

Learning outcomes for DRAMA

Form 1			
S1.1 Creative Movement	S1.2 Speech and Voice	S1.3 Improvisation	S1.4 Interpretation
S1.1.1 Make an offer	S1.2.1 Gibberish	S1.3.1 Extend the offer	S1.4.1 Characterisation
S1.1.2 Yield to the offer	S1.2.2 Speak in Unison	S1.3.2 Advance the offer	S1.4.2 Learning text and interpreting
S1.1.3 Name the offer	S1.2.3 Speak in Verse	S1.3.3 Reversal of roles	S1.4.3 Creating text
	S1.2.4 Projection	S1.3.4 Shelve an offer	S1.4.4 Character status

Note: Making an offer is the first step towards improvising. An offer communicates an idea to another player. It can be spoken, moved or both. Making offers is a natural part of human communication. We don't need to speak to make an offer. If, for example, we beckon with our head and someone follows us, an offer has been made and accepted. We have communicated a lot about our relationship in terms of trust, friendship and status.

"When we improvise, we communicate our ideas and hope they will be accepted. Improvisors call accepting an idea 'yielding'. We call not accepting an offer 'blocking'." Theatre Sports Down Under, Lyn Pierse, 1989

S1.1 Creative Movement

Learning Outcomes	Notes
S1.1.1 Make an offer	<ul style="list-style-type: none">• Form shapes in groups without talking by the count of ten;• Form imaginary items in groups without talking by the count of ten
S1.1.2 Yield to the offer	<ul style="list-style-type: none">• Without talking, in pairs, A will <i>become</i> an object and B will <i>become</i> a related object. Eg knife and fork• The same but in larger groups
S1.1.3 Name the offer	<ul style="list-style-type: none">• Describe personal and companions' offers in detail: colours, shapes, textures.

Assessment

S1.1 Creative Movement

Learning Outcomes	Assessment criteria
S1.1.1 Make an offer	<ul style="list-style-type: none">• Learners are able to form given shapes quickly and cooperate.
S1.1.2 Yield to an offer	<ul style="list-style-type: none">• Learners are able to accept ideas from partners.
S1.1.3 Name the offer	<ul style="list-style-type: none">• Learners are able to put words to each others' movement.

S1.2 Speech and Voice

Learning Outcomes	Notes
S1.2.1 Gibberish	<ul style="list-style-type: none">• Talk in gibberish using accents, inflections and pitches that give the listener a clear idea of what the discussion is about.• Talk using pausing and emphasis.
S1.2.2 Simultaneous Talking	<ul style="list-style-type: none">• Speak in unison with other learners, at first in pairs and then in larger groups.
S1.2.3 Speak in verse	<ul style="list-style-type: none">• Discovering the language of verse and execute in a non-sing-along voice.
S1.2.4 Projection	<ul style="list-style-type: none">• Learners will differentiate between projecting and shouting and will explore ways to project their voice by assessing the distance between themselves and their listeners.

Assessment

S1.2 Speech and Voice

Learning Outcomes	Assessment criteria
S1.2.1 Gibberish	<ul style="list-style-type: none">• Learners are able to express the clear offers and reactions through sound.
S1.2.2 Simultaneous Talking	<ul style="list-style-type: none">• Learners are able to show they can talk in unison clearly, sticking to each others' rhythms and inflections and pitches.
S1.2.3 Speak in verse	<ul style="list-style-type: none">• Learners are able to interpret emotions in verse.
S1.2.4 Projection	<ul style="list-style-type: none">• Learners are able to project their voices according to space

S1.3 Improvisation

Learning Outcomes	Notes
S1.3.1 Extend the offer	<ul style="list-style-type: none">• Give a task to a creative movement.
S1.3.2 Advance the offer	<ul style="list-style-type: none">• Create a scene out of a given task.
S1.3.3 Shelve an offer	<ul style="list-style-type: none">• Decide to discard ideas that don't work on the spot.

