

DRAMA

Learning Ladder

Key

Learning Ladders

The Learning Ladders are split into Year 7, 8 and 9 on different pages, and are colour coded to indicate the expected progress the students should be making. As students progress through Key Stage 3, their attainment is assessed against the Learning Ladder.



Blue indicates a level below expectations for the year group.



Grey indicates the expected level for the year group.



Red indicates a level beyond that expected for the year group.



Drama: Year 7

Collaboration	The student can work on their own and complete some work linked to the objective. At this level the student regularly requires teacher support in group work.	The student can work in paired groups and discuss the task with a partner with guidance. They can offer ideas based on the storyline. Any issues that arise require teacher support.	The student can work in a group and put forward some ideas linked to the task, but these are not always sustained. Problems can be dealt with occasionally, but on the whole need teacher support.	The student can work in a group, listen to others ideas and make contributions to the task. Any issues within the group can be dealt with, in most cases, by the student.	The student can work well in a group, listening to others ideas and building on them. Issues within the group are predominantly dealt with by the student. The student can stay focused throughout rehearsal and suggest ideas to develop the work.	When devising in a group, the student can challenge and contribute ideas sensitively. The student is able to address issues within the group independently. The student supports others well in rehearsal and in performance can contribute/accept suggestions during the rehearsal process.	The student can take part in organising roles and directing drama with a specific purpose. Students are able to work effectively with others addressing problems confidently through evaluating the process. The student can lead others sensitively keeping a positive working atmosphere which significantly improves the effectiveness of the work. The student can share experiences about what they have learnt with others.	The student can work independently or in a group confidently to produce high quality work. The student can solve problems within the group by offering solutions and considering individual strengths and weaknesses. Their approach is open to challenges and criticism when working with others.	There is good rapport with other members of the cast. Students at this level will consistently offer ideas and contributions to the group and remain committed and focussed. The student is able to use their own initiative to develop the work with a high degree of creativity, whilst able to lead and inspire others during the devising process. The student can organise the drama effectively and confidently giving direction to other students.
Techniques & Practitioners	The student can use language to portray a simplistic character with regular deviations from the role.	The student understands the concept of Freeze-frames.	The student understands the concepts of soundscapes and narration. They are able to use basic mime techniques such as using a door or table. Students can role play basic characters.	The student understands the concept of thought-tracking, narration and hot-seating although may need prompting on one or the other. They can also demonstrate how to use tone and emphasis in line delivery. Students at this level should be able to consider the use of levels and split scene in their work.	The student can understand the basic skills of physical theatre, cross-cutting/flashbacks with guidance from the teacher. Vocal techniques such as pitch, pause and repetition are understood in line delivery.	At this level students characterisation skills are strong with clear facial expressions and body language. Techniques such as Marking The Moment and Forum Theatre should be understood. The student is aware of non-naturalism. At this level students should also understand stage directions such as upstage/downstage.	The student has a strong sense of characterisation with clear gestures, body language and facial expressions. There is an awareness of techniques used to create meaning. The understanding of non-naturalism is in the developmental stage and being explored in rehearsals.	The student should have an excellent grasp of techniques of genre and characteristics of performance. Characterisation techniques should be well understood and the students should now be confident in using non-verbals and gestures within performance.	The student displays a confident use of characterisation skills and is well versed in developing these in rehearsal. A good control of vocal skills is shown in terms of pause, clarity, pace, pitch, inflection and projection in most performances. Movement skills are good in relation to the interpretation of the role and there is some evidence of the consideration of the use of gesture, poise and stillness in relation to the demands of the role. There is good understanding of the role and its context within the play. Characterisation is sound demonstrating understanding of style and context.
Application & Linking of Techniques	The student is at the initial phases of application where there is no awareness of using techniques understood.	The student can use 1 technique at a time as directed by the teacher. There is little independent initiative at this stage.	The student can use 1 technique effectively such a Freeze-frames without teacher support.	The student can use Freeze-frames effectively at the beginning and end of scenes. The student can also use new techniques in their work as instructed by the teacher. The student is beginning to apply tone and emphasis in their performances.	The student can use two different techniques in their work with guidance from the teacher. They are able to apply rehearsal techniques such as hot-seating when prompted by the teacher. At this stage techniques such as thought-tracking and narration are being introduced in their work unprompted.	The student can regularly apply two consecutive techniques without teacher support. The choice of techniques is being considered at this level with reference to the content and concept of the piece. The Student can devise drama based on challenging issues and themes and consider how best to communicate this meaning.	The student can select and choose appropriate techniques for the piece and topic. The genre and style of performances varies and the student can explore this in rehearsals using a range of techniques. The student can use symbols and abstract ideas to develop non-naturalistic drama.	The student should be able to experiment creatively with a range of drama conventions and techniques, using their own initiative to develop work with a high degree of originality. Rehearsal techniques should be used effectively and consistently. Characterisation techniques should be applied consistently in performances.	The student will be able to use a range of different techniques in order to create consistent meaning in the performance. There will be some understanding of a director's concept and how the technique could be used to manipulate the audience's viewpoint. In rehearsals different techniques should be explored in order to select the most appropriate method of communication.

