

Progression Grid - Mid Year 9

	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 a respectful member of the group and you can participate creatively 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 role-plays and scripted scenes with some evidence of your thoughts about the characters and themes. You can also participate in small group role-plays based on a script.</p> <p>Self-Evaluation: You can discuss some of the merits of your own work, see the merits of others 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 always collaborate respectfully.</p> <p>Engagement & Work-Ethic: In rehearsal and discussions, you participate wholeheartedly and add creative ideas. You have been praised for "Excellent Effort" in the lesson. You can work productively for over 20 minutes.</p> <p>Engaging with Professional Examples: You are committed to exploring themes, understanding dialogue and exploring ideas about 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 as well as the work of others and give examples to support your self-assessment.</p>	<p>Collaboration: You work generously with others, always responding creatively and positively. You're a team-player, positive, open-minded and resilient. You are comfortable taking the lead, and you collaborate with respect, empathy and kindness.</p> <p>Engagement & Work-Ethic: In rehearsal and discussions, you are consistently on task, paying careful 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 themes 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 as well as the work of others, link to Elements of Drama and give examples in discussion.</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 10 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, relevant to the theme.</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: Words are clear and voice can be heard at the back of the room, with texture/dynamics in your lines.</p> <p>Language: More than 10 lines, wholly in character. You're also entertaining and engaging for the audience and comfortable delivering Monologues/Direct Address.</p> <p>Essential Knowledge: More than 10 Elements of Drama, performed confidently.</p> <p>Characterisation: You've got the Wow-Factor! There is depth to your motivations, objectives and obstacles, relevant to the theme.</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 9

	Expected Standard	Greater Depth
Drama-Making	<ul style="list-style-type: none"> ● COLLABORATION: You collaborate respectfully throughout the lesson - You share creative ideas, both in whole group discussions and in group-work. ● Engagement & Work-Ethic: In rehearsals, you wholly 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 at least 20 mins. ● Engaging with Professional Examples: You are committed to exploring examples, finding themes and you can share your ideas. ● Transitions: You plan and practise transitions between scenes carefully. Your performance contains at least one transition and you can move from one scene to another smoothly. ● Leadership: Sometimes you take the lead, and consistently collaborate with respect and kindness. ● Creativity: You can discuss and describe the themes in your Drama-making, with some level of analysis. 	<ul style="list-style-type: none"> ● COLLABORATION: You work generously with others, asking helpful questions and responding creatively positively. ● Engagement & Work-Ethic: In rehearsal, you always make an excellent effort: totally on task, careful attention to detail, repeating until you get it right. You are praised for “Going Above and Beyond”. You can do 20 mins+ productively. ● Engaging with Professional Examples: You find deeper ways to be creative as we explore examples, find themes and you confidently share your ideas. ● Transitions: You work on transitions between scenes with skill and creativity, including pieces of set, lighting and sound. ● Leadership: You are comfortable taking the lead and you always collaborate with respect and kindness throughout. Your performance contains at least one transition, including lights, sound, stage furnishings, executed with precision. You can apply Interpolating Narratives here too. ● Creativity: You consider and discuss a theme with analysis and you explore the theme through your performance and/or design.
Performance	<ul style="list-style-type: none"> ● Volume: Your words are clear and your voice can be heard at the back of the room. ● Language: You can deliver at least 10 lines (scripted and/or devised) in character. You add Elements of Comedy, i.e. Sarcasm and Idioms, and you know how to react when others deliver comic lines. ● Essential Knowledge: You can perform at least 13 Elements of Drama. ● Characterisation: Your choices of voice and movements are considered, and your characterisation is clear to the audience. ● Commitment: Your performance is sustained throughout the piece and your character has believable motivations. ● Proxemics: You use the theatre-space and proxemics with some thought to convey meaning to the audience. 	<ul style="list-style-type: none"> ● 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. ● Language: More than 10 lines (scripted and/or devised), wholly in character. You’re also entertaining and engaging when you deliver Speeches/Monologues/Direct Address. You apply Elements of Comedy, i.e. Sarcasm and Idioms, skillfully. ● Essential Knowledge: You can perform 13+ Elements of Drama with impressive skill. ● Characterisation: You use your body and voice skillfully and your performance is entertaining and engaging to the audience. ● Commitment: You consistently captivate the audience, your motivations are considered and you perform with total focus. ● Proxemics: You confidently use the theatre-space and proxemics with know-how to convey meaning to the audience.

