## Curriculum for Excellence - Drama Second Level

	Experiences and Outcomes for planning learning, teaching and assessment	Benchmarks to support practitioners' professional judgement
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 I have experienced the energy and excitement of presenting/performing for audiences and being part of an audience for other people's presentations/performances. EXA 0- 01a / EXA 1-01a / EXA 2-01a	<ul> <li>Conveys a character using characterisation techniques such as hot seating, role on the wall, thought tracking.</li> <li>Chooses voice appropriately for role, considering volume, tone, clarity, pace, characterisation, and emotion.</li> <li>Chooses appropriate movement for role, for example, to convey the character's setting, physical features, the character's feelings.</li> <li>Chooses relevant expression in role, showing how the character might interact with others, for example, through body language.</li> <li>Uses movement, expression and voice to create atmosphere, for example, a high pitched voice, wide eyes and crouched body to suggest a frightening situation.</li> <li>Creates a short drama, as part of a group or individually, using improvisation or a published script.</li> <li>Builds on the contributions of others in developing ideas for a shared drama, with regard to plot, characters and theatre arts.</li> <li>Presents a short drama, as part of a group, using improvisation or a script.</li> <li>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.</li> <li>Gives a personal response to drama experiences, with appropriate justification.</li> <li>Explains, with supporting reasons, what works well and what could be improved in their own and others' work, using appropriate drama vocabulary.</li> </ul>

## Perth & Kinross Council Expressive Arts Framework – Drama Second Level

CREATING			
Intended Learning	Suggested Learning Activities	Suggested Success Criteria/Assessment	Suggested Resources
<ul> <li>We are learning-</li> <li>to recognise mood and atmosphere</li> <li>to create a particular mood and atmosphere</li> <li>to use verbal and non-verbal communication</li> </ul>	Explore the use of different drama skills to create mood and atmosphere e.g. stylised voice - stage whisper the voices in the head of a WW 11 soldier or a NASA astronaut before their journey to space. Experiment with movement expression for the desired mood and atmosphere e.g. the actor curls inwards as another tightens his grip around his shoulders or arms outstretched to welcome someone. Express emotions through improvisation, role play, movement, dance and mime. Explore appropriate language for the piece and use gestures to add depth, e.g. a strict Victorian teacher repeatedly points his finger towards the school children. Experiment with, and develop a range of movement skills to enhance specific	<ul> <li>I can-</li> <li>use my voice to suit the characters feelings or circumstances</li> <li>use my body to convey how I am feeling</li> <li>create a mood using gestures, body language and facial expressions</li> <li>shape my body within a group to show a physical setting</li> <li>use appropriate language and gestures in my work</li> <li>give a personal response to a given action</li> </ul>	Improvisation Starters: A         Collection of 900         Improvisation situations for         the Theatre by Philip         Bernardi         Opening Lines for         Improvisation         https://www.cusd80.com/c         ms/lib6/AZ01001175/Centric         ity/Domain/702/Opening%2         OLine%20Cards%20for%20Im         provisation.pdf         IT'S ALL TALK: Speaking &         Listening Through Games &         Drama         by Stan Barrett         Mime         Mime sketch - ET the mime-

	contexts and characters considering pace, height levels, E.g. Mary Queen of Scots marches slowly towards her execution block followed by stopping to momentarily stare towards the crowd.		Differentiated role play challenge cards <u>https://www.twinkl.co.uk/re</u> <u>source/cfe2-a-31-mime-</u> <u>differentiated-role-play-</u> <u>challenge-cards</u>
• to use a basic range of technology	Explore theatre arts technology such as basic lighting, sound, music and props and how they can create mood and atmosphere e.g. turn off main classroom light and use torches for drama performance. Explore the use of classroom instruments/found sounds/sound effects/music to enhance a performance e.g. using music from Tudor period for King Henry VIII banquet scene. Make use of apps on ipads such as Puppet Pals.	<ul> <li>select and use lighting, sound, props, set and costume to enhance a performance</li> <li>decide how to use theatre arts to create a particular mood and atmosphere</li> <li>use technology to record a sketch/story</li> </ul>	Occupational Mime Activities http://slideplayer.com/slide/ 11504158 Gesture www.bbc.co.uk/schools/gcse bitesize/drama/drama_wjec/ devisedperformance/taskon e14.shtml Voice http://www.amateurdramati c.co.uk/VocalExercises.html
• to explore drama techniques	Explore the use of fixed -point mime to establish physical objects e.g. objects (such as doors or tables) are consistently in the same position throughout the mime. Explore improvising in small groups, demonstrating a range of characters and	<ul> <li>use, develop and adapt dramatic techniques in role play and specific scenarios</li> <li>express and communicate well-structured ideas, thoughts and feelings through role-play movement, voice and body language</li> </ul>	