Drama: Year 7 continued

Performance	The student rarely sustains a role in performance. Often the student is simply saying some words as a character and regularly laughs or comes out of role.	The student is able to make some elements of the story clear. They are able to show some character development when in role with some use of mediums; facial expressions, movement mime and gesture.	The student can deliver a storyline that demonstrates some structure. They are able to present different characters using voice and movement. The student can sustain their role some of the time and is moving towards engaging the audience.	The student can generally sustain a role in performance using vocal techniques and movement appropriate to the role. A consideration to the position of the audience is beginning to impact the performance. The storyline is clear and the audience understands the outcome.	The student can sustain a role in performance. They are able to play more than one role and show the differences using vocal and movement techniques. Choices are made about proxemics to show the relationships between characters.	The Student sustain a role throughout performance nearly every time. They are able to develop atmosphere and moments of tension considering the effect on the audience. The Student understand and analyse playwright's intention for use in performance. Vocal techniques and movement techniques are convincing and allow the audience to engage with the storyline.	The Student use the performance space creatively. Characters are in-depth and believable and the student can play a range of roles effectively. There is an awareness of actors/ audience when performing and there is excellent control over stage performance. They can communicate meaning to the audience at a creative level.	The Student perform naturalistic characters in a realistic and believable way, sustaining the character throughout the performance and responding to other characters onstage. The student can make the audience feel the emotions of the character. The student has excellent control over all aspects of stage performance and can work with originality whilst creating impact with a range of acting styles and demonstrating a high level of audience awareness.	The Student can perform an accomplished naturalistic character using spoken language and non-verbals. Symbolic scenes show a depth of meaning and understanding of the sub-text, which is translated to the audience. The concept of the performance is clear and established and the student is able to perform plays for different purposes and audiences.
Evaluation & Analysis (written and verbal)	The student can say verbally whether a performance is successful or unsuccessful.	The student can say verbally whether a performance is successful or unsuccessful and give one reason to support view.	The student can say verbally whether a performance is successful or unsuccessful and give one reason to support view. They can use some subject specific language in evaluation and discuss their work and how it can be improved.	The student can use drama vocabulary regularly and describe a range of drama techniques such as freeze-frame and hot-seating. They can politely suggest ways for other students to improve their work and analyse their own work too. Written analysis is mainly descriptive with a hint of reasoning or justification.	The student can use a wide range of drama vocabulary reflecting on their own work and that of other students to provide constructive responses and ideas for improvement. They can recognise different genres and connect previous work or that seen outside the classroom to their current work. Written analysis shows a clear understanding of their own work and the choices that they made.	