GLOSSARY: Elements of Drama - KS3

Characterisation	An actor's portrayal of their character. Some actor's may change their voice and body language, while others may consider a character's motivations 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. When the conflict escalates, something happens within the scene to build the conflict - i.e. the phone rings, a new character enters, there's a dramatic announcement, thunder/lightning outside and they're at risk, etc.
Chorus	A group of performers who act altogether, commenting on the main action, typically speaking and moving together. From Ancient Greek Drama, but also usually found in musicals.
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.
Dialogue/Language	Language refers to the words spoken onstage, and a dialogue occurs between two or more characters. The language that characters speak will give the audience a picture about what's happening in the scene, the character's journey, etc. An actor can make choices about how to deliver their lines and that will convey meaning to the audience - for example "Yes. Yes? Yes!" - same word, but when spoken with different intonation, conveys different meaning.
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.
Entrances and Exits	The locations to the side of the stage where actors enter and exit. (may also enter/exit through the audience) As the actor enters/exits, they should concentrate on what's happening in that moment and make it clear to the audience through body language and voice - may also have a costume, prop, special effect to convey meaning as a character enters/exits.
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.
Physical Theatre	Performing with your body, usually in an imaginative way that corresponds to the movements/performances of others onstage. Including: Still-images, mime, actor as object, moulding, marionettes, chair duets, gestures, choral movement and physicalised emotions.
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.

Interpolated Narratives	In Gothic Drama, the plot is not always linear, but often it is interpolated to create tension and show different points of view. This builds tension for the audience while also drawing them into the story and developing their empathy for the characters.
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).
Narrator	The actor/character who talks to the audience, directly telling them the story, building tension/atmosphere and possibly commenting upon themes. The narrator is usually apart from the other characters, standing off to the side and/or walking around the stage when the other characters are offstage and/or in mime, frozen in a still-image, etc.
Prologue	The speech at the beginning of a play that tells the audience what's happened before and gives the audience an idea of what to expect. Usually delivered by 1 actor, sometimes 2 or more.
Proxemics	Proxemics refers to the use of space between actors and how that use of space communicates their relationship to the audience. (Use of Space refers to the way in which the actor and director decides to use the space on the stage. This not only includes the positioning of the actors but also of any set and props used.)
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.
Still-Images	A still-image is a frozen picture that communicates meaning. It's sometimes called a freeze frame or tableau. It can provide insight into character's status, relationships - applying a variety of use of space, levels, body language and facial expression. Also helpful for start and end scenes.
Stimuli	Stimuli is plural for stimulus - the thing that gives us ideas. It could be a song, an image, a joke, a story, etc - and we use the stimulus to generate ideas that we'll put onstage.
Themes	A theme is a recurring idea that's present throughout the work. Which themes are present in your script – love, loss, hope, injustice? What is it about on a wider level than the story itself? Perhaps there's an idea here that you can take away from the script to explore in more depth. Source : https://www.bbc.co.uk/bitesize/guides/z34mvcw/revision/3#:~:text=A%20theme%20is%20a%20recurring,to%20explore%20in%20more%20depth.

Pause, Silence, Stillness	As an actor performs, they can heighten the drama by using pause, silence and/or stillness. It builds tension, anticipation and depth. It can convey the character's emotions and/or give the audience a bit of time to anticipate as something thrilling is building in the scene. May also refer to Dynamics
Sound & Lighting Effects	Lighting is taking the place of paint in many productions because it instantly transforms backgrounds, indicating changes in mood, action, and location. Sound effects, in addition to music played between scenes, also affect mood, action, and location.
Technical Elements - Design	Lights, Sound, Costumes, Set, Props, Smoke, Pyrotechnics, Lasers, Projections, etc.
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.

