

Expressive Arts - Drama



Progression Overview (Second, Third and Fourth Level)

GUIDANCE

The Overview provides a clear and structured framework to support practitioners in identifying key indicators of progress throughout each phase of development.

Designed to complement the Fife Progression Pathways, these materials support flexible and responsive planning, while aiding the monitoring and tracking of progress across organisers and skills.

Each CfE Level has been divided into phases to show progression within the Level.

Early		First			Second			Third			Fourth		
Phase 1 – Prerequisite	Phase 1	Phase 2	Phase 3	Phase 4	Phase 5	Phase 6	Phase 7	Phase 8	Phase 9	Phase 10	Phase 11	Phase 12	Phase 13
Used in some curricular areas only													

Benchmark statements are emboldened and embedded within each line of progression. Typically, Benchmarks appear at Phase 1 (Early), 4 (First), 7 (Second), 10 (Third) and 13 (Fourth) to illustrate achievement of a Level.

Effective use of this documentation is supported by:

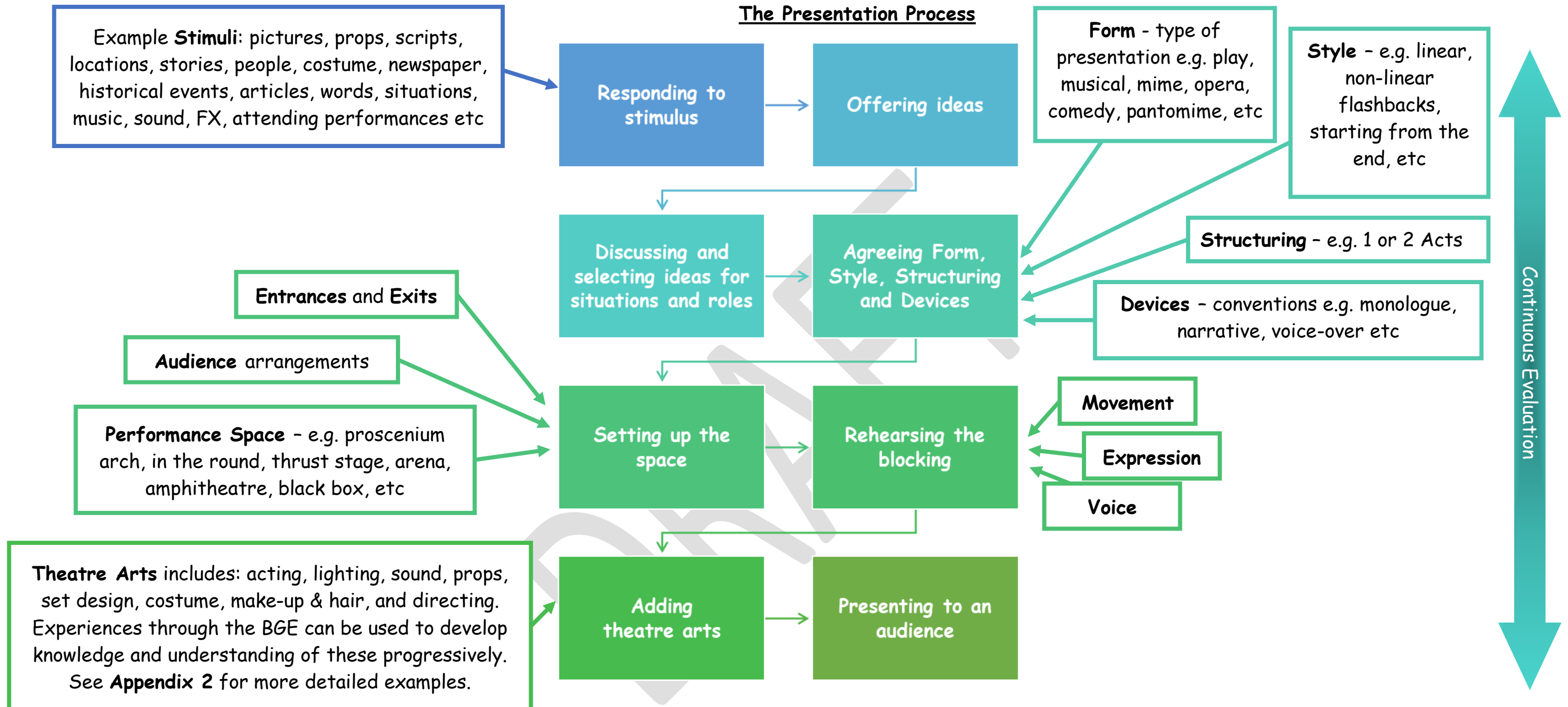
- Engagement in professional learning around Learning, Teaching and Assessment
- A collaborative, whole school/faculty agreement on consistent use for planning and assessment of knowledge, application and skills
- School-specific systems for evaluating learning and informing professional judgement

In Drama we have included a reminder of The Presentation Process diagram from the [Fife Progression Pathways](#) which applies at all levels.

Teaching and Learning in Drama

All drama is a response to stimulus - a stimulus is anything that suggests ideas that can be developed into a presentation - a starting point.

The Presentation Process



EVALUATION

- **Continuous evaluation** involves using reflective skills during the creative process, without which the drama cannot develop.
 - **Identification of next steps** - you can then progress to evaluate your skills within the creative process.
- **Summative evaluation** involves retrospective judgement in order to learn from experience and set future targets.

Approaches to evaluation can be: Individual reflection; Group discussion; Teacher input; Video/audio review; Written tasks; Taped responses etc
These approaches **should involve**: Outlining the work undertaken/seen; Giving opinions on effectiveness; Justifying these opinions; Proposing amendments.