The student can use subject specific language fluently and can explain different types of drama and give examples. They regularly reflect on their work during the creation process and alter the work appropriately. The student can write fluently about their own work and justify the choices that they made. The work of others should also be analysed using the same methods.	The Student use complex drama terminology to analyse performances and link them to different forms and cultures. They can identify key ways in which drama can be changed for different audiences. The Student can write an evaluation that has a clear structure using the Point, Evidence, Explain technique.	The student uses theatre criticism terminology and writes consistently using the PEE structure. They are able to apply knowledge and research of the play/performance such as Social, Cultural, Political, Historical aspects. Research is completed and used in the evaluation or essay.	The student uses articulate and subject specific terminology fluently and writes consistently in a clear structure such as PEE. SCHP aspects are clear in the work and a depth of understanding of the impact is evident. Evaluation of their own work shows how they developed the process and why the decisions were made. Reference to practitioners/directors/playwrights is used appropriately.
Theory	The student can write a basic short story in prose. This may lack a clear beginning, middle and end.	The student can write a short story with a beginning, middle and end often in prose.	The student can understand the basic conventions of laying out a script on a page including using the margins for character names. Different scenes are used.	The student understands the conventions of laying out a script on a page. There are clear stage directions and sound FX are considered.	The student can confidently write a script using the correct conventions on the page. The content shows structure and progression of a storyline. Analysis of theatre performances are basic even when using a writing frame. Set/costume design is basic with little thought for the content of the piece.	The student can deliver script work that is confident and well planned with the correct conventions used. Storylines and fluent and contain more than one scene/time/place. Stage directions and sound FX are embedded in the work appropriately. Analysis of theatre performances are structured using a writing frame and contain some elements of justification. Design aspects will be basic with some influence of the subject content of the piece.	The student can produce high level scripts that are coherent and can be performed effectively by the group. Analysis of theatre productions does not need the support of a writing frame and is well-structured, possibly using the PEE technique. Design aspects will reference some knowledge of theatre terminology such as a thrust stage. At this stage students may begin referencing practitioners and outside agencies.	The student can produce high level script work using techniques such as monologue and sub-text to create meaning. The script can be performed effectively by the group. Analysis of theatre productions is well-structured using PEE and considers why the director/actor/designer may have made certain decisions. Any research done by the student will be purposeful and consider the SCHP aspects of the topic. Design aspects must use theatre terminology such as back-drop or cyclorama and be clearly linked to the content of the piece.	The student can produce script work that can be effectively produced by the group to a high level with thought for the SCHP impact and the intended meaning. Analysis of theatre productions must be well-structured with reference to key moments in the performance linking them to the intention of the director/designer etc. Practitioners ideas should be mentioned although may not be in-depth. Any design tasks should use theatre terminology fluently and be considerate of the content of the piece. At this stage the student may begin referencing design practitioners.