Assessment

S1.3 Improvisation

Learning Outcomes	Assessment criteria
S1.3.1 Extend the offer	<ul style="list-style-type: none">• Learners are able to channel their movement into a context.
S1.3.2 Advance the offer	<ul style="list-style-type: none">• Learners are able to create a simple scene, even if coached, based on their own improvisation.
S1.3.3 Shelve an offer	<ul style="list-style-type: none">• Learners are able to understand what helps a scene and what does not.

S1.4 Interpretation

Learning Outcomes	Notes
S1.4.1 Characterisation	<ul style="list-style-type: none"> • Deliver a spoken autobiography, using the learner's own words, the role of any children's play, both local and foreign.
S1.4.2 Learning text	<ul style="list-style-type: none"> • Studying short texts modern children's plays and compare them. • The learner must also be able to discuss and talk about a studied piece and demonstrate an understanding of what s/he has studied.
S1.4.3 Creating text	<ul style="list-style-type: none"> • Write a character's autobiography.
S1.4.4 Dumb Show	<ul style="list-style-type: none"> • Present from memory, a prepared mime as for a 'dumb show' which tells the story of a studied text. (<i>Trinity Guildhall Syllabus 5</i>)

Assessment

S1.4 Interpretation

Learning Outcomes	Assessment criteria
S1.4.1 Characterisation	<ul style="list-style-type: none"> • Learners are able to put himself in the shoes of a given character and understand the character and his motivations.
S1.4.2 Learning Text	<ul style="list-style-type: none"> • Learners are able to appreciate the difference in different kinds of texts and understand them.
S1.4.3 Creating text	<ul style="list-style-type: none"> • Learners are able to interpret short simple texts written by themselves about a given character.
S1.4.4 Dumb Show	<ul style="list-style-type: none"> • Learners are able to portray through movement a given text.

Learning outcomes for DRAMA

Form 2			
S2.1 Focus	S2.2 Speech and Voice	S2.3 Improvisation	S2.4 Interpretation
S2.1.1 Establish Focus	S2.2.1 Establish Pitch	S2.3.1 Spontaneity & Response	S2.4.1 Characterisation
S2.1.2 Recognise Focus	S2.2.2 Establish Pace and Rhythm	S2.3.2 Invention of a story sustained by performance	S2.4.2 Use of Resources
S2.1.3 Support Focus		S2.3.3 Perform a scene developed through improvisation featuring characters taken from a children's play.	S2.4.3 Interpretation of a post 1956 play extract (<i>Trinity Guildhall Syllabus 3</i>)
		S2.3.4 Establish an imaginary environment	
		S2.3.5 Establish Mood	

Note: In this year, Creative Movement will be integrated with Improvisation and Interpretation. Focus is introduced as a term and area to develop. Focus is the central point of attention in a given scene. It is what the actors and audience see and hear.

S2.1 Focus

Learning Outcomes	Notes
S2.1.1 Establish Focus	<ul style="list-style-type: none">• Learners are encouraged to extend moments of eye-to eye contact• Explore acting space and establish environment, eg ground, horizon, inner landscape
S2.1.2 Recognise Focus	<ul style="list-style-type: none">• Identify and recognise focus in a freeze• Identify and recognise focus in movement
S2.1.3 Support Focus	<ul style="list-style-type: none">• Once learners recognise points of focus, they work together in pairs then in groups in which one learner becomes the focus of another

Assessment

S2.1 Creative Movement

Learning Outcomes	Assessment criteria
S2.1.1 Establish Focus	<ul style="list-style-type: none">• Learners are able to focus on a given object or person.
S2.1.2 Recognise Focus	<ul style="list-style-type: none">• Learners are able to recognise where the focus lies in a scene or situation.
S2.1.3 Support Focus	<ul style="list-style-type: none">• Learners are able to improvise on each others' focus and sustain it in different situations and scenes.

