

Year/Term	Unit of Work	Core Knowledge	Key Concepts/Skills
7 (1)	TV and Film Form	<ol style="list-style-type: none"> 1. Intro Lesson 2. Understanding Freeze Frames 3. Role Play 4. Prologue/Montage 5. Advert Theatre 6. Movie Trailers 7. Instant Soaps 	<p>Analysis and evaluation</p> <p>Creating</p> <p>Performance</p> <p>Planning</p> <p>Creating</p> <p>Planning</p> <p>Analysis and evaluation and Performance</p>

PLANNING	CREATING	PERFORMING	ANALYSIS AND EVALUATION
MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering
MASTERING Explores ideas using and Film leading to relevant and justified staging decisions about space and levels, appropriate language choices and use of music.	MASTERING Can select and reject the best ideas from the Still images, Role Plays, Cross cutting, Montage and Narration in order to produce a performance that fits the requirements of the task.	MASTERING Shows consistent focus, control and commitment with movement and voice as well as space and levels. Performs with sound characterisation. Mostly energetic and engaging interaction with performers and audience.	MASTERING Analyses and evaluates own contribution and that of others. Understands how the drama medium and elements can be used in TV and Film styles to affect the audience and successfully adapt them for themselves.
SECURING Explores ideas using knowledge of appropriate TV and Film examples leading to relevant staging decisions incorporating space and levels and appropriate language choices being made.	SECURING Can select and reject the best ideas in order to produce Still images, Role Plays and Cross cutting that fit the requirements of the task.	SECURING Shows focus, control and commitment in all forms of piece produced, with movement and voice as well as space and levels . Makes believable character choices which are mostly communicated. Roles are often performed with energy, audience awareness and appropriate interaction with other performers.	SECURING. Evaluates own contribution and that of others. Understands how basic drama and TV techniques affected the audience. Can compare and contrast TV/Film styles and discuss adjustments needed to make them work for theatre.
DEVELOPING Explores ideas using knowledge of TV and Film leading to some awareness of space and levels being made.	DEVELOPING Can select and reject ideas to help produce Still images and Role plays that most often meet the requirements of the task.	DEVELOPING Mostly shows control and commitment with movement and voice . Makes clear character choices and showing purposeful use of space and levels . Roles are often performed with energy and audience awareness .	DEVELOPING Shows understanding of own contribution and that of others in the group. Demonstrate understanding of the effect that each style and task had on the audience and what would improve it.
ACQUIRING Is a part of the creation process and makes some performance choices.	ACQUIRING Contributes basic ideas to a performance piece that sometimes meets the requirements of the task.	ACQUIRING Makes use of movement and voice , often creating clear characters and bringing some energy to performance.	ACQUIRING Can identify areas of own contribution and success as well as areas to develop further.

7 (1/2)	The Haunted Lift	<ol style="list-style-type: none"> Using a poem as Stimulus Finding out what happened Abstract approaches to backstory Understanding Hotseating Exploring character Understanding soundscape 	Creating Analysis Performance Planning Analysis Performance
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MASTERING + Working at a level above mastering.	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering
MASTERING Explores Sensitive ideas using knowledge of context from within the poem. Abstract movement and physical theatre show considerations of the central themes .	MASTERING Can select and reject the best ideas knowing how the abstract ideas helps us understand the themes within the poem in order to produce a performance that fits the requirements of the task.	MASTERING Shows focus, sensitivity, control and commitment , performing both realistic and stylised characters with equal conviction . Works hard within an ensemble and understands what the audience are to gain from the piece through their performance.	MASTERING Analyses and evaluates own contribution and that of others in terms of Driver, Navigator and Passenger. Shows insightful analysis of abstract ideas and can offer alternatives .
SECURING Explores imaginative ideas using knowledge of plot and action leading to some decisions regarding physical theatre with considered movement decisions being planned.	SECURING Can select and reject the best ideas in order to produce basic abstract ideas that fit the requirements of the task.	SECURING Shows focus, control and commitment , performing both realistic and stylised characters . Works hard within an ensemble and helps to convey the overall ideas of the piece . Roles are often performed with energy, audience awareness and appropriate interaction with other performers.	SECURING Shows justification of own contribution and that of others in the group. Demonstrates understanding of some of the abstract ideas through justifying how and what they communicated to an audience.
