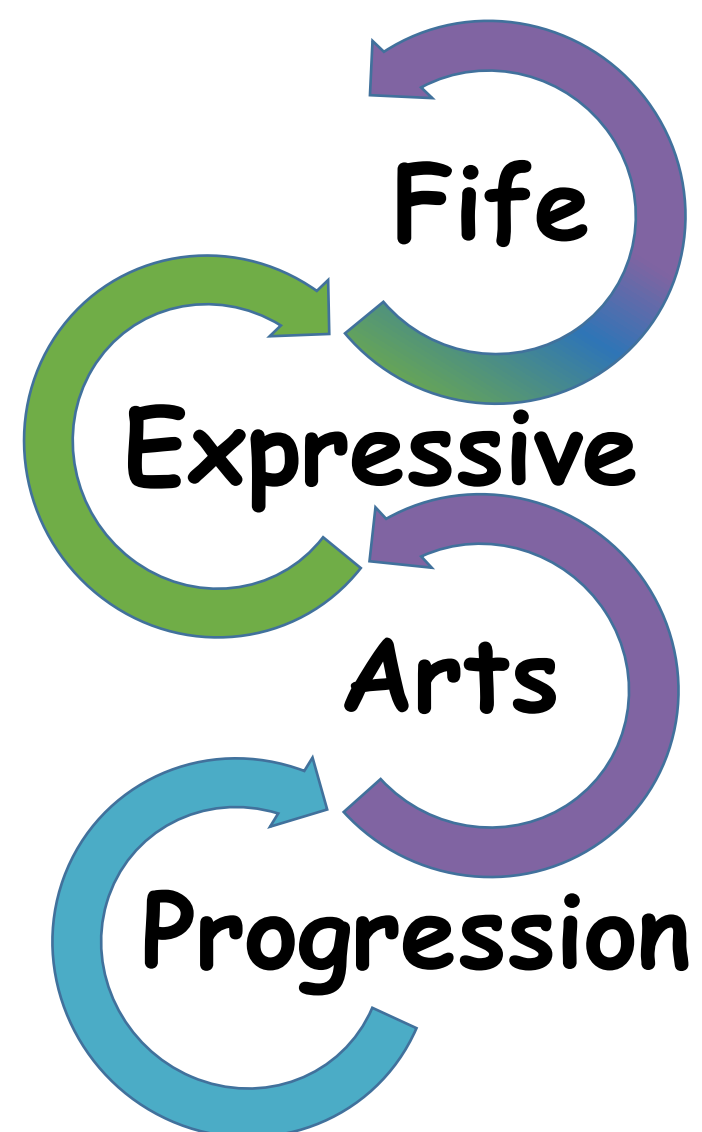




Expressive Arts

Drama

Copyright and Disclaimer

Fife Council is the owner of the copyright in this work and all rights are reserved.

No part of this work may be edited, copied or otherwise reproduced, whether electronically or mechanically without the written permission of Fife Council.

This work is intended for use in accordance with the wider professional learning programme provided by Fife Council's Professional Learning Team. Only authorised Fife Council users or authorised licensees under the said programme are permitted to use these materials. All other uses of this work are prohibited.

Enquiries about the Council's professional learning programme and the use of this work should be directed to: Fife Council Professional Learning Team at Professional.learning@fife.gov.uk

Contents Page

Acknowledgement.....	4
Guidance.....	5
Teaching and Learning in Drama.....	6

Early Level Experiences & Outcomes.....	8
Early Level Activities and Techniques.....	9
Early Level Pathways	10
Early Level Overview	11

First Level Experiences & Outcomes	12
First Level Activities and Techniques.....	13
First Level Pathways	14
First Level Overview	15

Second Level Experiences & Outcomes	16
Early Level Activities and Techniques.....	17
Second Level Pathways	18
Second Level Overview	19

Third Level Experiences & Outcomes	20
Early Level Activities and Techniques.....	21
Third Level Pathways	22
Third Level Overview	23

ACKNOWLEDGEMENT

This programme is extensively based on the guidance and recommendations of the Curriculum for Excellence and Benchmarks set out by Education Scotland.

Unlike many resources that present Drama skills as discrete and logically ordered & prioritised, these progressions allow for a fluidity of approaches that facilitate the opportunity for children and young people to think creatively and independently, whilst at the same time supporting practitioners to plan in a structured and coherent way. Using these shared standards and expectations within Schools, Clusters and Local Improvement Forums across Fife will ensure that all children and young people have an equitable experience to develop skills for their learning, life and work.

We are very grateful to the work of the Drama Workstream, within the Fife Expressive Arts Steering Group for their time and expertise. We are also very grateful to their Schools, Clusters and Local Improvement Forums for their sharing of good practice.

GUIDANCE

The Fife Expressive Arts Progression sets out a clear set of learning experiences and outcomes from the following Curriculum for Excellence Expressive Arts strands:

Art & Design

Drama

Dance

Music

The purpose of this document is to provide a continuum of learning both within a level and through the Early, First, Second, Third and Fourth levels. The developmental stages of learning, together with the skills of Creativity & Innovation, are clearly documented and this will support teachers when identifying starting points for children and young people. The progression is intended to assist teachers as they plan and assess their Expressive Arts curriculum.

The 'Points to Consider' and 'Glossary' sections will be built up as feedback is received on this document.

Experiences and outcomes are represented by a progression through the level pyramid. The tiles are arranged to emphasise progression within the skills relevant to the specific Expressive Art strand. The learning pathway through each level has been shown across the three themes of creating, presenting and knowledge & understanding. As children and young people progress through the levels the distinction between creating, presenting and knowledge & understanding becomes more defined. At early level these boundaries are not defined since much of the learning is acquired through play experiences.

CREATING (C) - involves children and young people working individually or collaboratively to create and develop pieces as appropriate to the strand.

PRESENTING (P) - involves presentation/performance and review of the results of the creation process.

