

Curriculum for Excellence - Drama Second Level

	Experiences and Outcomes for planning learning, teaching and assessment	Benchmarks to support practitioners' professional judgement
Drama	<p>I can create, adapt and sustain different roles, experimenting with movement, expression and voice and using theatre arts technology. EXA 2-12a</p> <p>Inspired by a range of stimuli, I can express and communicate my ideas, thoughts and feelings through drama. EXA 2-13a</p> <p>I have created and presented scripted or improvised drama, beginning to take account of audience and atmosphere. EXA 2-14a</p> <p>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</p> <p>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</p>	<ul style="list-style-type: none"> • 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. • 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.

Perth & Kinross Council Expressive Arts Framework – Drama Second Level

CREATING			
Intended Learning	Suggested Learning Activities	Suggested Success Criteria/Assessment	Suggested Resources
<p>We are learning-</p> <ul style="list-style-type: none"> • to recognise mood and atmosphere • to create a particular mood and atmosphere • to use verbal and non-verbal communication 	<p>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.</p> <p>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.</p> <p>Express emotions through improvisation, role play, movement, dance and mime.</p> <p>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.</p> <p>Experiment with, and develop a range of movement skills to enhance specific</p>	<p>I can-</p> <ul style="list-style-type: none"> - use my voice to suit the characters feelings or circumstances - use my body to convey how I am feeling - create a mood using gestures, body language and facial expressions - shape my body within a group to show a physical setting - use appropriate language and gestures in my work - give a personal response to a given action 	<p><i>Improvisation Starters: A Collection of 900 Improvisation situations for the Theatre</i> by Philip Bernardi</p> <p>Opening Lines for Improvisation https://www.cusd80.com/cms/lib6/AZ01001175/Centricity/Domain/702/Opening%20Line%20Cards%20for%20Improvisation.pdf</p> <p><i>IT'S ALL TALK: Speaking & Listening Through Games & Drama</i> by Stan Barrett</p> <p><u>Mime</u></p> <p>Mime sketch - ET the mime- The Car You Tube</p>