DEVELOPING Explores imaginative ideas using knowledge of plot and action leading to some decisions regarding body as a prop being made.	DEVELOPING Can select and reject ideas to help produce considered and successful pieces of drama from a poem and meet the requirements of the task.	DEVELOPING Makes clear character choices and can commit to Body as a Prop with thoughtful movement . Most physical ideas show awareness of audience placement.	DEVELOPING Shows understanding of own contribution and that of others in the group. Demonstrates understanding of the naturalistic ideas shown and make an attempt to understand what they were showing.
ACQUIRING Is a part of the creation process and makes some performance choices.	ACQUIRING Contributes basic ideas to a performance piece that sometimes meets the requirements of the task.	ACQUIRING Makes use of movement and voice , often creating clear characters and bringing some energy to performance.	ACQUIRING Can identify areas of own contribution and success as well as areas to develop further.

7 (2/3)	Greek Theatre/Soap Opera	<ol style="list-style-type: none"> 1. Making Links then and now 2. Understanding chorus 3. Chorus Development 4. Real time Vs Reported action 5. Role of the tragic hero 6. Creating our own Greek Soap 7. Performance and Evaluation 	<p>Analysis and evaluation Performance Creating Planning Analysis and evaluation Planning and Creating Performance and Analysis and evaluation</p>
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PLANNING	CREATING	PERFORMING	ANALYSIS AND EVALUATION
MASTERING + Working at a level above mastering.	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering
MASTERING Reflects, Explores and improves upon ideas, creating detailed and sensitive characterisation. Confidently justifies all learned conventions and knowledge of tension associated with the styles of Greek Theatre and Soap Opera.	MASTERING Can select and reject the best ideas knowing how the Chorus, Conscience alley, Real time/reported action and Tragic hero character contribute to soap opera and Greek theatre	MASTERING Directs ideas at points within an ensemble exploring both vocal and movement techniques and is a focused part of all chorus work... Shows clear energy, audience awareness and thoughtful interaction with other performers.	MASTERING Analyses and evaluates own contribution and that of others in terms of Driver, Navigator and Passenger and relates it to the success of the piece. Shows insightful analysis of tension and climax and can offer alternatives. Draws comparisons between Greek and Soap conventions.
SECURING Reflects, Explores and improves upon ideas, creating detailed characterisation. And confidently uses conventions associated with the styles of Greek Theatre and Soap Opera.	SECURING Can select and reject the best ideas in order to produce imaginative Chorus, Real time and Reported action that fits the requirements of the task.	SECURING Works hard within an ensemble showing both vocal and movement techniques and is a focused part of all chorus work. Shows clear Character choices of voice and movement where roles are often performed with energy, audience awareness and appropriate interaction with other performers.	SECURING. Shows justification and reflection about own contribution and that of others in the group. Demonstrates understanding of some of the Greek and Soap conventions through justifying how and what they communicated to an audience.
DEVELOPING Explores imaginative ideas using knowledge of some of the conventions associated with the styles of Greek Theatre and Soap Opera.	DEVELOPING Can select and reject ideas to help produce considered and successful pieces of Soap opera which consider some aspects of Greek theatre	DEVELOPING Makes character choices and can commit to chorus work with a range of vocal techniques and awareness of space and levels.	DEVELOPING Shows understanding of own contribution and that of others in the group. Can identify most of the Greek and Soap conventions shown and make an attempt to understand what they were showing.
ACQUIRING Is a part of the creation process and makes some performance choices.	ACQUIRING Contributes basic ideas to a performance piece that sometimes meets the requirements of the task.	ACQUIRING Makes use of space and levels and voice within chorus work, bringing some energy to performance.	ACQUIRING Can identify areas of own contribution and success as well as areas to develop further.

7 (3)	Basics of Theatre review	<ol style="list-style-type: none"> 1. Definitions Strats elements and Medium 2. Developing strategy awareness 3. Developing medium and Elements 4. Combining this year's learning 5. Final Performance 6. Final Analysis. 	<p>Analysis and evaluation</p> <p>Planning</p> <p>Creating</p> <p>Creating</p> <p>Performance</p> <p>Analysis and evaluation</p>
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MASTERING + Working at a level above mastering.	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering
MASTERING Reflects, Explores and improves upon ideas, creating researched pieces using a range of medium, elements and strategies with confidence. Can justify the selection of these and their intended meaning.	MASTERING Can select and reject the best and more advanced strategies and mediums, including some that haven't been covered yet. Is confident in their application and understands their purpose.	MASTERING Directs ideas at points within an ensemble performance, exploring both vocal and movement techniques and is a focused part of all work. Shows clear energy, audience awareness and thoughtful interaction with other performers.	MASTERING Analyses and evaluates own contribution and that of others in terms of Driver, Navigator and Passenger and relates the collaborative process to the success of the piece. Shows insightful analysis of atmosphere/impact and can offer alternatives. Draws comparisons between this and previous work.