Drama: Year 8

Collaboration	The student can work on their own and complete some work linked to the objective. At this level the student regularly requires teacher support in group work.	The student can work in paired groups and discuss the task with a partner with guidance. They can offer ideas based on the storyline. Any issues that arise require teacher support.	The student can work in a group and put forward some ideas linked to the task, but these are not always sustained. Problems can be dealt with occasionally, but on the whole need teacher support.	The student can work in a group, listen to others ideas and make contributions to the task. Any issues within the group can be dealt with, in most cases, by the student.	The student can work well in a group, listening to others ideas and building on them. Issues within the group are predominantly dealt with by the student. The student can stay focused throughout rehearsal and suggest ideas to develop the work.	When devising in a group, the student can challenge and contribute ideas sensitively. The student is able to address issues within the group independently. The student supports others well in rehearsal and in performance can contribute/accept suggestions during the rehearsal process.	The student can take part in organising roles and directing drama with a specific purpose. Students are able to work effectively with others addressing problems confidently through evaluating the process. The student can lead others sensitively keeping a positive working atmosphere which significantly improves the effectiveness of the work. The student can share experiences about what they have learnt with others.	The student can work independently or in a group confidently to produce high quality work. The student can solve problems within the group by offering solutions and considering individual strengths and weaknesses. Their approach is open to challenges and criticism when working with others.	There is good rapport with other members of the cast. Students at this level will consistently offer ideas and contributions to the group and remain committed and focussed. The student is able to use their own initiative to develop the work with a high degree of creativity, whilst able to lead and inspire others during the devising process. The student can organise the drama effectively and confidently giving direction to other students.
Techniques & Practitioners	The student can use language to portray a simplistic character with regular deviations from the role.	The student understands the concept of Freeze-frames.	The student understands the concepts of soundscapes and narration. They are able to use basic mime techniques such as using a door or table. Students can role play basic characters.	The student understands the concept of thought-tracking, narration and hot-seating although may need prompting on one or the other. They can also demonstrate how to use tone and emphasis in line delivery. Students at this level should be able to consider the use of levels and split scene in their work.	The student can understand the basic skills of physical theatre, cross-cutting/flashbacks with guidance from the teacher. Vocal techniques such as pitch, pause and repetition are understood in line delivery.	At this level students characterisation skills are strong with clear facial expressions and body language. Techniques such as Marking The Moment and Forum Theatre should be understood. The student is aware of non-naturalism. At this level students should also understand stage directions such as upstage/downstage.	The student has a strong sense of characterisation with clear gestures, body language and facial expressions. There is an awareness of techniques used to create meaning. The understanding of non-naturalism is in the developmental stage and being explored in rehearsals.	The student should have an excellent grasp of techniques of genre and characteristics of performance. Characterisation techniques should be well understood and the students should now be confident in using non-verbals and gestures within performance.	The student displays a confident use of characterisation skills and is well versed in developing these in rehearsal. A good control of vocal skills is shown in terms of pause, clarity, pace, pitch, inflection and projection in most performances. Movement skills are good in relation to the interpretation of the role and there is some evidence of the consideration of the use of gesture, poise and stillness in relation to the demands of the role. There is good understanding of the role and its context within the play. Characterisation is sound demonstrating understanding of style and context.
Application & Linking of Techniques	The student is at the initial phases of application where there is no awareness of using techniques understood.	The student can use 1 technique at a time as directed by the teacher. There is little independent initiative at this stage.	The student can use 1 technique effectively such a Freeze-frames without teacher support.	The student can use Freeze-frames effectively at the beginning and end of scenes. The student can also use new techniques in their work as instructed by the teacher. The student is beginning to apply tone and emphasis in their performances.	The student can use two different techniques in their work with guidance from the teacher. They are able to apply rehearsal techniques such as hot-seating when prompted by the teacher. At this stage techniques such as thought-tracking and narration are being introduced in their work unprompted.	The student can regularly apply two consecutive techniques without teacher support. The choice of techniques is being considered at this level with reference to the content and concept of the piece. The Student can devise drama based on challenging issues and themes and consider how best to communicate this meaning.	The student can select and choose appropriate techniques for the piece and topic. The genre and style of performances varies and the student can explore this in rehearsals using a range of techniques. The student can use symbols and abstract ideas to develop non-naturalistic drama.	The student should be able to experiment creatively with a range of drama conventions and techniques, using their own initiative to develop work with a high degree of originality. Rehearsal techniques should be used effectively and consistently. Characterisation techniques should be applied consistently in performances.	The student will be able to use a range of different techniques in order to create consistent meaning in the performance. There will be some understanding of a director's concept and how the technique could be used to manipulate the audience's viewpoint. In rehearsals different techniques should be explored in order to select the most appropriate method of communication.

