

	Working Towards	Expected Standard	Greater Depth
Drama-Making	<p>Collaboration: You can collaborate respectfully for time-limited tasks and you can listen to the ideas of others. You're working on being a respectful member of the group and you can participate imaginatively in discussion and in role.</p> <p>Engagement & Work-Ethic: In rehearsal and discussions, you can focus on the conversation and sometimes add your ideas. You are productive in group work.</p> <p>Engaging with Professional Examples: You engage in our whole-group exploration of the examples with some evidence of your thoughts about the characters and the world of the play.</p> <p>Self-Evaluation: You can discuss some of the merits of your own work and engage appropriately in the whole group feedback.</p>	<p>Collaboration: You collaborate respectfully throughout the lesson. You contribute ideas and incorporate the ideas of others, both in discussions and in role. You're wholeheartedly part of the team. Sometimes you take the lead, and you collaborate with respect and kindness.</p> <p>Engagement & Work-Ethic: In rehearsal and discussions, you respectfully participate and add appropriate ideas. You have been praised for "Excellent Effort" in the lesson. You can work productively with your peers in rehearsal for over 20 minutes.</p> <p>Engaging with Professional Examples: You are committed to exploring examples, understanding dialogue and forming ideas about the characters and their motivations. You can use your empathy and imagination to explore the dramatic potential of the world of the play.</p> <p>Self-Evaluation: You can accurately discuss the merits of your own work and cite examples to support your self-assessment.</p>	<p>Collaboration: You work generously with others, asking helpful questions and responding creatively and positively. You're always a team-player, positive, open-minded and resilient. You are comfortable taking the lead, and you always collaborate with respect and kindness.</p> <p>Engagement & Work-Ethic: In rehearsal and discussions, you are consistently on task, paying attention to detail, repeating until you get it right. You have been praised more than once for "Going Above and Beyond". You can work with your peers for nearly 30 minutes.</p> <p>Engaging with Professional Examples: You find deeper ways to be creative as we explore examples and you confidently discuss/demonstrate your ideas with others. You empathise and imagine to find dramatic potential.</p> <p>Self-Evaluation: You can accurately discuss the merits of your own work, link to Elements of Drama and cite examples in both your work and the work of others.</p>
Performance	<p>Volume: You can deliver some/most of your lines loud enough to be heard by the audience.</p> <p>Language: You can deliver at least 7 lines in character.</p> <p>Essential Knowledge: You can perform at least 5 Elements of Drama.</p> <p>Characterisation: Your voice and movement are getting better at conveying your creative ideas and you're starting to put across your character's motivations.</p> <p>Commitment: Your performance has moments of commitment and your character's motivations are somewhat recognisable to the audience.</p> <p>Proxemics: You demonstrate an awareness of where/how to place yourself onstage to convey meaning to the audience.</p>	<p>Volume: Your words are clear and your voice can be heard at the back of the room.</p> <p>Language: You can deliver nearly 10 lines in character.</p> <p>Essential Knowledge: You can perform at least 5 Elements of Drama.</p> <p>Characterisation: Your performance is sustained throughout the piece and your character is engaging for the audience. Your character's motivations are considered.</p> <p>Commitment: Your performance is sustained throughout the piece and your character is engaging for the audience.</p> <p>Proxemics: You use the theatre-space and proxemics with some thought in order to convey meaning to the audience. You can use sets/stage-furnishings to serve your character's motivations.</p>	<p>Volume: Your words are clear and your voice can be heard at the back of the room. You add texture to your lines with volume too.</p> <p>Language: More than 10 lines, wholly in character. You're also entertaining and engaging for the audience when you deliver Monologues/Direct Address.</p> <p>Essential Knowledge: More than 5 Elements of Drama, performed confidently.</p> <p>Characterisation: You have the Wow-Factor! You've got depth to your motivations, objectives and obstacles.</p> <p>Commitment: You can captivate the audience. Your characters are wholly focussed, engaging and entertaining.</p> <p>Proxemics: You are confident onstage and you use the space and your physicality to convey meaning with thoughtful consideration. You cleverly use sets/stage-furnishings to deepen your performance.</p>