SECURING Reflects, Explores and improves upon ideas, creating detailed pieces using a range of medium, elements and strategies with confidence.	SECURING Can select and reject the best ideas from many of the strategies and mediums covered this year, in order to produce imaginative pieces that fit the requirements of the task.	SECURING Works hard within an ensemble showing both vocal, movement and characterisation techniques and is a focused part of all work. Performs with energy, audience awareness and appropriate interaction with other performers.	SECURING. Shows justification and reflection about own contribution and that of others in the group. Demonstrates understanding of some of the Greek and Soap conventions through justifying how and what they communicated to an audience.
DEVELOPING Explores imaginative ideas using knowledge of some of the conventions learned about this year.	DEVELOPING Can select and reject ideas to help produce the most considered and successful pieces of drama using some techniques learned about this year.	DEVELOPING Makes justifiable choices throughout performance and can commit to work with a range of vocal techniques and awareness of movement, space and levels.	DEVELOPING Shows understanding of own contribution and that of others in the group. Can identify most of the Greek and Soap conventions shown and make an attempt to understand what they were showing.
ACQUIRING Is a part of the creation process and makes some performance choices.	ACQUIRING Contributes basic ideas to a performance piece that sometimes meets the requirements of the task.	ACQUIRING Makes use of some medium, bringing some energy to performance.	ACQUIRING Can identify areas of own contribution and success as well as areas to develop further.

8 (1)	Circus Skills and Commedia	<ol style="list-style-type: none"> 1. Status based Characters 2. Understanding Lazzis 3. Exaggeration and levels of tension 4. Clowning and Circus Skills 5. Circus Skills Development 6. Circus Skill Performance 7. Commedia Beginnings 8. Intro to Commedia Characters 9. Gesture and Movement 10. Devising our own 11. Devising our own 2. 12. Commedia Performance and Evaluation 	<p>Planning Creating Performance Planning Creating Performance Analysis and evaluation Planning Creating Planning Creating Performance</p>
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<p>MASTERING + Working at a level above mastering.</p>	<p>MASTERING + Working at a level above mastering</p>	<p>MASTERING + Working at a level above mastering</p>	<p>MASTERING + Working at a level above mastering</p>
<p>MASTERING Explores the learned techniques of clowning, commedia and melodrama with levels of context awareness. Can identify links between the styles, using them to enhance the performance.</p>	<p>MASTERING Can select, reject and add to the most comedic ideas and mix them with more naturalistic forms with more purposeful effect on the audience.</p>	<p>MASTERING Shows control, commitment and conviction and comedy timing, performing stock characters equally well in all styles. Drives the ensemble from within and is successful in gaining a comedic response from the audience.</p>	<p>MASTERING Evaluates the effectiveness of the group, and shows clarity of thought about the constraints of progress made. Shows insightful justification, analysis and awareness of all conventions used in the style but can offer alternatives that would have created a more successful comedy.</p>
<p>SECURING Explores imaginative ideas using knowledge of Lazzis, clowning, stock characters and exaggeration consistently when planning comedic performances.</p>	<p>SECURING Can select and reject the best ideas knowing the key conventions used within the style in order to produce performances that fit the requirements of the task.</p>	<p>SECURING Shows control, commitment and conviction, performing stock characters in all styles. Works hard within an ensemble and understands where the potential comedy lies in the plot.</p>	<p>SECURING Analyses and evaluates own contribution and that of others in terms of Driver, Navigator and Passenger. Shows insightful analysis and awareness of all conventions used in the style but can offer alternatives.</p>
<p>DEVELOPING .Explores imaginative ideas using knowledge of Lazzis, clowning and exaggeration leading to some decisions relating to comedy being planned.</p>	<p>DEVELOPING Can select and reject the best ideas in order to produce appropriate conventions for the styles covered and that fit the requirements of the task.</p>	<p>DEVELOPING Shows control, commitment and conviction, to Leading with body parts, showing status and exaggeration. Works hard within an ensemble and helps to convey the comedy of the piece. Roles and conventions are often performed with energy, audience awareness and appropriate interaction with other performers.</p>	<p>DEVELOPING Shows justification of own contribution and that of others in the group. Demonstrates understanding of some of the Conventions in each style through justifying how and what they communicated to an audience.</p>