KNOWLEDGE & UNDERSTANDING (K&U) - involves children and young people demonstrating what they know through evaluation, reflection and target setting by applying skills and using relevant terminology to show their breadth and depth.

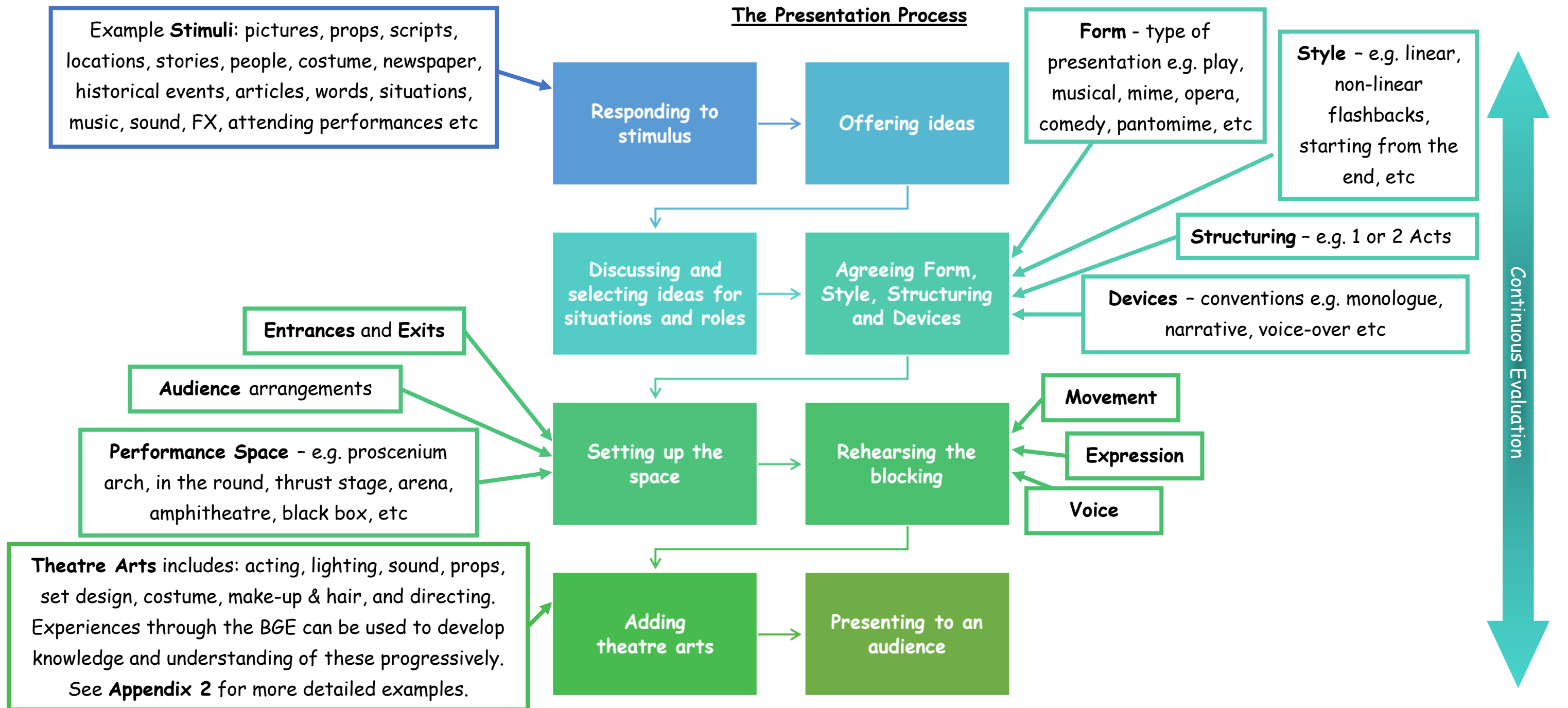
Knowledge & understanding of techniques, vocabulary, strand-specific terminology are demonstrated through the process of presenting/performing as well as responses and evaluations. Application of knowledge & understanding is a key aspect of assessment and demonstrates secure attainment at each level. This can be verbal responses, written or group discussion (which can be teacher-led). Use of terminology (see glossary and pathway tiles) should be built throughout the BGE experience.

The Fife Expressive Arts Progression focuses on developing increasingly sophisticated and refined creating, presenting, evaluating and appreciating skills which can be used to develop a lifelong appreciation of, and participation in, expressive arts and cultural activities.

The "glossary" and appendices sections have been provided to ensure consistency across all levels for the use of subject specific vocabulary. By using the correct terminology, from the beginning, it allows for the consistent progression of skills and knowledge together with providing opportunities for links to be made to the real world.

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.



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.

I have the freedom to choose and explore how I can use my voice, movement and expression in role play and drama.

EXA 0-12a

I use drama to explore real and imaginary situations, helping me to understand my world.

EXA 0-14a

Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama.

EXA EXA 0-13a

I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.

EXA 0-15a

SUGGESTED EXPERIENCES, ACTIVITIES AND TECHNIQUES

EARLY LEVEL

	EXPERIENCES AND OUTCOMES	THROUGH EXPERIENCES, ACTIVITIES AND TECHNIQUES*		
CREATING	I have the freedom to choose and explore how I can use my voice, movement and expression in role play and drama. EXA 0-12a I use drama to explore real and imaginary situations, helping me to understand my world. EXA 0-14a	Stories/Nursery rhymes/Poems Home corner Small world Props box Puppets Dress up Music Games Pictures Context areas	Following games Freeze games Slow motion Mirroring/copying Occupational mime Figuration mime Literal mime Abstract mime Tableaux	Role-play Mantle of the Expert Accepting a role Teacher in role Acting out Teacher led stories Moral dilemma
PRESENTING	Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 0-13a			
EVALUATING AND APPRECIATING	I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 0-15a	Watching in groups Video clips Theatre trips	Verbal responses Set criteria Visuals Questions and answer Choose favourites Ranking	Vocabulary to develop Accent Audience Body language Character Costume Facial expression Masks Performance Role-play Volume

*See **Glossary of Terms** (pg 23) for definitions

Key Aspects codes

K&U= Knowledge
and Understanding

C=Creating

P=Presenting

Early Level

AIM: to develop confidence in sharing thoughts and ideas through role=play, dramatization and puppetry

TO BE SUCCESSFUL AT THIS LEVEL I CAN: communicate my ideas, thoughts and feelings through speech, role-play and puppetry

Experiences may include: free play with puppets and toys, acting out a known fairy story, opportunities for imaginative play in role play areas, circle time discussions regarding feelings.