Drama: Year 8 continued

Performance	The student rarely sustains a role in performance. Often the student is simply saying some words as a character and regularly laughs or comes out of role.	The student is able to make some elements of the story clear. They are able to show some character development when in role with some use of mediums; facial expressions, movement mime and gesture.	The student can deliver a storyline that demonstrates some structure. They are able to present different characters using voice and movement. The student can sustain their role some of the time and is moving towards engaging the audience.	The student can generally sustain a role in performance using vocal techniques and movement appropriate to the role. A consideration to the position of the audience is beginning to impact the performance. The storyline is clear and the audience understands the outcome.	The student can sustain a role in performance. They are able to play more than one role and show the differences using vocal and movement techniques. Choices are made about proxemics to show the relationships between characters.	The Student sustain a role throughout performance nearly every time. They are able to develop atmosphere and moments of tension considering the effect on the audience. The Student understand and analyse playwright's intention for use in performance. Vocal techniques and movement techniques are convincing and allow the audience to engage with the storyline.	The Student use the performance space creatively. Characters are in-depth and believable and the student can play a range of roles effectively. There is an awareness of actors/ audience when performing and there is excellent control over stage performance. They can communicate meaning to the audience at a creative level.	The Student perform naturalistic characters in a realistic and believable way, sustaining the character throughout the performance and responding to other characters onstage. The student can make the audience feel the emotions of the character. The student has excellent control over all aspects of stage performance and can work with originality whilst creating impact with a range of acting styles and demonstrating a high level of audience awareness.	The Student can perform an accomplished naturalistic character using spoken language and non-verbals. Symbolic scenes show a depth of meaning and understanding of the sub-text, which is translated to the audience. The concept of the performance is clear and established and the student is able to perform plays for different purposes and audiences.
Evaluation & Analysis (written and verbal)	The student can say verbally whether a performance is successful or unsuccessful.	The student can say verbally whether a performance is successful or unsuccessful and give one reason to support view.	The student can say verbally whether a performance is successful or unsuccessful and give one reason to support view. They can use some subject specific language in evaluation and discuss their work and how it can be improved.	The student can use drama vocabulary regularly and describe a range of drama techniques such as freeze-frame and hot-seating. They can politely suggest ways for other students to improve their work and analyse their own work too. Written analysis is mainly descriptive with a hint of reasoning or justification.	The student can use a wide range of drama vocabulary reflecting on their own work and that of other students to provide constructive responses and ideas for improvement. They can recognise different genres and connect previous work or that seen outside the classroom to their current work. Written analysis shows a clear understanding of their own work and the choices that they made.	