<p>ACQUIRING Explores imaginative ideas using knowledge of Lazzis and exaggeration leading to some key decisions being made</p>	<p>ACQUIRING Can select and reject ideas to help produce considered and successful pieces that mostly show relevance to different theatre styles and meet the requirements of the task.</p>	<p>ACQUIRING Makes clear character choices and can commit to Leading with body parts and exaggeration. Most physical ideas show awareness of Staging.</p>	<p>ACQUIRING Shows understanding of own contribution and that of others in the group. Can identify most of the conventions shown in work and makes an attempt to understand what they were showing.</p>

8 (1/2)	Melodrama and Pantomime	<ol style="list-style-type: none"> 1. Making Links 2. Creating Melodrama from Script 3. Developing our own 4. Performing 5. Making Links 6. Understanding Pantomime Forms 7. Production team roles. 8. Creating a pantomime 9. Creating Pantomime 2 10. Creating Pantomime 3 	<p>Analysis and evaluation</p> <p>Planning</p> <p>Creating</p> <p>Performance</p> <p>Analysis and evaluation</p> <p>Planning</p> <p>Planning</p> <p>Creating</p> <p>Performing</p> <p>Planning</p> <p>Planning</p> <p>Analysis and evaluation</p>
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PLANNING	CREATING	PERFORMING	ANALYSIS AND EVALUATION
MASTERING + Working at a level above mastering.	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering
MASTERING Explores the learned techniques of clowning, commedia and melodrama with levels of context awareness. Can identify links between the styles, using them to enhance the performance.	MASTERING Can select, reject and add to the most comedic ideas and mix them with more naturalistic forms with more purposeful effect on the audience.	MASTERING Shows commitment, conviction and timing , performing stock characters in both styles with the appropriate scale and conventions whilst controlling audience response. Works hard within an ensemble and undertakes their backstage duty which is intrinsic to the success of the pieces.	MASTERING Analyses, appraises and evaluates own contribution and that of others in performance and back stage duties. Shows insightful analysis and awareness of all conventions and symbols used in lighting and music and links ideas from earlier in the year that might have led to a greater degree of success.
SECURING Explores imaginative ideas using knowledge of Melodramatic and Pantomime devices along with lighting and music consistently when planning performances. Successfully plans for their backstage responsibility	SECURING Can select and reject the best ideas knowing the key conventions used within the style in order to produce performances that fit the requirements of the task.	SECURING Shows commitment, conviction and timing , performing stock characters in both styles with the appropriate scale. Works hard within an ensemble and undertakes their backstage duty with enhances the piece.	SECURING Analyses and evaluates own contribution and that of others in performance and back stage duties. Shows insightful analysis and awareness of all conventions and links ideas from earlier in the year that might have led to a greater degree of success.
DEVELOPING Explores imaginative ideas using knowledge of Lazzis, Stock characters, exaggeration and thoughts about stage tech leading to some decisions relating to comedy being planned. Also understands their back stage responsibility.	DEVELOPING Can select and reject the best ideas in order to produce appropriate conventions for the styles covered and that fit the requirements of the task.	DEVELOPING Shows commitment and conviction , to performance techniques in Melodrama and Panto. Works hard alone and within an ensemble . Roles and conventions are performed with energy and appropriate interaction with both the other performers and the audience.	DEVELOPING Shows justification of own contribution and that of others in the group. Demonstrates understanding of the Conventions in both styles through justifying how and what they communicated to an audience.
ACQUIRING Explores imaginative ideas using knowledge of Lazzis and exaggeration leading to some key decisions being made	ACQUIRING Can select and reject ideas to help produce considered and successful pieces that mostly show relevance to different theatre styles and meet the requirements of the task.	ACQUIRING Makes clear character choices and can commit to Leading with body parts and exaggeration. Most physical ideas show awareness of Staging and understands the 4th Wall .	ACQUIRING Shows understanding of own contribution and that of others in the group. Can identify most of the conventions shown in work and makes an attempt to understand what they were showing.