S2.2 Speech and Voice

Learning Outcomes	Notes
S2.2.1 Establish Pitch	<ul style="list-style-type: none">• Talk in different vocal pitches experimenting the implied meaning each pitch gives to the same set of words.• Recognising which pitch a given text can be spoken in.
S2.2.2 Establish Pace and Rhythm	<ul style="list-style-type: none">• Speak in steady pace and rhythm.• Explore how different paces and different rhythms of the voice create different meanings.• Explore a given text using different pace and rhythm

Assessment

S2.2 Speech and Voice

Learning Outcomes	Assessment criteria
S2.2.1 Establish Pitch	<ul style="list-style-type: none">• Learners are able to express themselves in different vocal pitches and understand the inflected meaning of the vocal pitch they use
S2.2.2 Establish Pace and Rhythm	<ul style="list-style-type: none">• Learners are able to sustain pace and rhythm and vary when needed.

S2.3 Improvisation

Learning Outcomes	Notes
S2.3.1 Spontaneity & Response	<ul style="list-style-type: none"> • Learners are encouraged to react rather than act. • Learners are encouraged to deal with unforeseen situations • Learners are encouraged to re-enact identical scenes in new and different ways
S2.3.2 Invention of a story sustained by performance	<ul style="list-style-type: none"> • Learners are encouraged to create a storyline and to improvise it into performance.
S2.3.3 Perform a scene developed through improvisation featuring characters taken from a children's play	<ul style="list-style-type: none"> • Following the study of characters from a given text, learners put the same characters in a new context and experiment with new situations and scenes which these characters have to deal with.
S2.3.4 Establish an imaginary environment	<ul style="list-style-type: none"> • Through movement and speech, learners will be able to establish the given environment of the performance and convey it to the audience without the use of props and scenery eg underground, open space, beach, city • Learners establish the relationship between the imaginary environment and themselves.

Assessment

S2.3 Improvisation

Learning Outcomes	Assessment criteria
S2.3.1 Spontaneity & Response	<ul style="list-style-type: none"> • Learners are able to react to new stimuli and new situations, offering a more sincere interpretation.
S2.3.2 Invention of a story sustained by performance	<ul style="list-style-type: none"> • Learners are able to create a simple scene based on their own narrative.
S2.3.3 Perform a scene developed through improvisation featuring characters taken from a children's play	<ul style="list-style-type: none"> • Learners are able to understand characters and portray them even in fantastical circumstances.
S2.3.4 Establish an imaginary environment	<ul style="list-style-type: none"> • Learners are able to convey focus and environment to their audience.
S2.3.5 Establish Mood	<ul style="list-style-type: none"> • Learners are given contrasting texts and helped to identify the mood of each text and portray it in performance • Learners portray Mood through creative movement and expressions alone

S2.4 Interpretation

Learning Outcomes	Notes
S2.4.1 Characterisation	<ul style="list-style-type: none"> • Reproduce a given accent • Deliver a speech, experimenting on different accents, discovering how an accent may change a character
S2.4.2 Use of Resources	<ul style="list-style-type: none"> • Learners are encouraged to identify resources needed for a given text. • Learners are encouraged to use resources and props imaginatively.
S2.4.3 Interpretation of a post 1956 play extract, relevant to their age group	<ul style="list-style-type: none"> • Present from memory, an extract from a play written in or after 1956. This extract must involve characters relevant to the age group of the performers • Perform a prepared mime on a theme related to the same speech

Assessment

S2.4 Interpretation

Learning Outcomes	Assessment criteria
S2.4.1 Characterisation	<ul style="list-style-type: none"> • Learners are able imitate and reproduce accents and apply spontaneously to the right character.
S2.4.2 Use of Resources	<ul style="list-style-type: none"> • Learners are able to use props and resources imaginatively and use them to engage an audience.
S2.4.3 Interpretation of a post 1956 play extract, relevant to their age group	<ul style="list-style-type: none"> • Learners are able to interpret short simple texts with considerable control and a relatively wide range of performance skills.