The student can use subject specific language fluently and can explain different types of drama and give examples. They regularly reflect on their work during the creation process and alter the work appropriately. The student can write fluently about their own work and justify the choices that they made. The work of others should also be analysed using the same methods.	The Student use complex drama terminology to analyse performances and link them to different forms and cultures. They can identify key ways in which drama can be changed for different audiences. The Student can write an evaluation that has a clear structure using the Point, Evidence, Explain technique.	The student uses theatre criticism terminology and writes consistently using the PEE structure. They are able to apply knowledge and research of the play/performance such as Social, Cultural, Political, Historical aspects. Research is completed and used in the evaluation or essay.	The student uses articulate and subject specific terminology fluently and writes consistently in a clear structure such as PEE. SCHP aspects are clear in the work and a depth of understanding of the impact is evident. Evaluation of their own work shows how they developed the process and why the decisions were made. Reference to practitioners/directors/playwrights is used appropriately.
Theory	The student can write a basic short story in prose. This may lack a clear beginning, middle and end.	The student can write a short story with a beginning, middle and end often in prose.	The student can understand the basic conventions of laying out a script on a page including using the margins for character names. Different scenes are used.	The student understands the conventions of laying out a script on a page. There are clear stage directions and sound FX are considered.	The student can confidently write a script using the correct conventions on the page. The content shows structure and progression of a storyline. Analysis of theatre performances are basic even when using a writing frame. Set/costume design is basic with little thought for the content of the piece.	The student can deliver script work that is confident and well planned with the correct conventions used. Storylines and fluent and contain more than one scene/time/place. Stage directions and sound FX are embedded in the work appropriately. Analysis of theatre performances are structured using a writing frame and contain some elements of justification. Design aspects will be basic with some influence of the subject content of the piece.	The student can produce high level scripts that are coherent and can be performed effectively by the group. Analysis of theatre productions does not need the support of a writing frame and is well-structured, possibly using the PEE technique. Design aspects will reference some knowledge of theatre terminology such as a thrust stage. At this stage students may begin referencing practitioners and outside agencies.	The student can produce high level script work using techniques such as monologue and sub-text to create meaning. The script can be performed effectively by the group. Analysis of theatre productions is well-structured using PEE and considers why the director/actor/designer may have made certain decisions. Any research done by the student will be purposeful and consider the SCHP aspects of the topic. Design aspects must use theatre terminology such as back-drop or cyclorama and be clearly linked to the content of the piece.	The student can produce script work that can be effectively produced by the group to a high level with thought for the SCHP impact and the intended meaning. Analysis of theatre productions must be well-structured with reference to key moments in the performance linking them to the intention of the director/designer etc. Practitioners ideas should be mentioned although may not be in-depth. Any design tasks should use theatre terminology fluently and be considerate of the content of the piece. At this stage the student may begin referencing design practitioners.