E & O Code: EXA 0-01a EXA 0-012a EXA 0-13a EXA 0-14a EXA 0-15

C Communicates their ideas through improvised drama i.e. making it up as they go along.

C,P Conveys through drama what characters in real or imaginary situations might say, do or feel, for example, being upset about losing a toy, what a character in a well-known fairy tale might say or how they might feel.

P Communicates ideas and feelings using facial expressions, for example, to show happy, sad, surprised, angry, scared.

K&U Takes on a role within a play or dramatised situation, for example, a puppet show, a real or imagined situation, re-enactment of a story or traditional tale.

C, P As part of a group, tries to be other people, creatures or objects during play activities demonstrating appropriate movement, body language, gesture, voice and expression.

P Communicates ideas and feelings using aspects of voice, such as volume, expression and clarity.

P Communicates ideas and feelings using movement, for example, through body language, gestures, actions and posture.

K&U Shares thoughts and feelings about drama experiences, for example, during a discussion about characters or events in a drama, giving reasons for likes and dislikes.

C,P Individually, tries to be other people, creatures or objects during play activities demonstrating appropriate voice, expression, movement, body language and gesture.

K&U Shares views and listens appropriately to the views of others on their own or others' work.

K&U Develops skills to work as part of a group - responding to others, considering needs, sharing ideas.

C With support develop ideas and explore situation in role. Such as role play or a moral dilemma.

C, P Develop skills to identify and mimic facial expression, gesture and body language in real and imaginary situations.

K&U Listens to the views of others, sustain interest for a short time in observing and listening.

C, P Develops awareness of facial expression, gesture and body language appropriate to different situations.

K&U Develops awareness of language appropriate to different situations.

K&U Takes turns to share their own personal response.

C, P Engages in imaginative activity.

C, P Explores familiar and imaginary situations through mime, mirror and role-play.

K&U Talks about real and imaginary situations with clarity and appropriate volume.

K&U Enjoys a live performance, with support responds appropriately including applause and silence as required.

Early Level Overview

Key Aspect	Experiences and Outcomes	National Benchmarks
CREATING	I have the freedom to choose and explore how I can use my voice, movement and expression in role play and drama. EXA 0-12a I use drama to explore real and imaginary situations, helping me to understand my world. EXA 0-14a	- Takes on a role within a play or dramatised situation, for example, a puppet show, a real or imagined situation, re-enactment of a story or traditional tale. - Conveys through drama what characters in real or imaginary situations might say, do or feel, for example, being upset about losing a toy, what a character in a well-known fairy tale might say or how they might feel.
PRESENTING	Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 0-13a	- Communicates their ideas through improvised drama i.e. making it up as they go along. - Communicates ideas and feelings using aspects of voice, such as volume, expression and clarity. - Communicates ideas and feelings using movement, for example, through body language, gestures, actions and posture.
EVALUATING & APPRECIATING	I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 0-15a	- Communicates ideas and feelings using facial expressions, for example, to show happy, sad, surprised, angry, scared. - Shares thoughts and feelings about drama experiences, for example, during a discussion about characters or events in a drama, giving reasons for likes and dislikes. - Shares views and listens appropriately to the views of others on their own or others' work.

First Level Experiences and Outcomes Drama
I enjoy creating, choosing and accepting roles, using movement, expression and voice. EXA 1-12a Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 1-13a I have developed confidence and skills in creating and presenting drama which explores real and imaginary situations, using improvisation and script. EXA 1-14a I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 1-15a

SUGGESTED EXPERIENCES, ACTIVITIES AND TECHNIQUES

FIRST LEVEL

	EXPERIENCES AND OUTCOMES	THROUGH EXPERIENCES, ACTIVITIES AND TECHNIQUES*				
CREATING	I enjoy creating, choosing and accepting roles, using movement, expression and voice. EXA 1-12a Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 1-13a	Stories/rhymes/poems Context play areas Small world Puppets Props Essence machines	Improvisation Character/occupational/figuration /abstract mime Tableaux Ritual Sculpting Slapstick	Teacher led stories Pair stories Choral speaking Voice over Poetry recital Story telling Radio plays Interviews	Discussion Debate Dilemma Documentary Storyboard Playmaking cards scripts	
PRESENTING	I have developed confidence and skills in creating and presenting drama which explores real and imaginary situations, using improvisation and script. EXA 1-14a	Ten second object Masks Games Pictures Dress up	Mirroring/copying Slow motion/freeze Hot seating Mantle of the Expert Forum theatre Thought tunnel			
KNOWLEDGE AND UNDERSTANDING	I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 1-15a	Sharing work in progress Spotlighting Video clips TV and radio plays Theatre trips	Watching in groups Success criteria Thought tunnel Ranking Diamond nines	Vocabulary to develop		
				Characterisation Comedy Conventions Creating Dialogue Evaluate Freeze frame Hot seating Mime Musical Narration	Pantomime Play Plot Presenting Props Rehearsal Role Script	Tableau Tension Thought tracking Timing Tone

*See **Glossary of Terms** (pg 23) for definitions

Key Aspects codes

K&U= Knowledge and Understanding

C=Creating

P=Presenting

First Level

AIM: to develop skills and confidence to create pieces of work that convey thoughts, feelings and ideas.

TO BE SUCCESSFUL AT THIS LEVEL I CAN: work with others to create short pieces of work to demonstate their knowledge and understanding.

Experiences may include: improvising a situation, following a short script, re-telling a familiar story using actions, participating in a formal production (e.g.Nativity), giving feedback to others.