8 (3)	Mask Work	<ol style="list-style-type: none"> 1. Neutralisation 2. Mime work 3. Significant Prop 4. Symbolism 5. Power and Proxemics 6. Creating from still image 7. Using Trestle Masks 8. Mime Hotseating/countermask 9. Final mask piece 10. Review 	<p>Performance Performance Creating Performance Analysis and evaluation Performance Planning Creating Creating Analysis and evaluation</p>
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PLANNING	CREATING	PERFORMING	ANALYSIS AND EVALUATION
<p>MASTERING + Working at a level above mastering.</p>	<p>MASTERING + Working at a level above mastering</p>	<p>MASTERING + Working at a level above mastering</p>	<p>MASTERING + Working at a level above mastering</p>
<p>MASTERING Explores original ideas, using acquired knowledge from previous topics involving movement, mime and gesture and justifies how they communicate confidently. Understands some of the ways to integrate stage tech with physical theatre. Directs but is willing to take direction</p>	<p>MASTERING Can select, reject and add to the best ideas after exploring a range of techniques showing understanding of the symbolic uses of props, lights and sound. Creates clear and understood physical theatre based on mask work. Always meets the requirements of the task</p>	<p>MASTERING Shows clear and focused performance techniques associated with physical theatre and mask work with commitment and confidence. Shows the freedom to improvise aspects on stage when things don't go to plan. Can control audience response. Works hard within an ensemble and applies stage tech understanding its contribution to dramatic form.</p>	<p>MASTERING Analyses, appraises and evaluates own contribution and that of others in performance. Shows insightful awareness about the effect that stage tech has on all pieces in terms of tone, mood and atmosphere. Justifies the decisions made with Body language, mask, proxemics, linking most justifications symbolically. Uses drama terms well in discussion.</p>
<p>SECURING Explores imaginative ideas, acquiring and using knowledge of movement, mime and gesture and justifies what most aspects of it are to communicate. Makes key decisions that enhance physical communication with stage tech.</p>	<p>SECURING Can select and reject the best ideas after exploring a range of techniques showing awareness of the most successful ways of creating clear and understood physical theatre based on mask work. Always meets the requirements of the task.</p>	<p>SECURING Shows commitment, conviction and timing, performing mask work and general physicality consistently with the appropriate techniques. Works hard within an ensemble and undertakes their backstage duty with knowledge about how it helps create meaning.</p>	<p>SECURING Analyses and evaluates own contribution and that of others in performance and back stage duties. Shows insightful analysis of how body language communicated specific ideas to the audience and how the mask was linked in to that. Shows justification of own contribution and that of others in the group. Demonstrates.</p>
<p>DEVELOPING Explores interesting ideas acquiring and using knowledge of movement, mime and gesture as well as some making some decisions about stage tech.</p>	<p>DEVELOPING Can select and reject the most appropriate ideas in order to produce mostly successful mime, movement and mask work that fits the requirements of the task.</p>	<p>DEVELOPING Shows commitment and conviction, to performance techniques both with and without masks. Works hard alone and within an ensemble. Roles and conventions are performed with energy, appropriate interaction and with intended meaning.</p>	<p>DEVELOPING Shows justification of own contribution and that of others in the group. Demonstrates understanding of how body language communicated specific ideas to the audience and how the mask related to that.</p>
<p>ACQUIRING Explores imaginative ideas using awareness of mime and non-verbal communication leading to some key decisions being made</p>	<p>ACQUIRING Can select and reject ideas to help produce considered and successful pieces that mostly show appropriate choices to physical as well as mask work.</p>	<p>ACQUIRING Makes clear character choices and communicates some of them (from neutral) clearly through movement. Most physical ideas show awareness of own physicality.</p>	<p>ACQUIRING Shows understanding of own contribution and that of others in the group. Can identify most of the factors that communicate in physical and mask work and attempt to understand what they were showing.</p>

9 (1)	Dan Nolan	<ol style="list-style-type: none"> 1. 4 staging types 2. Contrasts real time/ reported 2 3. Chorus 2 4. Objectives and Tension 5. Chat show and forum 1 6. Pathos and tone shifts 7. Docu-drama 	<p>Planning</p> <p>Creating</p> <p>Creating</p> <p>Performance</p> <p>Creating</p> <p>Analysis and evaluation</p> <p>Planning and Creating</p>
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PLANNING	CREATING	PERFORMING	ANALYSIS AND EVALUATION
MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering
MASTERING Explores ideas using background information, abstract themes and concepts and settings, leading to considered and justifiable staging decisions that have a clear effect on the audience.	MASTERING Consistent ability to pick staging styles and make fluent use of conventions to explore the intended impact of the pieces being created. Has started to utilise aspects of Stanislavsky's system.	MASTERING Shows consistent commitment, control and consideration in the use of a range of physical and vocal techniques as well as proxemics. Aids in building tension in performance. Makes imaginative and justifiable characterisation choices. Consistently communicates with performance energy, engaging effectively with performers and the audience.	MASTERING Objectively and constructively analyses and evaluates own contribution and that of others. Understands the application of performance aspects to create impact. Shows clear understanding of how intentions as well as pathos have been achieved in performance and the process that led to it.