	situations from a traditional story/documentary drama/ scripted	<ul> <li>select appropriate dramatic skills/conventions in order to</li> </ul>
	text/poem/ song /picture.	explore and shape the drama <ul> <li>work collaboratively with others to</li> </ul>
	Create improvised dramatic scenes which explore given themes, situations	offer and select best ideas
	and emotions e.g. Mary Queen of Scots waiting by her execution block or Tam O'Shanter's journey.	<ul> <li>demonstrate a clear beginning, middle and end in my work</li> </ul>
	Use Freeze-frame to investigate what the	<ul> <li>add a sequence of movements to a story line</li> </ul>
	character thinks and feels. Explore different ways of scripting a	
	short drama with ideas taken from, e.g. improvisation, role on the wall, hot-seat,	
	thought-track. Ensure there is a clear beginning, middle and end.	
	Explore changing the style of the drama, e.g. role-play a traditional story as a	
	news report, pantomime, or a courtroom scene e.g. Goldilocks in the docks.	
	Use dance drama and mime to convey a story.	
	Use role on the wall technique to build a	device a detailed above star profile
to develop     characterisation	character in more depth including inner and outer thoughts and feelings e.g. on	<ul> <li>devise a detailed character profile</li> <li>develop appropriate voice</li> </ul>
	the surface confident, but inwardly nervous.	expression to highlight a character's thoughts and feelings

Use conscience alley/thought tunne	l to - suggest ideas for what my
enable pupils to understand a chara	
thoughts and feelings in more depth	
	say
Create character profiles which prov	
details such as age, social backgroun	nd, - use posture, facial expressions and
likes/dislikes, emotions etc.	body language to show how a
	character is feeling or thinking
Use Forum Theatre to develop ideas	5 e.g.
be part of the audience, then take th	
place of one of the characters to off	er time period
the next part.	
Discuss and explore appropriate	
language and costumes to highlight	
setting and time period e.g. to show	/ the
social background of a character from	m
The Titanic.	
Explore ideas, thoughts and feelings	
the story line and character through	n, e.g.
role-play, movement, mime &	
improvisation including a narrator ro	
Develop a character using a range of	f
vocal expression such as tone, pitch,	,
dramatic pause.	
Develop a character using and susta	ining
precise facial expressions, gestures a	and
body language to convey the charac	ter's
feelings, setting and physical feature	es.
Consider height levels, pace and the	

	presenting space.		
• devise a new piece of work	Explore a variety of stimuli - literacy, factual information, visual and physical resources, (e.g. props/costumes) to stimulate ideas. Explore opportunities to interpret meaning from a text. Experiment with language- explore starting points, key moments in a dramatic situation, and finishing points, e.g. what the character should say or do at the end of a scene to have the greatest impact. Respond to teacher in role and extend ideas individually, in pairs or in a small group. Use personal experiences and opinions as a starting point for an original piece of work. Adapt and add their own interpretation to a given scenario, a new scene or change an existing ending.	<ul> <li>respond creatively and imaginatively to a variety of stimuli</li> <li>memorise information from written texts and improvised dialogue</li> <li>sequence and develop events in a storyline</li> <li>change part of an existing story or add the next scene</li> <li>create a scene using improvised dialogue</li> <li>show planning and structure in my work</li> <li>execute a piece of drama with a clear beginning, middle and end</li> <li>work collaboratively with others to offer and select best ideas</li> </ul>	