E & O Code: EXA 1-01a EXA1-12a EXA 1-13a EXA 1-14a EXA 1-15a



First Level Overview

Key Aspect	Experiences and Outcomes	National Benchmarks
CREATING	I enjoy creating, choosing and accepting roles, using movement, expression and voice. EXA 1-12a Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 1-13a	- Creates, chooses and takes on a role within a drama such as a real or imagined situation, re-enactment of a story, a traditional tale. - Uses voice, considering use of volume, expression, clarity and pace to convey a character. - Uses movement in roles, conveying a character through gestures, actions and posture. - Uses expression in role, conveying a character through body language, for example, facial expression.
PRESENTING	I have developed confidence and skills in creating and presenting drama which explores real and imaginary situations, using improvisation and script. EXA 1-14a	- Creates a short drama using improvisation, from a given stimulus, and working collaboratively. - Shows understanding of how to work from a script by acting or speaking at the appropriate time, for example, in a nativity play, a sound story or a poem. - Contributes towards the development of a drama, for example, by discussing aspects such as character, performance, or script, for example, what a character in a well-known story might say to another.
EVALUATING & APPRECIATING	I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 1-15a	Shares views and listens appropriately to the views of others about what works well and what could be improved in their own and others' work, using some drama vocabulary.

Second Level Experiences and Outcomes Drama

I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology

EXA 2-12a

Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama.

EXA 2-13a

I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere.

EXA 2-14a

I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work.

EXA 2-15a

SUGGESTED EXPERIENCES, ACTIVITIES AND TECHNIQUES

SECOND LEVEL

	EXPERIENCES AND OUTCOMES	THROUGH EXPERIENCES, ACTIVITIES AND TECHNIQUES*			
CREATING	I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology EXA 2-12a	Scripts	Conscience alley	Teacher led scenes	Radio plays
PRESENTING	Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 2-13a I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere. EXA 2-14a	Costume	Cross cutting	Pupil led scenes	Interviews
		Set	Essence machine	Moral dilemmas	Discussion
KNOWLEDGE AND UNDERSTANDING		Sound scaping	Flashback	Novel/film stimulus	Debate
		Narration	Forum theatre	Scripts	Documentary
		Voice over	Hot seating	Participating in set	Storyboard
		Mime	Imaging	Sharing work	Playmaking cards
			Role-play	Poetry recital	
			Split screen	Story telling	
			Tableaux		
			Thought tracking	Vocabulary to develop	
			Fly on the wall	Backstage	Prompt
			Still image	Centre stage	Scenario
				Cue	Scene
				Emphasis	Scenery
				Fade up/down	Set
				Flashback	Special effects
				Forum Theatre	Spotlight
				Intonation	Stage directions
				Monologue	Staging
				Pace	Stimulus
				Posture	Wings

*See **Glossary of Terms** (pg 23) for definitions

Key Aspects codes

K&U= Knowledge and Understanding

C=Creating

P=Presenting

Second Level

AIM: with increasing confidence demonstrate and use skills in creating and presenting dramatic pieces using additional resources such as props, lighting etc.

TO BE SUCCESSFUL AT THIS LEVEL I CAN: on my own and in a group apply a range of skills to create drama pieces and performances and present these showing understanding of props, technical resources and relevant vocabulary.

Experiences may include: using the voice and/or body language to convey a character, perform a scripted piece with others, seek and offer constructive feedback, enhance a performance using, props, costume, music etc.

E & O Code: EXA 2-01a EXA 2-12a EXA 2-13a EXA 2-14a EXA 2-15a

C 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.

C Creates a short drama, as part of a group or individually, using improvisation or a published script.

P Presents a short drama, as part of a group, using improvisation or a script.

K&U Gives a personal response to drama experiences, with appropriate justification.

K&U Explains, with supporting reasons, what works well and what could be improved in their own and others' work, using appropriate drama vocabulary.

C Use dramatic techniques and theatre arts technology to create mood and atmosphere in order to engage the audience (e.g. stage whisper, lighting, sound etc.).

C Use voice and movement skills to create different characters.

P Sustain a character role and react and respond effectively to other performers and the audience for the duration of a performance.

K&U Evaluate performances by others, both professionals and my peers (e.g. writing a critical review).

K&U Evaluate and justify my selection in the use of a range of theatre arts and technologies to enhance a performance e.g. special effects.

C Chooses relevant expression in role, showing how the character might interact with others, for example, through body language.

C Chooses voice appropriately for role, considering volume, tone, clarity, pace, characterisation, and emotion.

P Uses movement, expression and voice to create atmosphere, for example, a high pitched voice, wide eyes and crouched body to suggest a frightening situation.

K&U Create a set of criteria using appropriate drama terminology to assess and evaluate performance.

K&U Demonstrate the use of feedback in improving my drama skills.

C Chooses appropriate movement for role, for example, to convey the character's setting, physical features, the character's feelings.

C Conveys a character using characterisation techniques such as hot seating, role on the wall, thought tracking.

K&U Reflect and comment on the different elements in dramatic performance.

K&U Reflect and act upon constructive feedback in to improve my drama skills.

C Select and use lighting, sound, props, set, and costume appropriately to enhance a performance.

C Builds on the contributions of others in developing ideas for a shared drama, with regard to plot, characters and theatre arts.

C Develop and apply a range of voices and movement skills with an increasing awareness of the appropriateness of the voices and movements used to enhance specific contexts and characters.

K&U Make connections between drama and other art forms.

K&U Have an awareness of the impact on an audience and can evaluate their response.

C Develop acting skills and knowledge to create improvised dramatic scenes which explore given themes, situations and emotions.

C Select appropriate drama techniques to demonstrate ideas thoughts and feelings, responding creatively and imaginatively to a variety of stimuli.

C Work collaboratively with others, taking account of different audiences.

C Explore the use of space, stage directions.

K&U Understand the use of space, stage directions and how they enhance a performance.

