

Year/Grade			DRAMA PROGRESS MAP: Learning and Assessment Objectives			
Y7	Y8	Y9	Knowledge – I know:	Understanding – I understand:	Analyse and Evaluate – I can:	Skills and Fieldwork – I can:
		9	<ul style="list-style-type: none"> * the characteristics of a wide range of performance text(s) and dramatic work(s), including: genre, structure, character, form and style & language, stage directions, social, historical and cultural contexts including the theatrical conventions of the period in which the performance texts were created * an extensive range of drama and theatre terminology used by theatre makers and how to use it appropriately, in depth and specifically * Elements of canonical practitioners such as Stanislavski, Brecht, Berkoff & Artaud * elements of current performance practise, including key modern practitioners such as Frantic Assembly & Kneehigh 	<ul style="list-style-type: none"> * how meaning is interpreted and communicated through: A wide variety performance conventions, use of performance space and spatial relationships on stage, relationships between performers and audience, the design of: set (including props, costume, lighting and sound) actor's vocal and physical interpretation of character * all types of performance space (in-the-round, traverse, thrust, end on, apron, promenade) * the role of theatre makers in contemporary professional practice, including: performer, director, & designer * the rules of theatrical training and preparation 	<ul style="list-style-type: none"> * analyse how a wide range of live theatre is communicated in performance in terms of style, genre, narrative, and via characterisation, set and technical aspects * analyse how live theatre differs from filmed content and how the performers connect with and impact upon a live audience in an informed viewpoint * evaluate with precision how my practical work and that of others communicates our aims in terms of theme, style, narrative and stimulus * analyse and evaluate their own process of creating live theatre, in relation to professional practise 	<ul style="list-style-type: none"> * create and communicate meaning and realising artistic intention, in a live theatre context for an audience, through: * research, developing ideas, interpreting texts, devising, rehearsing, refining and amending work in progress & my contribution to the final performance * create work for different types and shapes of performance space, staging, and perform in a variety of different styles, altering and adapting to form and genre with confidence and conviction * work constructively and creatively with a wide variety of collaborators * construct an appropriate rehearsal process for specific material * lead an appropriate warm up exercise * use technical aspects (eg lighting, sound) with confidence and skill
	9	8	<ul style="list-style-type: none"> * the characteristics of performance text(s) and dramatic work(s), including: genre, structure, character, form and language, stage directions, social, historical and cultural contexts including the theatrical conventions of the period in which the performance texts were created * the drama and theatre terminology used by theatre makers and how to use it appropriately * Elements of canonical practitioners such as Stanislavski, Brecht, Berkoff & Artaud * elements of current performance practise, including key modern practitioners 	<ul style="list-style-type: none"> * how meaning is interpreted and communicated through: use of performance space and spatial relationships on stage, relationships between performers and audience, the design of: set (including props, costume, lighting and sound) actor's vocal and physical interpretation of character * different types of performance space (in-the-round, traverse, end on, thrust) * the role of theatre makers in contemporary professional practice, including: performer, director, & designer * the rules of theatrical training and preparation 	<ul style="list-style-type: none"> * analyse how live theatre is communicated in performance in terms of style, genre, narrative, and via characterisation, set and technical aspects * analyse how live theatre differs from filmed content and how the performers connect with and impact upon a live audience * evaluate how my practical work and that of others communicates our aims in terms of theme, style, narrative and stimulus * analyse and evaluate their own process of creating live theatre 	<ul style="list-style-type: none"> * create and communicate meaning and realising artistic intention, in a live theatre context for an audience, through: * research, developing ideas, devising, rehearsing, refining and amending work in progress & my contribution to the final performance * create work for different types and shapes of performance space and staging * perform in a variety of different styles, altering and adapting to form and genre with confidence and conviction * work constructively and creatively with a wide variety of collaborators * lead an appropriate warm up exercise * use technical aspects (eg lighting & sound) with confidence and skill