SECURING Explores ideas using factual, researched and personalised background information leading to considered and justifiable staging decisions. Awareness of how to create pathos on the audience.	SECURING Can select and reject the best ways of staging ideas. Shows the ability to make own choice of strategies and employs Given circumstances and Magic if which leads to creating a clear and intended impact on the audience.	SECURING Shows considerable focus, control and commitment with movement and voice as well as space and levels. Makes consistently appropriate characterisation choices and an awareness of how to create tension for the audience. Mostly communicates with performance energy, engaging with performers and audience.	SECURING Constructively analyses and evaluates own contribution and that of others. Understands how drama strategies, medium and elements have an impact and create real feeling for the audience in terms of pathos and atmosphere. Justifies how the planning process affected the quality of performance.
DEVELOPING Explores ideas using facts and informed opinion leading to relevant and justified staging decisions being made.	DEVELOPING Can select and reject the best strategies, medium and elements in order to produce a performance that fits the requirements of the task.	DEVELOPING Shows consistent focus, control and commitment with movement and voice as well as space and levels. Performs with sound characterisation. Mostly energetic and engaging interaction with performers and audience.	DEVELOPING Analyses and evaluates own contribution and that of others. Understands how the drama medium and elements affected the audience and the basics of how atmosphere is created.
ACQUIRING Can use factual information leading to relevant staging decisions being made.	ACQUIRING Can select and reject the best ideas in order to produce a performance that fits the requirements of the task.	ACQUIRING Shows focus, control and commitment with movement and voice as well as space and levels. Makes believable character choices which are mostly communicated. Roles are often performed with energy, audience awareness and appropriate interaction with other performers.	ACQUIRING Evaluates own contribution and that of others. Understands how basic drama techniques affected the audience. Can compare and contrast the intentions with the outcome of a piece.

9 (1/2)	Last Resort	<ol style="list-style-type: none"> 1. Framing Fantasy and Reality 2. Transitions and Characterisation 3. Animalisms for Clarity 4. Old Ladies Context and Character 5. Developing Chorus and strategies 6. Given Circumstances and magic If 7. Creating the final piece 8. Review and analysis 	Planning Creating Performance Planning Creating Analysis Creating and Performance Analysis
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PLANNING	CREATING	PERFORMING	ANALYSIS AND EVALUATION
MASTERING + Working at a level above mastering.	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering
MASTERING Directs development with highly justifiable ideas that are based in reality, research and exploration and that are recognisable in terms of theme and setting, befitting in terms of language choices and well observed for the audience.	MASTERING Consistent ability to select, reject and combine the best medium and elements in order to interpret a script into well-judged comedy performance. There will be an awareness of the conventions being used at this level.	MASTERING Shows imaginative and justifiable choices, consistent and considerable focus, control and commitment with movement and voice and clarity in transitions. Characters are in keeping with the style and are communicated with performance energy. Interaction with others and the audience is engaging.	MASTERING Objectively and constructively analyses and evaluates own contribution and that of others. Understands the re-application of comedy techniques and pathos to create impact as well as imaginative use of Magic if and Given Circumstances. Shows clear understanding of how intentions have been achieved in performance and the process that led to it.
SECURING Directs and/or aids development with justifiable ideas that are based in reality, research and exploration and that are recognisable and well observed for the audience.	SECURING Can select and reject the most appropriate medium and elements in order to interpret a script into performance that has a comedic effect on the audience.	SECURING Shows justifiable choices, considerable focus, control and commitment with movement and voice as well as space and levels. Characters are in keeping with the style and are communicated with performance energy. Interaction with others is engaging.	SECURING Constructively analyses and evaluates own contribution and that of others. Understands how Magic ifs and GCS have aided development, medium and elements have an impact. Justifies how the planning process affected the quality of performance.
DEVELOPING Explores ideas using background information leading to relevant and justified staging decisions being made.	DEVELOPING Can select and reject the best ideas and devices in order interpret a script to produce an effective performance that fits the requirements of the task.	DEVELOPING Shows clarity of choice, consistent focus, control and commitment with movement and voice as well as space and levels. Energetic and engaging interaction with performers and audience.	DEVELOPING Analyses and evaluates own contribution and that of others. Understands how the drama medium and elements affected the audience.