K&U Enjoy a live performance responding appropriately throughout.

C Selects and justifies the use of a range of theatre arts and technologies to enhance a performance e.g. special effects.

K&U Identify dramatic forms and explain basic differences.

Second Level Overview

Key Aspect	Experiences and Outcomes	National Benchmarks
CREATING	I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology EXA 2-12a	- 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.
PRESENTING	Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 2-13a I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere. EXA 2-14a	- 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. - 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.
EVALUATING & APPRECIATING	I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 2-15a	- 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.

Third Level Experiences and Outcomes Drama
I can create, develop and sustain a realistic or stylised character through the use of voice, movement and language. EXA 3-12a Having developed ideas from a range of stimuli, I can contribute to devising, rehearsing and presenting drama or scripts. EXA 3-14a I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 3-15a

SUGGESTED EXPERIENCES, ACTIVITIES AND TECHNIQUES

FOR PRIMARY CHILDREN AND YOUNG PEOPLE WORKING WITHIN THIRD LEVEL

	EXPERIENCES AND OUTCOMES	THROUGH EXPERIENCES, ACTIVITIES AND TECHNIQUES*		
CREATING	I can create, develop and sustain a realistic or stylised character through the use of voice, movement and language. EXA 3-12a	Scripts Newspaper Headlines Age appropriate issues	Flashback Flashforward Possible different endings	Teacher led, possibly led by pupil with strong ideas. Dilemmas
PRESENTING	Having developed ideas from a range of stimuli, I can contribute to devising, rehearsing and presenting drama or scripts. EXA 3-14a	Voice aside - character steps forward and explains their feelings - rest of the cast freeze. Learn short script Short monologue	Hot Seating Character Card - write basic details of the character, how to move and speak. Writing in role - write a short diary to show how their character felt on one day. Gingerbread man - Role on the wall. Design a simple costume - label and colour drawing. Fill in Sound or Lighting cue sheet.	Setting up basic set - to show a specific place - eg bedroom. Narration - children and young people act out action using slow motion sequences - especially to music. Discussions.
KNOWLEDGE AND UNDERSTANDING	I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 3-15a	Slow motion sequence - such as showing a fall or accident.		Feed back from teacher and peers.

*See **Glossary of Terms** (pg 23) for definitions

Key Aspects codes

K&U= Knowledge
and Understanding

C=Creating

P=Presenting

Aim: To develop practical skills in creating and presenting drama and to develop production skills - develop confidence in using basic skills whilst showing personalisation and choice. Use relevant vocabulary.

To be successful at this level I can explore and develop both basic drama skills and ways of communicating my thoughts and ideas to an audience. I can respond to different stimuli and use the correct vocabulary.

Experiences may include: using voice and body language to convey a character, portray a basic character to an audience using either a script or rehearsed improvisation. Accept constructive criticism and give feedback to others, enhance a performance by using any of the Theatre Arts such as props, costume, music etc.

E & O Code: EXA 3-12a, EXA 3-14a, EXA 3-15a

C 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.

C Explore relevant form and structure including conventions e.g. mime, freeze-frame or monologue.

C Select and use lighting, sound, props, set, and costume appropriately to enhance a performance and create correct mood and atmosphere.

C Contributes relevant ideas and opinions, with supporting evidence, when participating in group discussions or working collaboratively.

C Uses correct skills and knowledge to create improvised or scripted dramatic scenes which explore given themes, situations and emotions.

C Uses characterisation techniques to improve and deepen the portrayal of a character, e.g. hot seating, character cards, thought tracking, role on the wall, writing in role, role-play.

C Create a realistic or stylised character through the use of voice, movement and language.

C Uses characterisation techniques, such as Character Cards and Hot Seating to develop a realistic or stylised character.

C Discusses ideas as a group to develop characters or scenes.

P Uses a range of aspects of voice to enhance characterisation, for example, pitch, pace, volume, tone, clarity, articulation.

P Develop and sustain a realistic or stylised character, through the use of voice, movement and language and react and respond effectively to other performers and the audience.

P Work collaboratively with others, to present to specific audiences such as age, interests etc.

P Apply a range of voices and movement skills with an awareness of the appropriateness of the voices and movements used to enhance specific contexts and characters.

P Presents dramas to audiences for different purposes, for example, to entertain, inform, communicate a message, explore an issue.

P Uses appropriate expression and movement to enhance characterisation, for example, facial expression, body language, eye contact, use of space, use of levels, gesture, posture.

P Use voice and movement skills to create developed, realistic characters.

K&U Create a set of relevant criteria using correct drama terminology to assess and evaluate performance.

K&U Reflect and comment on the different elements in dramatic performance.

K&U Provide and accept constructive criticism and feedback in improving my drama skills.

K&U Reflects effectively on ideas, including ideas for using production skills in relation to, for example, lighting sound, props, make-up and hair, in order to improve or enhance a drama, using appropriate drama vocabulary, when creating realistic and stylised characters.

K&U Builds on the contributions of others by clarifying or summarising points and expanding on contributions.

K&U Evaluate performances by others, both professionals and my peers (e.g. writing a critical review) using correct and relevant terminology.

K&U Make connections between drama and other art forms.

K&U Identify dramatic forms and explain differences.

Key Aspect	Experiences and Outcomes	National Benchmarks
CREATING	I can create, develop and sustain a realistic or stylised character through the use of voice, movement and language. EXA 3-12a	- 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.
PRESENTING	Having developed ideas from a range of stimuli, I can contribute to devising, rehearsing and presenting drama or scripts. EXA 3-14a	- 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 to improve or enhance a drama, using appropriate drama vocabulary.
EVALUATING & APPRECIATING	I can respond to the experience of drama by discussing my thoughts and feelings. I can give and accept constructive comment on my own and others' work. EXA 3-15a	- 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.