Learning outcomes for DRAMA

Form 3			
S3.1 Skills	S3.2 Speech, Voice and Research	S3.3 Improvisation	S3.4 Interpretation
S3.1.1 Advance the Narrative	S3.2.1 Add colour, style and dynamics to voice	S3.3.1 Return to Role Play. <i>It is proved in various Developmental Studies that teenagers lose their ability and spontaneity to role-play.</i>	S3.4.1 An extract from a Shakespeare play performed from memory.
S3.1.2 Extend the Narrative	S3.2.2 Talk without waffling	S3.3.2 Invention of a scene based on a story taken from local media to be sustained by performance	S3.4.2 Accurate and sustained response to chosen material.
S3.1.3 Physical Narrative	S3.2.3 Discussion on text by Local Playwright.	S3.3.3 Improvise a scene arising from a given speech (<i>Shakespeare can be introduced</i>) or a modification of the performance in another style and stimulus.	S3.4.3 Spontaneity and Personal involvement with text achieved through the employment of a wide range of performance skills which effectively engage an audience.
			S3.4.4 Performance on an extract (<i>as appropriate for individuals or pairs or groups</i>) in an imaginatively expanded and freely adapted manner on a Maltese Dramatist like Oreste Calleja, Trevor Zahra, Francis Ebejer, Vince Vella, Joe Vella Bondin, George Peresso

S3.1 Skills

Learning Outcomes	Notes
S3.1.1 Advance the Narrative	<ul style="list-style-type: none">• Lead the scene to change of location• Lead the scene to change of focus• Lead the scene to change of status
S3.1.2 Extend the Narrative	<ul style="list-style-type: none">• Make scene believable• Make scene entertaining (tell jokes, comic acting)• Make scene unpredictable
S3.1.3 Physical Narrative	<ul style="list-style-type: none">• Shadowing• Acting out a scene with no speech and bringing it to an ending

Assessment Criteria

S3.1 Skills

Learning Outcomes	Assessment criteria
S3.1.1 Advance the Narrative	<ul style="list-style-type: none">• Learners are able to create colourful and interesting scenes.
S3.1.2 Extend the Narrative	<ul style="list-style-type: none">• Learners are able to interpret good comic scenes.
S3.1.3 Physical Narrative	<ul style="list-style-type: none">• Learners are able to come up with ideas for a whole scene without speech. The scene must be constructed to have development of an idea and come to a conclusion.

S3.2 Speech, Voice and Research

Learning Outcomes	Notes
S3.2.1 Add colour, style and dynamics to voice	<ul style="list-style-type: none"> • Narrate the same speech in different tones, ie comic, serious, pained • Add movement and mannerisms to speech narrated.
S3.2.2 Talk without waffling	<ul style="list-style-type: none"> • Narrate a story without verbal gibberish or meaningless words. • Narrate an improvised speech without verbal gibberish or meaningless words
S3.2.3 Discussion on text by Local Playwright.	<ul style="list-style-type: none"> • Research the work of a given Local Playwright • Watch a performance of a play by a Local Playwright (<i>it is considered the Drama Unit's duty to offer this possibility</i>) • Discuss the performance in view of the playwright's other works

Assessment

S3.2 Speech, Voice and Research

Learning Outcomes	Assessment criteria
S3.2.1 Add colour, style and dynamics to voice	<ul style="list-style-type: none"> • Learners are able to explore different ways of interpreting a speech and decide on the most interesting and personal.
S3.2.2 Talk without waffling	<ul style="list-style-type: none"> • Learners are able avoid waffling in their verbal communication.
S3.2.3 Discussion on text by Local Playwrights.	<ul style="list-style-type: none"> • Learners are able to discuss a Local Playwright's work and talk about style, language, characterisation, plot.