ACQUIRING Explores ideas using background information leading to relevant staging decisions being made.	ACQUIRING Can select and reject the best ideas in order to produce a performance that fits to the requirements of the task.	ACQUIRING Shows focus, control and commitment with movement and voice as well as space and levels. Makes believable character choices which are mostly communicated. Roles are often performed with energy, audience awareness and appropriate interaction with other performers.	ACQUIRING Evaluates own contribution and that of others. Understands how basic drama techniques affected the audience. Can compare and contrast the intentions with the outcome of a piece.

9 (2/3)	Curious Incident	<ol style="list-style-type: none"> 1. Given Circumstances 2 and Subtext 2. Confronting sensitive issues with Forum Theatre 3. Aiming for Audience Impact 4. Audience Impact 2 5. Performance 	Analysis Analysis Planning Creating Performance
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PLANNING	CREATING	PERFORMING	ANALYSIS AND EVALUATION
<p style="text-align: center;">MASTERING + Working at a level above mastering</p>	<p style="text-align: center;">MASTERING + Working at a level above mastering</p>	<p style="text-align: center;">MASTERING + Working at a level above mastering</p>	<p style="text-align: center;">MASTERING + Working at a level above mastering</p>
<p style="text-align: center;">MASTERING</p> <p>All tasks completed show imaginative use of strategies, elements and medium and sustained, collaborative involvement in all practical tasks. Communication reveals an excellent knowledge and understanding of plot, character, form and structure effectively in all practical activities.</p>	<p style="text-align: center;">MASTERING</p> <p>Student's practical exploration and understanding of text is excellent, showing consistent ability to select, reject and combine the best medium and elements in order to imaginatively and sensitively interpret a script into a solid piece of issue based theatre. The conventions chosen should be all physically based and abstract, at least in part.</p>	<p style="text-align: center;">MASTERING</p> <p>Control over style and form, communication of subtext is crystal clear in performance and energy is consistently high. Shows imaginative and justifiable choices, consistent and considerable focus, control and commitment with movement and voice and clarity of thought process, listening and reacting in role. Interaction with others and the audience is engaging.</p>	<p style="text-align: center;">MASTERING</p> <p>Objectively and constructively analyses and evaluates. Understands characterisation perceptively and justifies reactions of others on stage. Shows clear understanding of how interpretation has been achieved in performance through the use of medium and elements. Drives Forum theatre forward to explore character reactions and deepen knowledge.</p>
<p style="text-align: center;">SECURING</p> <p>Tasks are explored with appropriate engagement and use of strategies, elements and medium in practical tasks. Communication reveals a good grasp of plot and character, and there is a confident use of form and structure.</p>	<p style="text-align: center;">SECURING</p> <p>Students demonstrate a good understanding of the text, and can select and reject the most appropriate medium and elements in order to interpret a script imaginatively into performances using physical theatre.</p>	<p style="text-align: center;">SECURING</p> <p>Justifiable choices, considerable focus, control and commitment with movement and voice as well as space and levels are made in both naturalistic and abstract styles. Characters are in keeping with the style and are communicated with performance energy. Interaction with others is engaging.</p>	<p style="text-align: center;">SECURING</p> <p>Constructively analyses and evaluates own contribution and that of others. Understands how the issue at the heart of the script has been communicated and how medium and elements have had an impact. Justifies how the planning process affected the quality of performance. Uses forum theatre to enhance own understanding.</p>
<p style="text-align: center;">DEVELOPING</p> <p>Some contribution of ideas and understanding of strategies, elements and medium in order to meet the tasks. There may be stronger involvement in some aspects of the practical exploration than others, but mostly demonstrates their understanding of text and form clearly.</p>	<p style="text-align: center;">DEVELOPING</p> <p>Student's practical exploration of the text is adequate. They select and reject the best ideas and devices in order to interpret a script to produce an effective performance that fits the requirements of the task.</p>	<p style="text-align: center;">DEVELOPING</p> <p>Shows clarity of choice, consistent focus, control and commitment with movement and voice as well as space and levels. Energetic and engaging interaction with performers and audience.</p>	<p style="text-align: center;">DEVELOPING</p> <p>Analyses and evaluates own contribution and that of others. Understands how the drama medium and elements affected the audience. Takes a part in exploring theme through forum theatre.</p>