<ul style="list-style-type: none"> • to develop characterisation 	<p>situations from a traditional story/documentary drama/ scripted text/poem/ song /picture.</p> <p>Create improvised dramatic scenes which explore given themes, situations and emotions e.g. Mary Queen of Scots waiting by her execution block or Tam O'Shanter's journey.</p> <p>Use Freeze-frame to investigate what the character thinks and feels.</p> <p>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.</p> <p>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.</p> <p>Use dance drama and mime to convey a story.</p> <p>Use role on the wall technique to build a character in more depth including inner and outer thoughts and feelings e.g. on the surface confident, but inwardly nervous.</p>	<ul style="list-style-type: none"> - select appropriate dramatic skills/conventions in order to explore and shape the drama - work collaboratively with others to offer and select best ideas - demonstrate a clear beginning, middle and end in my work - add a sequence of movements to a story line - devise a detailed character profile - develop appropriate voice expression to highlight a character's thoughts and feelings 	
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	<p>Use conscience alley/thought tunnel to enable pupils to understand a characters thoughts and feelings in more depth.</p> <p>Create character profiles which provide details such as age, social background, likes/dislikes, emotions etc.</p> <p>Use Forum Theatre to develop ideas e.g. be part of the audience, then take the place of one of the characters to offer the next part.</p> <p>Discuss and explore appropriate language and costumes to highlight setting and time period e.g. to show the social background of a character from The Titanic.</p> <p>Explore ideas, thoughts and feelings for the story line and character through, e.g. role-play, movement, mime & improvisation including a narrator role.</p> <p>Develop a character using a range of vocal expression such as tone, pitch, dramatic pause.</p> <p>Develop a character using and sustaining precise facial expressions, gestures and body language to convey the character's feelings, setting and physical features. Consider height levels, pace and the</p>	<ul style="list-style-type: none"> - suggest ideas for what my character should wear, how they should speak and what they should say - use posture, facial expressions and body language to show how a character is feeling or thinking - use language appropriate for the time period 	
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<ul style="list-style-type: none"> • devise a new piece of work 	<p>presenting space.</p> <p>Explore a variety of stimuli - literacy, factual information, visual and physical resources, (e.g. props/costumes) to stimulate ideas.</p> <p>Explore opportunities to interpret meaning from a text.</p> <p>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.</p> <p>Respond to teacher in role and extend ideas individually, in pairs or in a small group.</p> <p>Use personal experiences and opinions as a starting point for an original piece of work.</p> <p>Adapt and add their own interpretation to a given scenario, a new scene or change an existing ending.</p>	<ul style="list-style-type: none"> - respond creatively and imaginatively to a variety of stimuli - memorise information from written texts and improvised dialogue - sequence and develop events in a storyline - change part of an existing story or add the next scene - create a scene using improvised dialogue - show planning and structure in my work - execute a piece of drama with a clear beginning, middle and end - work collaboratively with others to offer and select best ideas 	
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PRESENTING			
Intended Learning	Suggested Learning Activities	Suggested Success Criteria	Suggested Resources
<p>We are learning –</p> <ul style="list-style-type: none"> • to show an awareness of the audience • to sustain a role • to use voice and movement skills 	<p>Explore the impact of the audience e.g. comic timing, dramatic pause</p> <p>Experiment with vocal techniques e.g. discriminate between a quiet volume and a stage whisper.</p> <p>Practice performance techniques such as good eye-contact with the other characters or movement/being still.</p> <p>Explore drama terminology such as masking, blocking, corpsing, and drying and how they affect a performance e.g. laughing inappropriately.</p> <p>Experiment with and develop a range of voice skills to enhance specific contexts and characters considering pitch, tone, etc. e.g. quiet, quivering tone for Oliver Twist asking for ‘some more.’</p> <p>Explore how pace affects a piece of drama e.g. a slow pace followed by a dramatic pause using eyes wide open to highlight being frightened</p> <p>Learn a piece of text/poem/song/script within a role or performance.</p> <p>Share knowledge of a topic through role play, improvised dialogue, scripted ideas, mime, still image, dance drama.</p>	<p>I can-</p> <ul style="list-style-type: none"> - react and respond effectively to other performers and the audience - make sure the audience can see and hear me - use movement and stillness (freeze frame/still image) to communicate dramatically - remain in character for the duration of a performance - deliver a piece with a stylised voice and clear projection - express emotions through voice skills - sustain roles throughout an extended piece of drama without corpsing or drying - use pace to highlight a particular mood and atmosphere 	

<ul style="list-style-type: none"> • to use space effectively 	<p>Include conventions in order to help shape the drama such as placing a thought track or conscience alley in the performance</p> <p>Follow and extend directions given from teacher or peers.</p> <p>Take part in a performance which allows me to communicate thoughts and learning to others.</p> <p>Become familiar with the space, the use of stage directions and their effect on a performance.</p> <p>Explore the effects of using different areas of the performance space to begin a scene, e.g. enter upstage or centre-stage etc.</p> <p>Introduce and work from a ground plan e.g. enter upstage right, then move to downstage centre.</p> <p>Apply awareness of cues such as when to enter and exit a scene.</p>	<ul style="list-style-type: none"> - use space and height levels to shape ideas and enhance the performance - move with precision, control and imagination - be mindful of stage positions and not to mask other characters - follow the stage directions given by peers - use a ground plan to help me move effectively - remember when it is my turn to speak or move - remember/follow cues and stage directions 	
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<ul style="list-style-type: none"> • use technology 	<p>own and others' work</p> <p>Identify strengths to develop a piece of work</p> <p>Edit and develop work in light of constructive feedback.</p> <p>Take photographs and film audio or visual activities/presentations to evaluate and reflect on drama work.</p>	<ul style="list-style-type: none"> - work co-operatively in a group, listening to other's thoughts and opinions - discuss my own view giving reasons for my answers - respond, examine and analyse by observing the work of self and others - use photos/recordings to help assess my own and others' work 	
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