

[Drama Progress Map](#) shows the links to the individual concepts taught in the projects

Domains of Knowledge

	Year 7	Year 8	Year 9	Rehearsal	Performance (Verbal and Physical Communication)	Use of Theatrical Techniques	Analysis and Evaluation	
		EP	9A*	Repeat until mastery: Encourage children to keep working on their weaknesses, stay on task, and get feedback until they master their specific goal.	Can perform very challenging and thought provoking pieces of theatre using pitch, pace, volume, tone, accents, mannersims, physicality and gestures to effectively communicate a character or message. Can perform a separate part in a group with sensitivity and awareness of the role. Can take on a leadership role in a group.	Has a thoughtful, mature and developed understanding of the different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux and can identify when it is effective to use these in performance. Can create work influenced by Frantic Assembly, Brecht and Stanislavski and understands what impact this will have on the audience and society.	Can recognise and describe and analyse the impact of their use of vocals, physicality and theatrical techniques on their peers and in society. Can appraise their own and others' work using accurate and extensive theatrical vocabulary.	
	EP	9A*	8A		Repeat until mastery: Encourage children to keep working on their weaknesses, stay on task, and get feedback until they master their specific goal.	Can perform challenging pieces using pitch, pace, volume, tone, accents, mannersims, physicality and gestures to communicate a character. Can perform a separate part in an ensemble with sensitivity and awareness of the role. Can take on a leadership role in a group.	Has a developed understanding of the different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux and can identify when it is effective to use these in performance. Can create work influenced by Frantic Assembly, Brecht and Stanislavski and understand what impact this will have on the audience.	Can recognise and describe and analyse the impact of their use of vocals, physicality and theatrical techniques. Can appraise their own and others' work using accurate and extensive theatrical vocabulary.
	9A*	8A	7A		Exceeding Expectations	Can perform some challenging pieces of theatre and can sometimes adapt their pitch, pace, volume, tone, accents, mannersims, physicality and gestures to communicate messages to the audience. Can perform a separate part in an ensemble with sensitivity and awareness of the role. Can take on a leadership role in a group.	Has an understanding of the different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux and can sometimes identify when it is effective to use these in performance. Can create work influenced by Frantic Assembly, Brecht and Stanislavski.	Can recognise and describe the impact of their use of vocals, physicality and theatrical techniques. Can appraise their own and others' work using accurate theatrical vocabulary.
	8A	7A	6B	Rethink failure: students understand that failure is a normal part of learning by modeling comfort with mistakes.	Can perform pieces of theatre and can sometimes adapt their pitch, pace, volume, tone, accents, mannersims, physicality and gestures to show what their character is feeling. Can perform a separate part in an ensemble with security.	Has some understanding of the different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux and sometimes identifies when to use these in performance. Can create some work influenced by Frantic Assembly, Brecht and Stanislavski but this is not always linked to the message of the performance.	Can recognise and describe dynamics, tempo, timbre, both rhythmic and melodic features and texture. Can appraise their own and others' work using accurate and a good range of musical vocabulary. Students can also apply this knowledge to the works of other artists and composers.	
	7A	6B	5B		Can perform scenes in class and can sometimes adapt their pitch, pace, volume, tone, accents, mannersims, physicality and gestures to show what their character is feeling. Can perform a separate part in an ensemble.	Has some understanding of the different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux and sometimes identifies when to use these in performance. Can create some work influenced by Frantic Assembly, Brecht or Stanislavski but sometimes needs to be prompted to consider them and their impact on the audience	Can recognise and describe dynamics, tempo, timbre, both rhythmic and melodic features and texture. Can appraise their own and others' work using accurate and a range of musical vocabulary. Students can also apply this knowledge to the works of other artists and composers.	
	6B	5B	5C	Give full concentration: Students to avoid distractions that make it hard to stay on task, like noise, social media, or people nearby.	Can perform in individual scenes and can sometimes adapt their pitch, pace, volume, tone, accents, mannersims, physicality and gestures to show what their character is feeling but may also break character or become 'themselves' on stage. They can perform a separate part in an ensemble with security but often needs help or guidance from others	Can use 2 or 3 of the different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux and sometimes identifies when to use these in performance.	Can recognise and describe the impact of their use of vocals, physicality and theatrical techniques. Can appraise their own and others' work at a good level, suggesting improvements.	
	5B	5C	4C		Can perform in individual scenes and can sometimes adapt their pitch, pace, volume, tone, accents, mannersims, physicality or gestures to show what their character is feeling but may also break character and become 'themselves' on stage. They listen to their peers in rehearsal but do not offer creative comments themselves	Can use 1 or 2 of the different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux and sometimes identifies when to use these in performance.	Can recognise and describe the impact of their use of vocals, physicality and theatrical techniques. Can appraise their own and others' work at a fair level, suggesting improvements.	
	5C	4C	3D		Can perform in individual scenes but struggle to adapt their pitch, pace, volume, tone, accents, mannersims, physicality or gestures to show what their character is feeling.	Can use 1 or 2 of the different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux but needs to be told when to use these	Can recognise and describe dynamics, tempo and texture. Can appraise their own and others' work at a basic level. Students can also apply this knowledge to the works of other artists and composers.	

	4C		3D		2F			Can perform in easier scenes but struggle to adapt their pitch, pace, volume, tone, accents, mannersims, physicality or gestures to show what their character is feeling.	Tries to use different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux with varying degrees of success and cannot identify when to use them or their impact on the audience.	Can recognise and describe their use of vocals, physicality. Can appraise their own and others' work at a basic level.
	3D		2F			Repeat a scene and look for ways to improve (both in peers and in their own work)		Can speak and perform in front of their peers but but struggle to adapt their pitch, pace, volume, tone, accents, mannersims, physicality or gestures to show what their character is feeling.	Tries to use different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment and tableaux but this is often unsuccessful and they cannot identify when to use them or their impact on the audience.	Can recognise and describe basic physicality and vocals.
	2F				U			Can perform on stage but are themselves talking and acting rather than their character	Tries to use different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux but is not successful in doing so	Can recognise and identify simple vocals, physicality and techniques used.
	U		U					Struggles to perform in lessons.	Cannot use different techniques such as mime, physical theatre, split staging, narration, choral movement, symbolic theatre, thought tracking, mark the moment, tableaux.	Can recognise and identify simple drama techniques used