Drama: Year 9

Collaboration	The student can work on their own and complete some work linked to the objective. At this level the student regularly requires teacher support in group work.	The student can work in paired groups and discuss the task with a partner with guidance. They can offer ideas based on the storyline. Any issues that arise require teacher support.	The student can work in a group and put forward some ideas linked to the task, but these are not always sustained. Problems can be dealt with occasionally, but on the whole need teacher support.	The student can work in a group, listen to others ideas and make contributions to the task. Any issues within the group can be dealt with, in most cases, by the student.	The student can work well in a group, listening to others ideas and building on them. Issues within the group are predominantly dealt with by the student. The student can stay focused throughout rehearsal and suggest ideas to develop the work.	When devising in a group, the student can challenge and contribute ideas sensitively. The student is able to address issues within the group independently. The student supports others well in rehearsal and in performance can contribute/ accept suggestions during the rehearsal process.	The student can take part in organising roles and directing drama with a specific purpose. Students are able to work effectively with others addressing problems confidently through evaluating the process. The student can lead others sensitively keeping a positive working atmosphere which significantly improves the effectiveness of the work. The student can share experiences about what they have learnt with others.	The student can work independently or in a group confidently to produce high quality work. The student can solve problems within the group by offering solutions and considering individual strengths and weaknesses. Their approach is open to challenges and criticism when working with others.	There is good rapport with other members of the cast. Students at this level will consistently offer ideas and contributions to the group and remain committed and focussed. The student is able to use their own initiative to develop the work with a high degree of creativity, whilst able to lead and inspire others during the devising process. The student can organise the drama effectively and confidently giving direction to other students.
Techniques & Practitioners	The student can use language to portray a simplistic character with regular deviations from the role.	The student understands the concept of Freeze-frames.	The student understands the concepts of soundscapes and narration. They are able to use basic mime techniques such as using a door or table. Students can role play basic characters.	The student understands the concept of thought-tracking, narration and hot-seating although may need prompting on one or the other. They can also demonstrate how to use tone and emphasis in line delivery. Students at this level should be able to consider the use of levels and split scene in their work.	The student can understand the basic skills of physical theatre, cross-cutting/flashbacks with guidance from the teacher. Vocal techniques such as pitch, pause and repetition are understood in line delivery.	At this level students characterisation skills are strong with clear facial expressions and body language. Techniques such as Marking The Moment and Forum Theatre should be understood. The student is aware of non-naturalism. At this level students should also understand stage directions such as upstage/ downstage.	The student has a strong sense of characterisation with clear gestures, body language and facial expressions. There is an awareness of techniques used to create meaning. The understanding of non-naturalism is in the developmental stage and being explored in rehearsals.	The student should have an excellent grasp of techniques of genre and characteristics of performance. Characterisation techniques should be well understood and the students should now be confident in using non-verbals and gestures within performance.	The student displays a confident use of characterisation skills and is well versed in developing these in rehearsal. A good control of vocal skills is shown in terms of pause, clarity, pace, pitch, inflection and projection in most performances. Movement skills are good in relation to the interpretation of the role and there is some evidence of the consideration of the use of gesture, poise and stillness in relation to the demands of the role. There is good understanding of the role and its context within the play. Characterisation is sound demonstrating understanding of style and context.
Application & Linking of Techniques	The student is at the initial phases of application where there is no awareness of using techniques understood.	The student can use 1 technique at a time as directed by the teacher. There is little independent initiative at this stage.	The student can use 1 technique effectively such a Freeze-frames without teacher support.	The student can use Freeze-frames effectively at the beginning and end of scenes. The student can also use new techniques in their work as instructed by the teacher. The student is beginning to apply tone and emphasis in their performances.	The student can use two different techniques in their work with guidance from the teacher. They are able to apply rehearsal techniques such as hot-seating when prompted by the teacher. At this stage techniques such as thought-tracking and narration are being introduced in their work unprompted.	The student can regularly apply two consecutive techniques without teacher support. The choice of techniques is being considered at this level with reference to the content and concept of the piece. The Student can devise drama based on challenging issues and themes and consider how best to communicate this meaning.	The student can select and choose appropriate techniques for the piece and topic. The genre and style of performances varies and the student can explore this in rehearsals using a range of techniques. The student can use symbols and abstract ideas to develop non-naturalistic drama.	The student should be able to experiment creatively with a range of drama conventions and techniques, using their own initiative to develop work with a high degree of originality. Rehearsal techniques should be used effectively and consistently. Characterisation techniques should be applied consistently in performances.	The student will be able to use a range of different techniques in order to create consistent meaning in the performance. There will be some understanding of a director's concept and how the technique could be used to manipulate the audience's viewpoint. In rehearsals different techniques should be explored in order to select the most appropriate method of communication.

