



# KS3 ASSESSMENT

Drama

BRAMHALL HIGH SCHOOL

	<b>Acquiring</b>	<b>Developing</b>	<b>Secure</b>	<b>Mastered</b>
	Is beginning to acquire the necessary knowledge for the topic(s)	Is developing the knowledge necessary to understand the topic	Understands the topic and is able to make links using the knowledge	Fully understands the topic and is able to confidently link knowledge.
<b>Term 1a</b> Introduction to drama	<p>Student can work with a group to create a performance. Students suggests limited ideas.</p> <p>Student can create a still image and role play with the help of others in a group.</p>	<p>Student can offer a range of ideas and suggestions to the group and say why they would be effective in their piece.</p> <p>Student can create a still image and role play and can take on a role as a narrator.</p>	<p>Student works very well within a group, supporting others whilst creating a performance, suggesting appropriate drama techniques.</p> <p>Student understands the demands of narration, role play and still image and uses them in a practical piece to create effect.</p>	<p>Student suggests different techniques to use whilst demonstrating the ability to work with their group to improve the work during development time.</p> <p>Student can create a skilful still image, a well-structured role-play and can deliver clear and engaging narration with confidence and commitment.</p>
<b>Term 1b</b> Who's Afraid of the Big Bad Wolf?	<p>Student can perform in a piece with have a clear beginning, middle and end.</p> <p>Student understands the role of audience and performer.</p>	<p>Student can use more than one characterisation skill when performing (voice, movement, gesture etc.) to hold the attention of the audience.</p> <p>Student understands the how to adapt practical work to suit a type of audience.</p>	<p>Student can perform confidently and is aware of the audience whilst using multiple characterisation skills.</p> <p>Student understands the meaning of mood and atmosphere and can begin to create different effect for an audience.</p>	<p>Student demonstrates knowledge of different styles during performance. Characterisation is sustained with the entire performance.</p> <p>Student can create a range of moods and atmospheres for an audience using a range of techniques and is able to clearly explain how and why they have been achieved.</p>

<p><b>Term 2a</b> Charlie and the Chocolate Factory</p>	<p>Student can follow basic direction instructions.</p> <p>Student can understand how physicality and voice can be used to create character.</p>	<p>Student can follow the directions of others and is able to give some simple suggestions to others.</p> <p>Student can create a character that is different than themselves.</p>	<p>Student has some confidence directing themselves and other members of the group, considering impact on the audience.</p> <p>Student is able to use characterisation to create an effect on an audience – e.g. sympathy.</p>	<p>Student has high levels of confidence directing their own and others groups with a clear focus on the audience’s experience.</p> <p>Student consistently demonstrates the ability to confidently adapt their characterisation to create a range of responses from an audience.</p>
<p><b>Term 2b</b> Darkwood Manor</p>	<p>Student can say what is effective in a peers’ performance.</p> <p>Student know what the terms tension and cliff- hanger mean.</p>	<p>Student can compare their own performance to others, verbally suggesting good and improvement points.</p> <p>Student can create a scene that ends in a successful cliff-hanger in a group.</p>	<p>Student can pick out effective drama techniques and identify what their contribution or impact has been on the performance.</p> <p>Student can create tension in a scene and end scene on a successful cliff hanger.</p>	<p>Student can give feedback about the performance, talking about plot, techniques and effects upon the audience. Student can offer constructive comments about work with suggestions for improvement using appropriate drama vocabulary.</p> <p>Student can create tension in group, pair or individually is able to create tension through characterisation and content as end on a successful cliff hanger.</p>

<p><b>Term 3a</b> Greek Myths</p>	<p>Student are able to change their own physicality and voice to suit a chosen character.</p> <p>Student can think about what a character would be feeling in a given situation.</p>	<p>Student can maintain a voice and physicality for character throughout a performance.</p> <p>Student can contribute an appropriate thought to a conscience alley and perform with some confidence.</p>	<p>Student can multi-role as two or more characters during a performance adapting their voice and physicality to suit the different characters.</p> <p>Student can articulate a character's emotion and dilemma through the dialogue they choose and thought-tracks they apply</p>	<p>Students can effectively multi-role between a range of assorted characters with fully committed characterisation which allows the audience to easily differentiate between characters.</p> <p>Student consistently engages an audience with their thought-tracks through confident and well-developed choices in dialogue and impactful use of vocal skills.</p>
<p><b>Term 3b</b></p>	<p>Student can understand some the elements of the style of Melodrama.</p> <p>Student can follow a script during a performance</p>	<p>Student understands the style of Melodrama is able to apply this to one of the stock characters.</p> <p>Student can apply stage space ideas to a script with some success.</p>	<p>Student understands the style of Melodrama and is able to play some of stock characters with some confidence.</p> <p>Student can use voice, physicality and stage space to take a script from page to stage.</p>	<p>Student demonstrates an excellent understanding of the style of Melodrama by effectively applying it with confidence to the portrayal of all the stock characters.</p> <p>Student can infer characterisation from a script and bring it life using committed and fully realised characterisation. Roles are performed consistently throughout scenes and where appropriate the student is off script.</p>