9	8	7	<ul style="list-style-type: none"> * the characteristics of performance text(s) and dramatic work(s), including: genre, structure, character, form & language, stage directions, social, historical and cultural contexts including the theatrical conventions of the period in which the performance texts were created * the drama and theatre terminology used by theatre makers and how to use it appropriately * Elements of canonical practitioners for use in preparation for characters * elements of current performance practise, including key modern physical theatre techniques 	<ul style="list-style-type: none"> * how meaning is interpreted and communicated through: use of performance space and spatial relationships on stage, relationships between performers and audience, the design of: set (including props, costume, and lighting) actor's vocal and physical interpretation of character * different types of performance space (in-the-round, thrust, end on) * the role of theatre makers in contemporary professional practice, including: performer, director, & designer 	<ul style="list-style-type: none"> * analyse how live theatre is communicated in performance in terms of genre, narrative, and via characterisation, set and technical aspects * analyse how live theatre differs from filmed content and how the performers connect with and impact upon a live audience * evaluate how my practical work and that of others communicates our aims in terms of theme, narrative and stimulus * analyse and evaluate their own process of creating live theatre 	<ul style="list-style-type: none"> * create and communicate meaning and realising artistic intention, in a live theatre context for an audience, through: * research, developing ideas, devising, rehearsing, refining and amending work in progress * create work for different types and shapes of performance space, staging * perform in a variety of different styles, altering and adapting to form and genre with confidence and conviction * work constructively and creatively with a wide variety of collaborators
8	7	6	<ul style="list-style-type: none"> * the characteristics of performance text(s) and dramatic work(s), including: genre, structure, character, language, stage directions, social, historical and cultural contexts * a range of drama and theatre terminology used by theatre makers and how to use it appropriately * Elements of canonical practitioners for use in preparation for characters 	<ul style="list-style-type: none"> * how meaning is interpreted and communicated through: use of performance space and spatial relationships on stage, relationships between performers and audience, the design of: set (including props, costume, and lighting) actor's vocal and physical interpretation of character * different types of performance space (in-the-round, end on) * the role of theatre makers in contemporary professional practice, including: performer, director, & designer 	<ul style="list-style-type: none"> * analyse how live theatre is communicated in performance in terms of genre, narrative, and via characterisation, set and technical aspects * evaluate how my practical work and that of others communicates our aims in terms of theme, narrative and stimulus * analyse and evaluate their own process of creating live theatre 	<ul style="list-style-type: none"> * create and communicate meaning and realising artistic intention, in a live theatre context for an audience, through: * research, developing ideas, devising, rehearsing, refining and amending work in progress * create work for different types and shapes of performance space, staging * perform in a variety of different styles, altering and adapting to form and genre with confidence and conviction

			* elements of current performance practise, including key modern physical theatre techniques			* work constructively and creatively with a wide variety of collaborators
7	6	5	<ul style="list-style-type: none"> * the characteristics of performance text(s) and dramatic work(s), including: genre, , character , language, stage directions, and elements of social, historical and cultural contexts * a range of working drama and theatre terminology used by theatre makers and how to use it appropriately * Elements of canonical practitioners for use in preparation for characters * elements of current performance practise, including some modern physical theatre techniques 	<ul style="list-style-type: none"> * how meaning is interpreted and communicated through: use of performance space and spatial relationships on stage, relationships between performers and audience , the design of: set (including props, costume, and lighting) actor's vocal and physical interpretation of character * different types of performance space (in-the-round, end on) * the role of theatre makers in contemporary professional practice, including: performer and director 	<ul style="list-style-type: none"> * analyse how live theatre is communicated in performance in terms of narrative, characterisation, and set * evaluate how my practical work and that of others communicates our aims in terms of theme and narrative * analyse and evaluate their own process of creating live theatre 	<ul style="list-style-type: none"> * create and communicate meaning and realising artistic intention, in a live theatre context for an audience, through: <ul style="list-style-type: none"> * developing ideas, devising, rehearsing, refining and amending work in progress * create work for different types and shapes of performance space/ staging * perform in a variety of different styles, altering and adapting to form and genre * work constructively and creatively with a wide variety of collaborators
