**Year 9: ASK Yourself!**

**Drama**

**Spring Term: C2 & 3 – The Woman in Black – by Stephen Mallatrat**

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|  | **Launching****Level 1** |  **Developing****Level 2** |  **Progressing****Level 3** |  **Mastering****Level 4** |
|   | **SKILLS** |  |  |  |
| **PRACTICAL** | **I can, WITH HELP create work that I can show ‘SOME ABILITY’ to…** | **I can** **REGULARLY create work that I can show ‘CLEAR ABILITY’ to…** | **I can SUCCESSFULLY & OFTEN create work that I can show ‘EFFECTIVE ABILITY’ to…** | **I canSKILFULLY create work that I can show ‘SECURED & SUSTAINED ABILITY ’ to…** |
| **PART 1 – PEFORMING & DIRECTING** |
| * Demonstrating some practical creation and rehearsing ideas from the script.
* Demonstrate the ability to perform role-plays using key drama skills learned previously.
* Explore the key themes within the script in practical work.
* Use Characterisation both physically & vocally to create appropriate roles.
 | * Demonstrating a general practical creation and rehearsing and beginning to refine ideas from the script
* Demonstrate the ability to perform and offer ideas to role-plays using key drama skills & genres learned previously.
* Explore the key themes within the script in practical work.
* Use Characterisation both physically & vocally to create appropriate roles.
 | * Demonstrating a consistent approach to practical creation and can rehearse and refine ideas from the script in rehearsals.
* Demonstrate creatively the ability to perform & direct role-plays using key drama skills & genres learned previously.
* Explore the key themes within the script and show insight to this in performance.
 | * Demonstrating a strong & consistent approach to practical creation and can rehearse and refine ideas from the script in rehearsals.
* Demonstrate creatively the ability to perform & direct role-plays using key drama skills & genres learned previously.
* Explore the key themes within the script and show insight to this in performance considering audience impact.
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| **PART 2 - TECHNICAL THEATRE** |
| **DESIGN** | * **I can, WITH HELP create work that I can show ‘SOME ABILITY’ to…**
 | **I can** * **REGULARLY create work that I can show ‘CLEAR ABILITY’ to…**
 | * **I can SUCCESSFULLY & OFTEN create work that I can show ‘EFFECTIVE ABILITY’ to…**
 | **I canSKILFULLY create work that I can show ‘SECURED & SUSTAINED ABILITY ’ to…** |
| * Demonstrate some understanding of lighting, sound, set and costume within the play text.
* Work as both a performer and designer to explore key scenes within the text at times being more successful in one role rather than both.
* Demonstrates some design ability and is able to create design aspects in performance with help.
* Practically demonstrates some understanding of the play text and the genre/style and time period in which it is set.
* Works independently and as part of a team.
 | * Demonstrating a general understanding of lighting, sound, set and costume within the play text.
* Work as both a performer and designer to explore key scenes within the text with some success as both.
* Demonstrates some understanding to design and is able to physically create design aspects in performance.
* Practically demonstrates understanding of the play text and the genre/style and time period in which it is set and practical work sometimes considers these.
* Works independently and as part of a team and can take on roles in directing, designing and performing well.
 | * Demonstrating a consistent understanding of lighting, sound, set and costume within the play text.
* Work as both a performer and designer to explore key scenes within the text with equal success as both.
* Demonstrates creativity to design and is able to physically create design aspects in performance with creativity.
* Practically demonstrates understanding of the play text and the genre/style and time period in which it is set. Practical work is often linked to these.
* Works well independently and as part of a team and shows a developed understanding of director, designer and performer roles.
 | * Demonstrating a strong & consistent understanding of lighting, sound, set and costume within the play text
* Work as both a performer and designer to explore key scenes within the text with confidence and success as both.
* Demonstrates insight to design and is able to physically create design aspects in performance with detailed creativity and skill.
* Practically demonstrates a strong understanding of the play text and the genre/style and time period in which it is set. Practical work is constantly linked to these.
* Works successfully independently and as part of a team and consistently demonstrates understanding of director, designer and performer roles creatively and with insight.
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| **Autumn Term 1: C2 & C3– The Woman in Black** |
|  | **Launching****Level 1** | **Developing****Level 2** | **Progressing****Level 3** | **Mastering****Level 4** |
| **K** | KNOWLEDGE  |  |  |  |
| **VERBALLY**  | **I can, WITH HELP offer knowledge of…** | **I can REGULARLY offer knowledge of….** | **I can SUCCESSFULLY & OFTEN offer knowledge of…** | **I can SKILFULLY & ALWAYS give knowledge of…** |
| **DISCUSSION*** Feedback and my discussion is with my teacher.
* Offering feedback on things I liked.
 | **DISCUSSION*** Feedback and my discussion is to my teacher and peers in a group.
* Offering feedback on things I liked and why.
* Can suggest what something meant through symbolism.
 | **DISCUSSION*** Feedback and my discussion is to the class.
* Offering evaluation through constructive direction and the importance of this to improve practical work.
* Understands analysis and can strive to find meaning in work.
 | **DISCUSSION*** Feedback and my discussion is to my teacher and class.
* Offering evaluation through constructive direction and the importance of this to improve practical work Making analytical comments on what I felt something meant or could mean.
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| **Written** | **WRITTEN*** In writing I can give basic explanations of the creative ideas of performance work.
* I can sometimes discuss rehearsals and performance work.
* I may describe what I/my group did rather than explain. refinement.
* I can consider an audience and say why I created the work.
* I may use limited and inconsistent use of drama terminology, which may not always be appropriate.
* For some students: I may not have completed the work, or it is well below word count.
 | **WRITTEN*** In writing I can give explanations of the creative ideas of performance work.
* I can distinguish and discuss rehearsals and performance work.
* I sometimes describe what I/my group did rather than explain using visual examples
* I can consider an audience and say why I created the work and the impact it may create.
* I may use some drama terminology, but not as consistently as I should.
 | **WRITTEN*** In writing I can give clear explanations of the creative ideas of performance work.
* I can distinguish and discuss rehearsals and performance work in a process.
* I give visual examples of what I/my group did to explain key moments and can say why I used these.
* I can consider an audience and say why I created the work and the impact it may create.
* I can discuss & evaluate what I learned in the process.
* My use of drama terminology is good and I use it correctly.
 | **WRITTEN*** In writing I can give detailed explanations of the creative ideas of performance work.
* I can distinguish and discuss rehearsals and performance work demonstrating and understanding of the devising process.
* I give visual examples of what I/my group did to explain key moments which I justify the creative decision.
* I consistently consider an audience and say why I created the work and the impact it may create.
* I can discuss & evaluate what I learned in the process and make suggestions to improve work effectively.
* My use of drama terminology is consistent and well used.
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