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<b>Term 1a</b> The Stones	<p>Student can participate in group discussions on rare occasions, when directed by the teacher.</p> <p>Student can follow the lead of others to try new ideas in a group scenario.</p>	<p>Student often participates in class/group discussions, showing knowledge and understanding of drama.</p> <p>Student actively tries new ideas using practical drama strategies.</p>	<p>Student continuously participates in class/group discussions, showing knowledge and understanding of drama.</p> <p>Student can select and use a range of drama strategies to shape their practical ideas.</p>	<p>Student continuously participates in class/group discussions and often uses drama terminology within responses.</p> <p>Student can experiment with abstract and naturalistic forms to appropriately communicate the overall objective to an audience.</p>
<b>Term 1b</b> The Holocaust	<p>Student can use vocal and movement skills on a basic level e.g. some projection, clarity and tone / some use of facial expression and gesture.</p> <p>Student can support the chosen direction of the group.</p>	<p>Student can use their vocal and movement skills, demonstrating the ability to use tone, pitch, clarity, projection and pace / gesture, facial expression, gait and posture.</p> <p>Student can ensure that everyone in the group understands the overall objective of the drama.</p>	<p>Student can use their vocal and movement skills, demonstrating the ability to use a range of features to make their character interesting.</p> <p>Student can be flexible enough to work in a variety of groups whilst remaining committed to a high standard.</p>	<p>Student can use vocal and movement skills, demonstrating the ability to use a range of vocal skills confidently and with ease, demonstrating versatility as a performer.</p> <p>Student is able to produce high quality work in any group they are placed with as a result of their clear creative intentions for an audience.</p>

<p><b>Term 2a</b> Stone Cold</p>	<p>Student is starting to communicate to the audience and with other performers through some use of clarity and eye contact.</p> <p>Student can comment on the drama they have seen and are able to explain what they enjoyed about it.</p>	<p>Student can communicate clearly to the audience and with other performers through use of clarity and eye contact with some success.</p> <p>Student can use drama vocabulary to comment sensitively on the work they have created and seen.</p>	<p>Student can consistently communicate effectively with the audience and with other performers through use of clarity and eye contact.</p> <p>Student can analyse how specific drama techniques and strategies enhanced the process and performance.</p>	<p>Student can communicate very effectively to the audience and with other performers through use of clarity and eye contact. Their focus when performing is sustained and creates an effective impact on the audience.</p> <p>Student consistently contributes analytical and evaluative comments on the work they have seen and the work they have created which are well developed and fully justified.</p>
<p><b>Term 2b</b> Heroes</p>	<p>Student can give basic ideas and shows some knowledge of drama when developing a piece in a group.</p> <p>Student can apply an appropriate volume to be heard by the audience.</p>	<p>Student gives creative ideas and show their knowledge of drama when developing a piece in a group.</p> <p>Student can vary their pitch, pace, pause or tone according the character and situation.</p>	<p>Student is confident in offering creative ideas to show their knowledge of drama and do so continuously.</p> <p>Student can use appropriate vocal skills consistently throughout a performance.</p>	<p>Student gives creative ideas and is able to justify them demonstrating a good understanding how to use conventions for a purpose.</p> <p>Student uses vocal skills including appropriate intonation and pause to fully engage the audience.</p>

<p><b>Term 3a</b> Danger is Everywhere</p>	<p>Student tries to engage in the creative process but is not yet confident in taking a leadership role.</p> <p>Student can consider the appropriate movement for the character and apply it with some success.</p>	<p>Student engages in the creative process and works well with others, sometimes showcasing leadership skills.</p> <p>Student can use considered and purposeful movement within the chosen performance space.</p>	<p>Student directs their peers and leads a group to create original work, trying new ideas and convention.</p> <p>Student can commit fully to the movement of the character or style.</p>	<p>Student is confident in directing peers and leading a group to create original work, trying new ideas and conventions. Because of their input they have also made progress.</p> <p>Student consistently demonstrates an ability to dynamically use movement which is wholly appropriate to their character, style or genre.</p>
<p><b>Term 3b</b> The Terrible Fate of Humpty Dumpty.</p>	<p>Student can demonstrate they have a basic understanding of the role they are playing.</p> <p>Student can articulate what the intended effect on the audience is in a piece of drama they have seen.</p>	<p>Student can perform with some energy and commitment but lacks consistency. There is often an understanding of the role they are playing.</p> <p>Student is able to explain how an intended effect on the audience by successfully achieved.</p>	<p>Student performs with energy and commitment. There is always a clear understanding of the role they are playing.</p> <p>Student demonstrates an ability to explain how performance skills were used to meet the creative intentions for an audience.</p>	<p>Student consistently performs with energy and commitment. They consider many attributes of their role to create a developed and rounded character.</p> <p>Student can clearly articulate their analysis of the success of performance skills in meeting the creative intentions in numerous evaluations of the work of others.</p>