6	5	4	<ul style="list-style-type: none"> * the characteristics of performance text(s) and dramatic work(s), including: character , language, stage directions, and elements of social and historical contexts * a range of working drama and theatre terminology used by theatre makers and how to use it appropriately * Elements of canonical practitioners for use in preparation for characters 	<ul style="list-style-type: none"> how meaning is interpreted and communicated through: use of performance space, , the design of: set (including props and costume), actor's vocal and physical interpretation of character * the role of theatre makers in contemporary professional practice, including: performer and director 	<ul style="list-style-type: none"> * analyse how live theatre is communicated in performance in terms of narrative and characterisation * evaluate how my practical work and that of others communicates our aims in terms of theme and narrative * analyse and evaluate their own process of creating live theatre 	<ul style="list-style-type: none"> * create and communicate meaning, in a live theatre context for an audience, through: <ul style="list-style-type: none"> * developing ideas, devising, rehearsing, refining and amending work in progress * create work for different types and shapes of performance space/ staging * perform in a variety of different styles, altering and adapting to genre * work with a variety of collaborators
5	4	3	<ul style="list-style-type: none"> * the characteristics of performance text(s) and dramatic work(s), including: character , language, stage directions, and elements of social and historical contexts * a limited range of working drama and theatre terminology used by theatre makers * Exercises for use in preparation for characters 	<ul style="list-style-type: none"> * how meaning is interpreted and communicated through: use of performance space, the design of: set , actor's vocal and physical interpretation of character * the role of theatre roles , including performer and director 	<ul style="list-style-type: none"> * analyse how live theatre is communicated in performance in terms of narrative and characterisation * evaluate how my practical work and that of others communicates our aims in terms of narrative * analyse and evaluate their own process of creating live theatre 	<ul style="list-style-type: none"> * create and communicate meaning, in a live theatre context for an audience, through: <ul style="list-style-type: none"> * developing ideas, devising, and rehearsing, work in progress * perform in a variety of different styles * work with a variety of collaborators
4	3	2	<ul style="list-style-type: none"> * the characteristics of performance text(s) including: character , language, stage directions, and elements of historical context * a limited range of working drama and theatre terminology used by theatre makers * Exercises for use in preparation for characters 	<ul style="list-style-type: none"> * how meaning is interpreted and communicated through: use of performance space, the design of: set , actor's vocal and physical interpretation of character * the role of theatre roles , including performer and director 	<ul style="list-style-type: none"> * evaluate how my practical work and that of others communicates our aims in terms of narrative * analyse and evaluate their own process of creating live theatre 	<ul style="list-style-type: none"> * create and communicate meaning, in a live theatre context for an audience, through: <ul style="list-style-type: none"> * developing ideas, devising, and rehearsing, work in progress * work with a variety of collaborators
3	2	1	<ul style="list-style-type: none"> the characteristics of performance text(s) including: character , language, stage directions, and elements of historical context * a limited range of working drama and theatre terminology used by theatre makers * Exercises for use in preparation for characters 	<ul style="list-style-type: none"> * how basic meaning is inter communicated through: use of performance space and , actor's vocal and physical interpretation of character * the role of theatre roles , including performer and director 	<ul style="list-style-type: none"> * evaluate simply how my practical work and that of others communicates our aims in terms of narrative * analyse and evaluate their own process of creating live theatre 	<ul style="list-style-type: none"> * create and communicate meaning, in a live performance * developing simple ideas, devising, and rehearsing, work in progress * work with a number of collaborators
2	1		<ul style="list-style-type: none"> the characteristics of performance text(s) including: character , language, and stage directions * a limited range of working drama and theatre terminology used by theatre makers 	<ul style="list-style-type: none"> * how basic meaning is communicated through: use of performance space and , actor's vocal and physical interpretation of character * the role of performers in presenting text 	<ul style="list-style-type: none"> * evaluate simply how my practical work and that of others communicates our aims in terms of narrative 	<ul style="list-style-type: none"> * create and communicate meaning, in a live theatre context for an audience, through: <ul style="list-style-type: none"> * developing simple ideas, devising, and rehearsing, work in progress * work with a number of collaborators
1			<ul style="list-style-type: none"> the characteristics of performance text(s) including: character , language, and stage directions 	<ul style="list-style-type: none"> how basic meaning is communicated through: the actor's vocal and physical interpretation of character 	<ul style="list-style-type: none"> * evaluate simply how my practical work communicates our aims in terms of narrative 	<ul style="list-style-type: none"> * create live theatrical scenes through: <ul style="list-style-type: none"> * developing simple ideas, and rehearsing, work in progress * work with a number of collaborators

			* a basic range of working drama and theatre terminology used by theatre makers			
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