Drama: Year 9 continued

Performance	The student rarely sustains a role in performance. Often the student is simply saying some words as a character and regularly laughs or comes out of role.	The student is able to make some elements of the story clear. They are able to show some character development when in role with some use of mediums; facial expressions, movement mime and gesture.	The student can deliver a storyline that demonstrates some structure. They are able to present different characters using voice and movement. The student can sustain their role some of the time and is moving towards engaging the audience.	The student can generally sustain a role in performance using vocal techniques and movement appropriate to the role. A consideration to the position of the audience is beginning to impact the performance. The storyline is clear and the audience understands the outcome.	The student can sustain a role in performance. They are able to play more than one role and show the differences using vocal and movement techniques. Choices are made about proxemics to show the relationships between characters.	The Student sustain a role throughout performance nearly every time. They are able to develop atmosphere and moments of tension considering the effect on the audience. The Student understand and analyse playwright's intention for use in performance. Vocal techniques and movement techniques are convincing and allow the audience to engage with the storyline.	The Student use the performance space creatively. Characters are in-depth and believable and the student can play a range of roles effectively. There is an awareness of actors/ audience when performing and there is excellent control over stage performance. They can communicate meaning to the audience at a creative level.	The Student perform naturalistic characters in a realistic and believable way, sustaining the character throughout the performance and responding to other characters onstage. The student can make the audience feel the emotions of the character. The student has excellent control over all aspects of stage performance and can work with originality whilst creating impact with a range of acting styles and demonstrating a high level of audience awareness.	The Student can perform an accomplished naturalistic character using spoken language and non-verbals. Symbolic scenes show a depth of meaning and understanding of the sub-text, which is translated to the audience. The concept of the performance is clear and established and the student is able to perform plays for different purposes and audiences.
Evaluation & Analysis (written and verbal)	The student can say verbally whether a performance is successful or unsuccessful.	The student can say verbally whether a performance is successful or unsuccessful and give one reason to support view.	The student can say verbally whether a performance is successful or unsuccessful and give one reason to support view. They can use some subject specific language in evaluation and discuss their work and how it can be improved.	The student can use drama vocabulary regularly and describe a range of drama techniques such as freeze-frame and hot-seating. They can politely suggest ways for other students to improve their work and analyse their own work too. Written analysis is mainly descriptive with a hint of reasoning or justification.	The student can use a wide range of drama vocabulary reflecting on their own work and that of other students to provide constructive responses and ideas for improvement. They can recognise different genres and connect previous work or that seen outside the classroom to their current work. Written analysis shows a clear understanding of their own work and the choices that they made.	The student can use subject specific language fluently and can explain different types of drama and give examples. They regularly reflect on their work during the creation process and alter the work appropriately. The student can write fluently about their own work and justify the choices that they made. The work of others should also be analysed using the same methods.	The Student use complex drama terminology to analyse performances and link them to different forms and cultures. They can identify key ways in which drama can be changed for different audiences. The Student can write an evaluation that has a clear structure using the Point, Evidence, Explain technique.	The student uses theatre criticism terminology and writes consistently using the PEE structure. They are able to apply knowledge and research of the play/performance such as Social, Cultural, Political, Historical aspects. Research is completed and used in the evaluation or essay.	The student uses articulate and subject specific terminology fluently and writes consistently in a clear structure such as PEE. SCHP aspects are clear in the work and a depth of understanding of the impact is evident. Evaluation of their own work shows how they developed the process and why the decisions were made. Reference to practitioners/directors/playwrights is used appropriately.
Theory	The student can write a basic short story in prose. This may lack a clear beginning, middle and end.	The student can write a short story with a beginning, middle and end often in prose.	The student can understand the basic conventions of laying out a script on a page including using the margins for character names. Different scenes are used.	The student understands the conventions of laying out a script on a page. There are clear stage directions and sound FX are considered.	The student can confidently write a script using the correct conventions on the page. The content shows structure and progression of a storyline. Analysis of theatre performances are basic even when using a writing frame. Set/costume design is basic with little thought for the content of the piece.	The student can deliver script work that is confident and well planned with the correct conventions used. Storylines and fluent and contain more than one scene/time/place. Stage directions and sound FX are embedded in the work appropriately. Analysis of theatre performances are structured using a writing frame and contain some elements of justification. Design aspects will be basic with some influence of the subject content of the piece.	The student can produce high level scripts that are coherent and can be performed effectively by the group. Analysis of theatre productions does not need the support of a writing frame and is well-structured, possibly using the PEE technique. Design aspects will reference some knowledge of theatre terminology such as a thrust stage. At this stage students may begin referencing practitioners and outside agencies.	The student can produce high level script work using techniques such as monologue and sub-text to create meaning. The script can be performed effectively by the group. Analysis of theatre productions is well-structured using PEE and considers why the director/actor/designer may have made certain decisions. Any research done by the student will be purposeful and consider the SCHP aspects of the topic. Design aspects must use theatre terminology such as back-drop or cyclorama and be clearly linked to the content of the piece.	The student can produce script work that can be effectively produced by the group to a high level with thought for the SCHP impact and the intended meaning. Analysis of theatre productions must be well-structured with reference to key moments in the performance linking them to the intention of the director/designer etc. Practitioners ideas should be mentioned although may not be in-depth. Any design tasks should use theatre terminology fluently and be considerate of the content of the piece. At this stage the student may begin referencing design practitioners.