KS3 DRAMA

Progression Grid - End of Year 8

	Expected Standard	Greater Depth
Drama-Making	<ul style="list-style-type: none"> • <u>COLLABORATION</u>: You collaborate respectfully throughout the lesson. You contribute ideas and incorporate the ideas of others, both in discussions and in role. You're wholeheartedly part of the team. Sometimes you take the lead, and you consistently collaborate with respect and kindness. • <u>Engagement & Work-Ethic</u>: In rehearsals and discussions, you respectfully participate and add appropriate ideas. You have been praised for "Excellent Effort" in the lesson. You can work productively with your peers in rehearsal for 30 minutes. • <u>Engaging with Professional Examples</u>: You are committed to exploring examples, understanding dialogue and forming ideas about the characters. You explore the dramatic potential of the world of the play and the given circumstances, and you consider a character's motivations, objectives and obstacles. • <u>Self-Evaluation</u>: You can accurately discuss the merits of your own work and cite examples to support your self-assessment. 	<ul style="list-style-type: none"> • <u>COLLABORATION</u>: You work generously with others, asking helpful questions and responding creatively and positively. You're always a team-player, positive, open-minded and resilient. You are comfortable taking the lead and you always collaborate with respect and kindness. • <u>Engagement & Work-Ethic</u>: In rehearsals and discussions, you are consistently on task, paying attention to detail, repeating until you get it right. You have been praised more than once for "Going Above and Beyond". You can work with your peers for more than 20 minutes. • <u>Engaging with Professional Examples</u>: You find deeper ways to be creative as we explore examples and you confidently discuss/demonstrate your ideas with others. You can share interesting insights into the world of the play and the given circumstances, and you consider a character's motivations, objectives and obstacles. • <u>Self-Evaluation</u>: You can accurately discuss the merits of your own work, link to Elements of Drama and cite examples in both your work and the work of others.
Performance	<ul style="list-style-type: none"> • <u>Volume</u>: Your words are clear and your voice can be heard at the back of the room. • <u>Language</u>: You can deliver at least 10 lines in character. • <u>Essential Knowledge</u>: You can perform at least 7 Elements of Drama. • <u>Characterisation</u>: You use your voice and movements creatively, and your Objectives and Obstacles are clear to the audience. • <u>Commitment</u>: Your performance is sustained throughout the piece and your character is engaging for the audience. • <u>Proxemics</u>: You use the theatre-space and proxemics with some thought in order to convey meaning to the audience. • <u>Transition</u>: Your performance contains at least one transition and you know how to move from one scene to another smoothly, including lights and sound. 	<ul style="list-style-type: none"> • <u>Volume</u>: Your words are clear and your voice can be heard at the back of the room. You add texture to your lines with volume too. • <u>Language</u>: More than 10 lines, wholly in character. You're also entertaining and engaging for the audience when you deliver Monologues/Direct Address. • <u>Essential Knowledge</u>: You can perform 7+ Elements of Drama with impressive skill. • <u>Characterisation</u>: You have the Wow-Factor! Energised with Objectives and Obstacles. • <u>Commitment</u>: You consistently captivate the audience, and your characters are engaging and entertaining. • <u>Proxemics</u>: You confidently use the theatre-space and proxemics with know-how. You can pull-off bold staging choices every once in a while. • <u>Transitions</u>: Your performance contains at least one transition, including lights and sound, and you include Interpolated Narrative (i.e. cross-cutting, flashbacks).

GLOSSARY: Elements of Drama - Year 8

Characterisation	An actor's portrayal of their character. Some actor's may approach "this from the outside, in", by changing their voice and body language, while others may begin "inwards" by considering a character's motivations (Given Circumstances, Objectives and Obstacles) at a psychological level. Costumes, Make-Up, Wigs and Props can be used to embellish characterisation.
Conflict	The tension in the scene, usually between two or more characters who want different things, i.e. they have different objectives. As an actor, the conflict can escalate to a full-blown argument, but it's often more interesting to watch characters explore the conflict through the scene.
Cross-Cutting	Cutting from one scene to another. In film/tv, the scenes can actually "cut" (i.e. shift) from one shot to another, but on stage, the actors must be clever about how they shift the audience's attention. Cross-cutting works well onstage when two scenes are placed side by side, with the actors in place. One side of the stage acts out their scene while the other side maintains a still-image or slow-motion.
Enhancing with Sound FX and LX	Sound effects and Lighting effects can enhance the drama by conveying emotion and marking key-moments in the scene. For example, a green light could set an eerie atmosphere onstage and the sound effect of a mobile message alert could highlight a key moment when a character gets an important message.
Flashback	A scene that is out of place in the timeline of the story. It allows the audience to see past events in a character's life and it usually helps us to better understand the story presently unfolding onstage and/or learn more about a character.
Given Circumstances	The term 'given circumstances' was coined by Konstantin Stanislavsky. Given circumstances refer to the situation (Who? What, When? Where? Why? Situation = environment, time-period, social status, etc) that a character finds themselves in.
Lines	The words in the script that are spoken by the actor, labelled by the character's name on the left-hand side, then semicolon.
Monologue	A speech delivered by just one person. They may be talking to themselves, the audience, or perhaps into a mobile phone/tape recorder.
Motivations, Objectives/ Obstacles	Based on the Given Circumstances, the actor must consider what their character wants in the scene (their objective) and what's getting in the way (obstacle).
Slow Motion	Slow Movement onstage, focussed movement by the actor to move at a slow and controlled pace. Usually used to heighten the drama and mark an important moment in the production.
Status	In relation to characters, something the actor can play in relation to other character(s) in the scene. One actor is higher status than the other, and it's interesting to explore what happens when we shift the status of what's expected by the social-order of the scene, i.e. when the butler has higher status than the lord of the manor.
Transition	Shifting from one scene to another. Should be done gracefully, and not to interrupt the flow of the production. Usually the Lights and Sound Effects convey meaning through the transitions, and sometimes the performers shift set pieces.