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<b>Term 1a</b> Urban Myths	<p>Student demonstrates tentative engagement with the process of collaboration, rehearsal and refinement.</p> <p>Student can demonstrate little competency and little consistency when using vocal skills in performance.</p>	<p>Student demonstrates some adequate engagement with the process of collaboration, rehearsal and refinement.</p> <p>Student can demonstrate some developing competency when using vocal skills in performance but not always sustained.</p>	<p>Student demonstrates clear engagement throughout the process of collaboration, rehearsal and refinement.</p> <p>Student can demonstrate developed, secure and sustained vocal skills in performance.</p>	<p>Student demonstrates confident engagement with the process of collaboration, rehearsal and refinement.</p> <p>Student can demonstrate competent, highly developed and sustained use of vocal skills in performance.</p>
<b>Term 1b</b> The Curious Incident of the Night-time	<p>Student's characterisation in performance is partially developed with some thought of how mood and emotion will be demonstrated.</p> <p>Student can give examples of different styles of theatre.</p>	<p>Student's characterisation in performance is partially developed and shows an emerging range of mood and emotions.</p> <p>Student can contribute ideas to a discussion on the different styles shown in a performance piece.</p>	<p>Student's characterisation in performance shows development and shows a range of mood and emotions.</p> <p>Student's explanation when evaluating is clear and most points on style are explained in some detail.</p>	<p>Student's characterisation shows effective refinement and a convincing range of moods and emotions.</p> <p>Student's explanation when evaluating is clear and points on style are explained in detail with justification.</p>



<p><b>Term 2a</b> The Fatal Shore</p>	<p>Student can apply some physical skills demonstrating a some understanding of how creative choices communicate meaning to the audience.</p> <p>Student can give limited analysis of their own individual performance skills demonstrated in their performances.</p>	<p>Student’s physical skills are sound, demonstrating an adequate understanding of how creative choices communicate meaning to the audience.</p> <p>Student can give adequate analysis of their own individual performance skills demonstrated in their performances.</p>	<p>Student’s physical skills are secure, demonstrating an effective understanding of how creative choices communicate meaning to the audience.</p> <p>Student can give competent and generally balanced analysis and evaluation of individual performance skills demonstrated in their performances.</p>	<p>Student’s physical skills are assured, demonstrating a comprehensive understanding of how creative choices communicate meaning to the audience.</p> <p>Student can give detailed and balanced analysis and evaluation of individual performance skills demonstrated in their performances.</p>
<p><b>Term 2b</b> Girls Like That</p>	<p>Student can explain the impact of the professional theatre piece on an audience.</p> <p>Student can contribute some fairly inventive ideas with the help of others from their group with a reasonable response to the stimulus.</p>	<p>Student can explain the impact lighting, sound, costume, set and props have an audience.</p> <p>Student demonstrates some ability to devise work which contains some useful inventive ideas with a meaningful response to the stimulus.</p>	<p>Student assesses the merits of the production team using lighting, sound, costume and set in performance showing an understanding of the impact they have on an audience.</p> <p>Student demonstrates an ability to devise work which has many inventive qualities or moments with an engaged response to the stimulus.</p>	<p>Student evaluates the merits of the production team’s use of lighting, sound, costume and set in performance showing an insight of the impact they have on an audience at key moments in the play.</p> <p>Student consistently demonstrates an ability to devise highly inventive practical work with a highly creative response to the stimulus.</p>

<p><b>Term 3a</b> Blood Brothers</p>	<p>Student's group performances are generally developed and have clear impact, showing emerging energy and ease.</p> <p>Student's evaluative responses are mostly descriptive and lack examples.</p>	<p>Student's group performances are well developed, thoughtful and sympathetic, creating effective impact and showing sustained energy and ease.</p> <p>Student's evaluative responses are reasonably sound but at points relies on description.</p>	<p>Student's individual performance are generally developed and have clear impact, showing emerging energy and ease.</p> <p>Student's evaluative points are explored and supported with a number of examples.</p>	<p>Student's individual performance are developed, thoughtful and sympathetic, creating effective impact and showing sustained energy and ease.</p> <p>Student's evaluative points are comprehensively explored and supported in depth with thorough exemplification.</p>
<p><b>Term 3b</b> Binge</p>	<p>Student shows some focus and characterisation during performances during this unit but this is not sustained.</p> <p>Student offers basic and underdeveloped explanations of the creative intentions for their performances.</p>	<p>Student can commit to roles with some appropriate characterisation and has demonstrated this at points during the unit.</p> <p>Student offers adequate explanations of the creative intentions for their performances.</p>	<p>Student shows commitment to roles with appropriate characterisation during various performances this unit.</p> <p>Student offers coherent explanations of the creative intentions for their performances.</p>	<p>Student is fully committed to their role with sustained characterisation throughout every performance throughout this unit.</p> <p>Student offers sustained explanations of the creative intentions for their performances.</p>