<p style="text-align: center;">ACQUIRING</p> <p>Their response to, and understanding of the text is basic and they sometimes communicate their ideas and intentions. Cooperation and interaction with others may be inconsistent.</p>	<p style="text-align: center;">ACQUIRING</p> <p>Student's practical exploration of the text is limited but they can select and reject the best ideas in order to produce a performance that fits the requirements of the task.</p>	<p style="text-align: center;">ACQUIRING</p> <p>Shows focus, control and commitment with movement and voice as well as space and levels. Makes believable character choices which are mostly communicated. Roles are often performed with energy, audience awareness and appropriate interaction with other performers.</p>	<p style="text-align: center;">ACQUIRING</p> <p>Evaluates own contribution and that of others. Understands how basic drama techniques affected the audience. Can compare and contrast the intentions with the outcome of a piece.</p>

9 (3)	Shelter	<ol style="list-style-type: none"> 1. Introductory thinking about nuclear war. 2. Letter from the Council 3. Creating a new society WCIR 4. Contrasting opinions and making statements 5. Developing the final task 6. Considering intended impact. 	Planning Creating Performance Planning Creating Analysis
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PLANNING	CREATING	PERFORMING	ANALYSIS AND EVALUATION
MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering	MASTERING + Working at a level above mastering
MASTERING There is an assured use of strategies, elements and medium and a creative and collaborative involvement in all practical tasks which are committed and focused. Communication of ideas demonstrates an excellent creative and imaginative facility that benefits the student's work and has some effect on the work of others.	MASTERING There is an excellent understanding of the dramatic potential of the theme. Consistent ability to select, reject and combine the best medium and The conventions chosen should be all physically based and abstract, at least in part. Uses objectives to form targets for creating better work.	MASTERING Control over style and form, communication of subtext is crystal clear in performance and energy is consistently high. Shows imaginative and justifiable choices, consistent and considerable focus, control and commitment with movement and voice and clarity of thought process, listening and reacting in role. Interaction with others and the audience is engaging.	MASTERING There is an excellent evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an excellent knowledge of how they contribute to the creation of dramatic form. There is an excellent response to the work of others demonstrating a considerable appreciation of the collaborative involvement required.
SECURING There may be an inconsistent use of strategies, elements and medium, and a creative and collaborative involvement in practical tasks. Communication of ideas demonstrates a good creative and imaginative facility.	SECURING There is a good understanding of the dramatic potential of the theme. Can select and reject the most appropriate medium and elements in order to interpret a script imaginatively into performances using physical theatre. Can manage time well and completes objectives regularly.	SECURING Justifiable choices, considerable focus, control and commitment with movement and voice as well as space and levels are made in both naturalistic and abstract styles. Characters are in keeping with the style and are communicated with performance energy. Interaction with others is engaging.	SECURING There is a good evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows a good knowledge of how they contribute to the creation of dramatic form. There is a good response to the work of others demonstrating a notable appreciation of the collaborative involvement required.
DEVELOPING There is some use of strategies, elements and medium, and a creative and collaborative involvement in practical tasks and a commitment and focus. Communication of ideas demonstrates an adequate creative and imaginative facility.	DEVELOPING There is an adequate understanding of the dramatic potential of the theme. Can select and reject the best ideas and to produce an effective performance that fits the requirements of the task. Can stick to time and create own objectives	DEVELOPING Shows clarity of choice, consistent focus, control and commitment with movement and voice as well as space and levels. Energetic and engaging interaction with performers and audience.	DEVELOPING There is an adequate evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows an adequate knowledge of how they contribute to the creation of dramatic form. There is an adequate response to the work of others demonstrating some appreciation of the collaborative involvement required.
ACQUIRING There is some awareness of strategies, elements and medium and an involvement in all practical tasks. Communication of ideas demonstrates some creative and imaginative facility.	ACQUIRING There is a limited understanding of the dramatic potential of the theme. Can select and reject the best ideas in order to produce a performance that fits to the requirements of the task.	ACQUIRING Shows focus, control and commitment with movement and voice as well as space and levels. Makes believable character choices which are mostly communicated. Roles are often performed with energy, audience awareness and appropriate interaction with other performers.	ACQUIRING There is a limited evaluation of the student's understanding of the explored theme, topic or issue. The use of strategies and medium shows a limited knowledge of how they contribute to the creation of dramatic form. There is a limited response to the work of others demonstrating appreciation of the collaborative involvement required.