	I can suggest a range of ideas that are appropriate to the style and <b>explain</b> in a way that positively impacts the learning of others and develop my ideas in the <b>creation</b> process. I can suggest ideas in the capacity of the deviser and link my ideas to the use of conventions/techniques, i.e. physical theatre, choral speech clearly.	I can <b>apply and</b> manipulate their use of voice with clear use of pitch, pace and volume to communicate clear emotion or meaning. I can <b>explore</b> various creative choices to convey different meaning. I can <b>apply</b> and <b>explore</b> conventions/techniques that are appropriate to the style in a way that supports me, i.e. as above and simple use of physical theatre, choral speech. I can stay in role for the entire performance and support those around them by moving the piece on at all times.	I can <b>describe</b> techniques/conventions and I can begin to <b>explain</b> how they can be used to support the piece of drama. I can <b>explain</b> strengths and weaknesses of the piece of drama/individual/self. I can begin to offer suggestions of improvement. I can use Drama specific terminology most of the time.

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<p><b>A1</b></p>	<p>I can <b>explain</b> how stage directions can be interpreted and begin to <b>analyse</b> them in relation to character, context, plot development. I can identify aspects of semiotics that can be <b>explained</b>. I can <b>create</b> scripts and structure them by <b>applying</b> some dramatic forms, eg a split stage or freeze frames. I can <b>explain</b> the effects of these.</p>	<p>As with F3 and I can begin to <b>explain</b> characteristics with a link to a backstory.</p>	<p>As with F3 and I can begin to <b>analyse and evaluate</b> the use of social, historical and cultural elements of the stimulus. I can <b>evaluate</b> how aspects can be developed to give meaning to an audience.</p>	<p>I can contribute ideas to <b>create</b> (devise) a piece of drama and develop them in a way that enhances the style being looked at. There will be clear experimentation in the way in which I <b>apply</b> conventions/techniques, i.e. physical theatre, ensemble theatre, use of levels to execute my interpretation and <b>create</b> a piece of theatre. I can direct others to enhance the piece of drama.</p>	<p>I can <b>apply</b> voice skills consistently and with clear control. I can consider the language to portray a character. I can interpret meaning from a text or stimulus to make interesting <b>creative</b> choices. I can use my body and movement skills consistently and with clear control. I can make a connection to the style themselves and others. I can interpret meaning from a text or stimulus to make interesting <b>creative</b> choices. I can use techniques/conventions that are appropriate to the style and enhance performances i.e. physical theatre, stylised movements. There is clear experimentation with the characters they play. I can show <b>creativity</b> and originality in their interpretation.</p>	<p>As F3 and I can begin to <b>analyse</b> the effectiveness of techniques and conventions used to develop the piece of drama. I can begin to <b>analyse</b> the strengths and weaknesses of performance and devised work. I can use Drama specific terminology appropriately.</p>
<p><b>A2</b></p>	<p>As A1 and I can <b>analyse</b> stage directions and choices of semiotics, which will inform my interpretation of how the script is performed.</p>		<p>As with A1 and I can <b>analyse and evaluate</b> the use of social, historical and cultural elements of the stimulus. I can <b>analyse</b> how aspects can be developed to <b>impact</b> on the performance. I can <b>analyse</b> how aspects can be used to support the overall intention of the piece of drama.</p>	<p>As A1 and I can <b>self-analyse</b> my work and show an awareness of style when devising that shows a clear and detailed link to previously developed skills and knowledge.</p>		<p>As A1 and I can <b>analyse</b> the effectiveness of techniques and conventions used to develop the piece of drama. I can <b>analyse</b> the strengths and weaknesses of performance, structure, style and design. I can <b>explain</b> how performance space is used for effect. I can use Drama specific terminology confidently.</p>

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<p><b>A3</b></p>	<p>As A2 and I can <b>analyse</b> scripts in terms of intention, relationships, semiotics, proxemics. I can create scripts with a range of dramatic conventions suitable for the style/genre.</p>		<p>As with A2 and I can <b>analyse</b> the use of social, historical and cultural elements of the stimulus and <b>evaluate</b> how they are shown/can be used in the context of the stimulus. I can <b>analyse</b> how aspects can be developed to have <b>impact</b> on the performance.</p>	<p>As A2 and I can <b>create</b> a piece of drama with a clear intention, which I can <b>analyse</b> and interpret.</p>	<p>I can use voice in a way that shows clear thought into characterisation. I can show <b>creativity</b> in my work and I can <b>evaluate</b> the impact on the audience. I can use body and movement in a way that shows clear thought into characterisation. I can show <b>creativity</b> in my work and I can <b>evaluate</b> the impact on the audience. I can always show an awareness of style in performance that shows a clear and detailed link to other core skills. I can show <b>creativity</b> and I can <b>evaluate</b> the impact on the audience.</p>	<p>As A2 and I can <b>analyse</b> the effectiveness of design and performance space. I can use Drama specific terminology is it is embedded.</p>
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