		Second			Third			Fourth
		Phase 5	Phase 6	Phase 7	Phase 8	Phase 9	Phase 10	Benchmarks for Reference
		Uses characterisation techniques like hot seating and thought tracking to explore a character's internal thoughts and external traits. Explores individual voice (volume, tone, clarity) and movement (posture, gestures) that are appropriate for the character's physical traits and feelings. Shows an increasing awareness of how to adapt expression and body language to show how their character might interact with others in various situations. Shares thoughts on characters and events with basic reasons	Intentionally combines movement, expression, and voice to create a specific mood or atmosphere Selects and justifies props, lighting, and sound (including music and sound effects) to enhance a performance. Builds on others' ideas when developing plots, characters, and the use of theatre arts for a shared drama. Gives justified personal responses to drama experiences and explains what works well or could be improved using appropriate drama vocabulary (e.g., "intonation," "stage directions," "stimulus").	Conveys a character using characterisation techniques such as hot seating, role on the wall, thought tracking. Chooses voice appropriately for role, considering volume, tone, clarity, pace, characterisation, and emotion. Chooses appropriate movement for role, for example, to convey the character's setting, physical features, the character's feelings. Chooses relevant expression in role, showing how the character might interact with others, for example, through body language. Uses movement, expression and voice to create atmosphere, for example, a high pitched voice, wide eyes and crouched body to suggest a frightening situation. Creates a short drama, as part of a group or individually, using improvisation or a published script.	Identifies character traits through group discussion. Contributes relevant ideas with evidence during group discussion and planning. Considers and selects relevant ideas based on drama form and structure (e.g., linear vs. non-linear) Considers which ideas and information are appropriate for a specific audience. Discusses how basic set and props influence the scene	Builds on the contributions of others by clarifying or summarising key points and expanding on existing suggestions to move the drama forward. Negotiates production choices and character depth within the group using advanced characterisation techniques to improve and deepen their portrayal of both realistic and stylised characters. Uses a wide range of vocal aspects, including pitch, pace, articulation, and tone, to specifically enhance their characterisation. Applies appropriate facial expressions, levels, eye contact, and use of space to add depth to their character. Experiments with genre and style to enhance the message Applies lighting, sound, and make-up ideas to create a specific mood or atmosphere. Explores different purposes for drama, such as to entertain, inform, or explore a specific social issue.	Contributes relevant ideas and opinions, with supporting evidence, when participating in group discussions or working collaboratively. Selects relevant ideas and information to create dramas or scripts appropriate for performing to an audience, demonstrating a basic knowledge of form and structure such as mime, improvisation, tableaux, linear/non-linear. Builds on the contributions of others by clarifying or summarising points and expanding on contributions. Presents dramas to audiences for different purposes, for example, to entertain, inform, communicate a message, explore an issue. Reflects effectively on ideas, including ideas for using production skills in relation to, for example, lighting sound, props, make-up and hair, in order	Shows depth of understanding of different drama techniques and purposes through creating scenarios in response to a variety of stimuli. Explores and expands on the contributions of others by clarifying or summarising points and/or challenging ideas or viewpoints. Creates dramas for different purposes and audiences, experimenting with different genres, forms, structures and styles. Creates and sustains aspects of voice to enhance characterisation, for example, pitch, pace, volume, tone, clarity, accent, articulation, register and intonation. Creates and sustains appropriate movement to enhance characterisation, for example, facial expression, body language, use of space, use of levels, gesture, posture, rhythm and timing. Shows confidence when presenting 'in character', adapting movement and voice to communicate effectively to different audiences, for example, local primary school, nursery, day care centre. Applies theatre arts technology and design resources effectively to an agreed concept to create and enhance mood and atmosphere, for example, through the use of sound, lighting, costume, props, stage make-up and hair. Reviews and evaluates their progress through the creative process on an on-going basis and develops solutions to problems as they arise. Analyses their own and others' performances, including the work of peers and, where possible, professionals, making detailed comments, with appropriate justification, using appropriate drama vocabulary consistently.

			Builds on the contributions of others in developing ideas for a shared drama, with regard to plot, characters and theatre arts. Presents a short drama, as part of a group, using improvisation or a script. Uses theatre arts technology such as props, basic lighting and sound to enhance a performance effectively, for example, chooses appropriate music or makes sound effects to create atmosphere. Gives a personal response to drama experiences, with appropriate justification. Explains, with supporting reasons, what works well and what could be improved in their own and others' work, using appropriate drama vocabulary.			to improve or enhance a drama, using appropriate drama vocabulary. When creating realistic and stylised characters: uses characterisation techniques to improve and deepen the portrayal of a character, for example, hot seating, character cards, thought tracking, role on the wall, writing in role, role-play. Uses a range of aspects of voice to enhance characterisation, for example, pitch, pace, volume, tone, clarity, articulation. Uses appropriate expression and movement to enhance characterisation, for example, facial expression, body language, eye contact, use of space, use of levels, gesture, posture.	
	Second			Third			Fourth
	Phase 5	Phase 6	Phase 7	Phase 8	Phase 9	Phase 10	Benchmarks for Reference

		Second			Third			Fourth
		Phase 5	Phase 6	Phase 7	Phase 8	Phase 9	Phase 10	Benchmarks for Reference
		Second			Third			Fourth
		Phase 5	Phase 6	Phase 7	Phase 8	Phase 9	Phase 10	Benchmarks for Reference

--	--	--	--	--	--	--	--	--

DRAFT