Appendix 1: GLOSSARY OF TERMS:

A

Abstract mime	Mime which does not tell a story but evokes emotions or allows an audience to form their own ideas on a serious theme
Accent	Way of speaking used in a local area or country
Accepting a role	Rehearsing and performing in an assigned role
Acting out	Dramatizing or performing a scenario
Articulation	Clear pronunciation of words
Aside	A remark to the audience only
Audience	People watching a drama
Auditorium	The area for the audience, generally filled with seats
Avenue	Audience seated on two sides of the acting area

B

Backcloth	Canvas cloth which covers the back of the stage: can be painted
Backstage	Non-acting area behind the stage
Balance	Keeping an even distribution of weight
Barndoors	Adjustable metal flaps attached to the front of a fresnel spotlight for shaping the beam of light
Blackout	The acting area is not lit
Slow fade to	The lighting/sound is faded out slowly
Fast fade to	The lighting/sound is faded out quickly
Snap to Blackout	Blackout is achieved instantly
Blocking	Deciding where and when actors will move on stage
Body Language	Messages given by the position or movement of the body

C

Centre Stage (CS)	The centre area of the stage
Centre Stage Left	The left hand centre side of the acting area as the actor faces (CSL) the audience
Centre Stage Right	The right hand centre side of the acting area as the actor (CSR) faces the audience
Character	Specific person in a drama
Characterisation	The process of fully developing a character
Character Mime	Presenting a convincing character in mime
Choral Speaking	When A group says a speech
Clarity	Clearness of the voice
Comedy	A drama which is funny/comical
Conscience Alley	A group forms two lines. An individual representing a character making an important moral decision walks between the lines who call out arguments to persuade the character to each point of view

Conventions	Alternative ways of presenting parts of a drama
Costume	Clothes worn by actors for their character
Creating	The process of developing a drama's content and roles through practical exploration, experimentation and problem solving
Cross cutting	When 2 or more scenes that take place at different times are performed on stage at the same time
Crossfade	To change from one lighting cue to another with no blackout in between, or to change from one sound cue to another with no silence in between
Cue	A signal for an actor to do or say something, or for a lighting or sound effect to begin or end
Cue sheet	The script annotated with when any sound or lighting effects occur (see also Prompt copy)
Cyclorama	The back wall of the stage which can be painted or lit

D

Dance Drama	A drama presented through dance moves
Dialogue	A conversation between two or more characters
Diamond Nines	A sorting tool for a collection of nine ideas, performances etc
Docu-drama	A documentary style drama, including reconstructions of events.
Down Stage Centre	The middle part of the stage nearest the audience (DSC)
Down Stage Left	The part of the stage nearest the audience on the left as the actor (DSL) faces the audience
Down Stage Right	The part of the stage nearest the audience on the right as the actor faces the audience
Dramatic Irony	Actions or remarks whose significance is not realised by all the characters
Dress rehearsal	Final rehearsal of a drama with all the theatre arts

E

Emphasis	The stress on a word or phrase
End on	Audience seated at one end - acting area at the other
Enter	To come on stage
Essence machines	A repeated sequence of sounds, words and actions which creates a 'machine' that summarises the essence of a subject or theme
Evaluate	To judge the strengths and weaknesses of a drama
Exit	To leave the acting area

F

Facial expression	Look on face which shows emotion
Figurative Mime	Using your body to represent objects/non-human characters
Flashback	Acting out an event in the past
Flashforward	Acting out of a future or imagined event
Flats	Wooden frames, joined together and covered with canvas, which can be painted door flat Frames into which a door is built window flat Frames into which a window is built
Flies	Area above the stage from where scenery/actors are flown in on pulleys
Flood	Lantern giving a wide spread of light
Fluency	Natural, flowing speech

Fly on the wall	A style of documentary film making or theatrical story telling, in which events are seen as they normally occur
Focus	Key moment, scene, character, relationship or event in a drama
Focussing	Positioning the lanterns to get the desired lighting
Follow spot	Powerful profile used to follow actors around the acting area
Form	The overall style of a drama
Forum Theatre	The audience suggest changes to a drama in order to affect outcomes
Freeze frame	The action is frozen in time
Fresnel Spot	Lantern giving a soft edged beam of light
Front of House (FOH)	Any job in the theatre which involves dealing with the audience e.g. box office, refreshments, usher
Frozen picture	Foundation word for tableau

G

Gauze	See-through material which cannot be seen through when lit from the front, but can be seen through when lit from behind
G-clamp	Clamp used to secure lantern to lighting bar or stand
Gel	Film placed in front of a lantern to change the colour of the beam
Gesture	Movement of the hand or arm which communicates a meaning or emotion
Gobo	Thin metal plate cut out in a pattern and placed in a lantern to project pattern or shape into the acting area
Ground plan	Bird's eye view of the set showing what is on the set, entrances/exits and the position of the audience

H

Hot-seating	Questioning a character in role
-------------	---------------------------------

I

Intonation	Rising and falling of voice in speech
Imaging	An opportunity to slow and focus on an issue. Close eyes and allow pictures to form in the mind in response to narration, sound, music, smells etc
Improvisation	Drama created 'on the spot' without a script or plan (also called Spontaneous)

K

Key	Explanation of symbols on a ground plan
-----	---

L

Literal Mime	The form of mime which tells a story, often humorous. E.g pulling a rope
--------------	--

M

Make-up	Worn by actors for their character
Mantle of the Expert	Involves the creation of a fictional world in which students assume the roles of experts in a designated field.
Masking	One actor unintentionally preventing another from being seen by the audience