PRESENTING				
Intended Learning	Suggested Learning Activities	Suggested Success Criteria	Suggested Resources	
We are learning – • to show an awareness of the	Explore the impact of the audience e.g. comic timing, dramatic pause Experiment with vocal techniques e.g.	I can- - react and respond effectively to other performers and the audience		
<ul><li>audience</li><li>to sustain a role</li></ul>	discriminate between a quiet volume and a stage whisper. Practice performance techniques such as	<ul> <li>make sure the audience can see and hear me</li> <li>use movement and stillness (freeze</li> </ul>		
<ul> <li>to use voice and movement skills</li> </ul>	good eye-contact with the other characters or movement/being still.	frame/still image) to communicate dramatically		
	Explore drama terminology such as masking, blocking, corpsing, and drying and how they affect a performance e.g.	<ul> <li>remain in character for the duration of a performance</li> <li>deliver a piece with a styliced veice</li> </ul>		
	laughing inappropriately. Experiment with and develop a range of voice skills to enhance specific contexts and characters considering pitch, tone,	<ul> <li>deliver a piece with a stylised voice and clear projection</li> <li>express emotions through voice</li> </ul>		
	etc. e.g. quiet, quivering tone for Oliver Twist asking for 'some more.'	skills		
	Explore how pace affects a piece of drama e.g. a slow pace followed by a dramatic pause using eyes wide open to	<ul> <li>sustain roles throughout an extended piece of drama without corpsing or drying</li> </ul>		
	highlight being frightened Learn a piece of text/poem/song/script within a role or performance.	<ul> <li>use pace to highlight a particular mood and atmosphere</li> </ul>		
	Share knowledge of a topic through role play, improvised dialogue, scripted ideas, mime, still image, dance drama.			

	<ul> <li>Include conventions in order to help shape the drama such as placing a thought track or conscience alley in the performance</li> <li>Follow and extend directions given from teacher or peers.</li> <li>Take part in a performance which allows me to communicate thoughts and learning to others.</li> </ul>	
• to use space effectively	<ul> <li>Become familiar with the space, the use of stage directions and their effect on a performance.</li> <li>Explore the effects of using different areas of the performance space to begin a scene, e.g. enter upstage or centrestage etc.</li> <li>Introduce and work from a ground plan e.g. enter upstage right, then move to downstage centre.</li> <li>Apply awareness of cues such as when to enter and exit a scene.</li> </ul>	<ul> <li>use space and height levels to shape ideas and enhance the performance</li> <li>move with precision, control and imagination</li> <li>be mindful of stage positions and not to mask other characters</li> <li>follow the stage directions given by peers</li> <li>use a ground plan to help me move effectively</li> <li>remember when it is my turn to speak or move</li> <li>remember/follow cues and stage directions</li> </ul>

EVALUATING AND APPRECIATING			
Intended Learning	Suggested Learning Activities	Suggested success Criteria/Assessment	Suggested Resources
We are learning		Lean	
We are learning - • to recognise dramatic forms	<ul> <li>Explore the differences between a variety of dramatic forms e.g. pantomime, monologue, role play, mime, dance drama, docudrama, improvised dialogue, script, comic-tragedy.</li> <li>Identify conventions being used in a piece of work.</li> <li>Discuss the different elements which make up a performance e.g. use of vocal skills or technology used etc.</li> <li>Continue to develop the use of drama vocabulary.</li> </ul>	<ul> <li>I can-</li> <li>identify and explain differences between dramatic forms</li> <li>reflect and comment on the different elements in a dramatic performance</li> <li>use appropriate drama terminology/vocabulary when discussing my own and others work</li> </ul>	
• to use feedback to improve performance	Create a set of criteria using drama terminology/vocabulary to assess and evaluate own and others performance, eg. blocking, corpsing, voice projection, facing the audience etc. Write a critical review, e.g. Observe the skills of visiting theatre groups and the impact of the topics and issues they've explored Offer constructive comments and personal opinions on the quality of their	<ul> <li>be a good audience member, responding appropriately</li> <li>evaluate performances by others, both professionals and my peers</li> <li>give and accept comments on own and others work</li> <li>reflect and act upon constructive feedback in order to improve my work</li> </ul>	

	own and others' work	<ul> <li>work co-operatively in a group, listening to other's thoughts and</li> </ul>
	Identify strengths to develop a piece of work	opinions
		<ul> <li>discuss my own view giving</li> </ul>
	Edit and develop work in light of constructive feedback.	reasons for my answers
		<ul> <li>respond, examine and analyse by observing the work of self and others</li> </ul>
use technology	Take photographs and film audio or visual activities/presentations to evaluate and reflect on drama work.	<ul> <li>use photos/recordings to help assess my own and others' work</li> </ul>