N	Masks	Covering for all, or part, of the face
	Mime	Stylised form of movement which creates an illusion of reality
	Mirroring/copying	Repeating movements and/ or speech, either simultaneously or after another
	Mixing desk	Control desk for sound effect being used in a drama
	Monologue	A character speaks their thoughts aloud
	Moral Dilemma	A situation in which a person/character is required to make a choice between competing moral values
	Movement	Use of the body as a means of communication
	Musical	Drama which includes song and/or music
O	Narration	Part(s) of the drama are told as a story by a narrator
	Occupational Mime	Mime which communicates everyday jobs/tasks
P	Pace	Speed of speech or movement
	Pantomime	Christmas theatrical entertainment usually based on a fairy tale
	Pause	A break in speaking; period of silence
	Performance	Presentation of a drama to an audience
	Personal prop	An item carried or worn by a character e.g. glasses, handbag, wallet
	Pitch	How high or low the voice is
	Play	Another word for a drama
	Playwright	Person who has written the play
	Plot	Storyline of the drama
	Posture	Position of the body - how it is held
	Presenting	The results of the Creating process, including performance and evaluation
	Profile spot	Lantern giving a hard-edged beam of light
	Promenade	Audience follows the action on foot, moving from one location to another
	Prompt	To supply forgotten lines to an actor
	Prompt copy	Master copy of the script with all moves and technical effects included
	Prompt side	Left hand side of the stage where prompter and stage manager sit during performance
	Props	Short for properties - objects used by an actor
	Proscenium Arch	Stage within an enclosing arch
	Pyrotechnics	Stage fireworks
R		

Rake	Slope of stage (to allow actors to be seen)
Register	Appropriate speech for the person being spoken to, or for the situation
Rehearsal	Practice or preparation of a drama
Rehearsed	Drama devised/created without a script which is rehearsed Improvisation before presentation
Revolving stage	Stage which turns in a circle
Rhythm	Movements which follow a pattern or beat
Ritual	A ceremony consisting of set words or actions that are performed in a particular order during a dramatic performance
Role	Part played by an actor / attitude adopted
Role on the wall	An outline of the character is drawn on the wall. Inside the outline write/draw their feelings about a key issue/event
Role-play	A means of exploring attitudes and beliefs
Rostra	Blocks or platforms used to create levels

S

Safety chain	Used to attach a lantern to the lighting bar for safety
Scenario	Outline of the plot of a drama, including changes in time or place
Scene	Section of a drama, set in one place at one time
Scenery	Resources used to create the setting where a drama takes place, e.g. backcloth, flats, rostra, furniture.
Script	The written words of a drama
Sculpting	Represent a word, idea or character by 1 individual (sculptor) moving the others (clay) into position
Set (1)	Scenery used to show where a drama takes place
Set (2)	To place a drama in a certain time or place
Set prop	An item placed on the set, usually part of it e.g. a lamp, clock, picture
Sight lines	What the audience sees of the stage from where they are sitting
Slapstick	A style of humour involving exaggerated physical activity that exceeds the normal boundaries of physical comedy
Slow motion	Movement performed at a slowed down speed
Soliloquy	A single lengthy speech, made when no other characters are on stage
Sound scaping	Creating a Sound Scape by using different sounds to create appropriate mood and atmosphere
Special effects	Used to create a mood or atmosphere on stage e.g. strobe light, mirror ball, smoke machine
Split screen	See Cross Cutting
Spontaneous	Drama created 'on the spot' without a script or plan (also called Improvisation)
Spotlight	Beam of light created by a lantern for a person or place on the acting area
Spotlighting	A technique to draw attention to excellent work by asking others to watch/listen
Stage directions	Written or spoken advice on how to act a drama
Stage whisper	A loud whisper intended to be heard by the audience
Staging	The position of the acting area relative to the audience
Stance	Attitude or position of the body
Status	Importance relative to others
Stereotype	An exaggerated portrayal of a type of person

Still Image	A frozen image which conveys meaning (see also Freeze frame or Tableau)
Stimulus	Anything which suggests ideas which can be developed into a drama
Strike	To remove all the set from the acting area
Structure	Way in which time, place and action are sequenced

T

Tableau	A stage picture, held without movement
Tabs	Curtains
Target Audience	A specific group of people at whom a drama is aimed
Teacher in Role	The teacher/adult takes on a role in the drama alongside students. The teacher's role may be as a leader, equal or low status in comparison to those of the students.
Ten second object	Groups have ten seconds to create a given object with their bodies
Tension	Build up of excitement
Theatre Arts	The collective name for lighting, sound, costume, props, make-up ad set
Theatre in the round	Audience seated all around the acting area
Thought tracking	An aid to characterisation: the character speaks their thoughts out loud
Thought tunnel	Character(s) walk past other characters who comment on their situation
Thrust	Audience seated on three sides of the acting area
Timing	Speaking, moving or pausing at exactly the right moment
Tone	Change of voice to express emotion
Tragedy	A drama about unhappy events and with a sad ending
Trapdoor	Door in a floor
Treads	Stairs
Truck	Piece of scenery on wheels for ease of movement

U

Up Stage Centre (USC)	The middle part of the stage furthest away from the audience
Up Stage Left (USL)	The left hand part of the stage furthest away from the audience as the actor faces the audience
Up Stage Right (USR)	The right hand part of the stage furthest away from the audience as the actor faces the audience

V

Venue	Place where a drama is presented
Voice aside	Character steps forward and explains their feelings, rest of cast freeze
Voice-over	Recorded speech played during a drama
Volume	Loudness or quietness of the voice

W

Wings	Sides of a theatre stage
-------	--------------------------

Appendix 2: Supplementary Theatre Arts Vocabulary List

THE THEATRE STAGE

Proscenium Arch	Stage within an enclosing arch
Apron	Part of the stage in front of the curtain
Auditorium	The area for the audience, generally filled with seats
Backcloth	Canvas cloth which covers the back of the stage: can be painted
Backstage	Non-acting area behind the stage
Balcony	Areas of seating above the stalls
Blacks	Drapes which curtain off the sides, or back, of the stage
Cyclorama	The back wall of the stage which can be painted or lit
(Dress) Circle	Area of seating above the stalls and below the balcony
Front of House (FOH)	Any job in the theatre which involves dealing with the audience e.g. box office, refreshments, usher
Flies	Area above the stage from where scenery/actors are flown in on pulleys
Gauze	See-through material which cannot be seen through when lit from the front, but can be seen through when lit from behind
Green room	Area in which actors wait when not on stage during a performance
Prompt side	Left hand side of the stage where prompter and stage manager sit during performance
Pyrotechnics	Stage fireworks
Rake	Slope of stage (to allow actors to be seen)
Revolving stage	Stage which turns in a circle
Stalls	Lowest area of seating, not above stage height
Trapdoor	Door in a floor
Treads	Stairs
Truck	Piece of scenery on wheels for ease of movement
Wings	Sides of a theatre stage

LIGHTING

Blackout	The acting area is not lit
Slow fade to	The lighting/sound is faded out slowly
Fast fade to	The lighting/sound is faded out quickly
Snap to Blackout	Blackout is achieved instantly
Crossfade	To change from one lighting cue to another with no blackout in between
Fade up/down	To brighten or dim the lighting
Flood Lantern	Giving a wide spread of light
Gel Film	Placed in front of a lantern to change the colour of the beam
Spotlight Beam	Light created by a lantern for a person or place on the acting area

Focussing Positioning	Positioning of the lanterns to get the desired lighting
Follow spot	Powerful profile used to follow actors around the acting area
Fresnel spot	Lantern giving a soft edged beam of light
LFX	The quick way to write 'lighting effects'
Lighting Desk Control	Board for lighting
Profile spot Lantern	Giving a hard edged beam of light
Wash	The whole acting area is evenly lit
Barndoors	Adjustable metal flaps attached to the front of a fresnel spotlight for shaping the beam of light
G-clamp Clamp	Used to secure lantern to lighting bar or stand
Gobo	Thin metal plate cut out in a pattern and placed in a lantern to project pattern or shape into the acting area
Pyrotechnics Stage	Fireworks
Safety chain	Used to attach a lantern to the lighting bar for safety
Special effects	Used to create a mood or atmosphere on stage e.g. strobe light, mirror ball, smoke machine

SOUND

Cue	A signal for an actor to do or say something, or for a lighting or sound effect to begin or end
Fade in	To bring the volume up
Fade out	To bring the volume down
Crossfade	To change from one sound cue to another, with no silence in between
Live (SFX)	An SFX is operated on cue during the performance e.g. a doorbell, a phone ring, a knock
Pre-recorded (SFX)	An SFX is recorded on tape and played on cue during the performance
SFX	The quick way to write 'sound effects'
Mixing desk	Control desk for sound

COSTUME

Costume	Clothes worn by actors for their character
Hats	Items worn on head in keeping with the character being played
Jewellery	Items worn on ears, neck or wrists in keeping with costume worn
Wigs	Artificial hair in a variety of colours and styles for any character part
Costume list	A list of all costumes for each character in a drama
Period costume	Costume which reflects clothing from a time in history
Personal prop	An item carried or worn by a character e.g. glasses, handbag, wallet
Props	(Short for properties) - items used or carried by an actor, or items on the set
Set prop	An item placed on the set, usually part of it e.g. a lamp, clock, picture
Props table	Table in the wings on which all props are

MAKE-UP

Blood Power	Liquid or capsules which create the effect of bleeding
Foundation	The basic skin colour
Liners	Sticks of make-up in different colours used to create lines, bruises, shading, highlighting etc.
Pencils	Soft pencils in different colours which are easily smudged and blended
Scarring	Scars created with make-up, putty or scarring material
Stipple sponge	Used to create an unshaven look or the appearance of cracked veins
Tooth varnish	Used to create the look of a missing tooth by blacking out an existing one
Crepe hair	Plaits of artificial hair which can be cut and trimmed to form eyebrows, moustaches and beards
Highlighting	Using light colours to make face areas stand out
Shading	Using colours to make facial areas look shrunken
Spirit gum	Glue used to attach hair to the face
Latex Liquid	rubber which can be used to make skull cap moulds and false noses
Nose putty	Type of clay used for altering the shape of the nose or chin and/or making warts and wounds
Skull cap	Plastic head-shaped covering to give appearance of baldness

SET

Acting area	That part of the available space occupied by the set and/or used by actors when acting
Amphitheatre	Open air space with banked seating, usually curved. As commonly seen in Greek and Roman architecture. The name derives from the ancient Greek words with meaning 'on both sides' or 'around' and 'place for viewing'
Arena	Using a large Arena as a performance space e.g. Glasgow's Hydro
Black Box	A simple, indoor performance space, typically square, with plain black walls and a flat floor which provides flexibility in stage and audience configuration.
Centre Stage (CS)	The centre area of the stage
Centre Stage Left (CSL)	The left hand centre side of the acting area as the actor faces the audience
Centre Stage Right (CSR)	The right hand centre side of the acting area as the actor faces the audience
Down Stage Centre (DSC)	The middle part of the stage nearest the audience
Down Stage Left (DSL)	The part of the stage nearest the audience on the left as the actor faces the audience
Down Stage Right (DSR)	The part of the stage nearest the audience on the right as the actor faces the audience
End on	Audience seated at one end - acting area at the other
Ground plan	Bird's eye view of the set showing what is on the set, entrances/exits and the position of the audience
Key	Explanation of symbols on a ground plan
Rostra	Blocks or platforms used to create levels
Set (1)	Scenery used to show where a drama takes place
Set prop	An item placed on the set, usually part of it e.g. a lamp, clock, picture

Sight lines	What the audience sees of the stage from where they are sitting
Staging	The position of the acting area relative to the audience
Theatre in the round	Audience seated all round the acting area
Thrust	Audience seated on three sides of the acting area
Up Stage Centre (USC)	The middle part of the stage furthest away from the audience
Up Stage Left (USL)	The left hand part of the stage furthest away from the audience as the actor faces the audience
Up Stage Right (USR)	The right hand part of the stage furthest away from the audience as the actor faces the audience
Avenue	Audience seated on two sides of the acting area
Dress the set	Add soft furnishings such as tablecloth, cushions, pictures and pre-set props
Portable staging	Lightweight frames and boards for creating levels
Proscenium Arch	Stage within an enclosing arch
Promenade	Audience follows the action on foot, moving from one location to another