S3.3 Improvisation

Learning Outcomes	Notes
S3.3.1 Return to Role Play.	<ul style="list-style-type: none"> • Recent Developmental Studies have argued that teenagers lose their ability and spontaneity to role-play. This is a good stage in learners' development to return to role-playing. • Improvise a character in a given situation • Help the scene advance through improvised character
S3.3.2 Invention of a scene based on a story taken from local media to be sustained by performance	<ul style="list-style-type: none"> • Discuss what makes a scene. • Improvise a scene based on a given storyline.
S3.3.3 Improvise a scene arising from a given speech (<i>Shakespeare can be introduced</i>) or a modification of the performance in another style and stimulus.	<ul style="list-style-type: none"> • In groups work and discuss ideas that emerge from a given speech. • Put those ideas into a group performance. • Explore the improvised scene altering style and stimuli. • Do above work in pairs. • Do above work alone. • Base above work on Shakespearean speeches.

Assessment

S3.3 Improvisation

Learning Outcomes	Assessment criteria
S3.3.1 Return to Role Play.	<ul style="list-style-type: none"> • Learners are able to take on roles and improvise on these roles.
S3.3.2 Invention of a scene based on a story taken from local media to be sustained by performance	<ul style="list-style-type: none"> • Learners are able to create a simple scene based on a current theme or issue.
S3.3.3 Improvise a scene arising from a given speech (<i>Shakespeare can be introduced</i>) or a modification of the performance in another style and stimulus.	<ul style="list-style-type: none"> • Learners are able to extract ideas and moods from a speech and re-interpret them in an improvised scene.

S3.4 Interpretation

Learning Outcomes	Notes
S3.4.1 An extract from a Shakespeare play performed from memory.	<ul style="list-style-type: none"> • Understand the language of Shakespeare • Give meaning to given Shakespearean speeches. • Interpretation of the given speech
S3.4.2 Accurate and sustained response to chosen material.	<ul style="list-style-type: none"> • Interpretation of a comic speech • Interpretation of a contrasting speech • Acting without ‘sawing of hands’, etc
S3.4.3 Spontaneity and Personal involvement with text achieved through the employment of a wide range of performance skills which effectively engage an audience.	<ul style="list-style-type: none"> • Finding unique and original ways of interpreting a script while keeping it interesting, engaging and faithful to author’s meaning.
S3.4.4 Performance on an extract (<i>as appropriate for individuals or pairs or groups</i>) in an imaginatively expanded and freely adapted manner on a Maltese Dramatist like Oreste Calleja, Trevor Zahra, Francis Ebejer, Vince Vella, Joe Vella Bondin, George Peresso	<ul style="list-style-type: none"> • Introduction to a Maltese author from the given list • Discover the works of the chosen Maltese author • Interpret a scene from a play by the chosen Maltese author (for groups) • Interpret a monologue by a Maltese author

Assessment

S3.4 Interpretation

Learning Outcomes	Assessment criteria
S3.4.1 An extract from a Shakespeare play performed from memory.	<ul style="list-style-type: none"> • Learners are encouraged to discover the wealth of the works of Shakespeare and to offer an understanding of some of his plays.
S3.4.2 Accurate and sustained response to chosen material.	<ul style="list-style-type: none"> • Learners are able to show precise understanding of what they are interpreting
S3.4.3 Spontaneity and Personal involvement with text achieved through the employment of a wide range of performance skills which effectively engage an audience.	<ul style="list-style-type: none"> • Learners are able show originality and personality in interpretation and are able to engage an audience through performance.
S3.4.4 Performance on an extract (<i>as appropriate for individuals or pairs or groups</i>) in an imaginatively expanded and freely adapted manner on a Maltese Dramatist like Oreste Calleja, Trevor Zahra, Francis Ebejer, Vince Vella, Joe Vella Bondin, George Peresso	<ul style="list-style-type: none"> • Learners are introduced to a selected Maltese author and are able to show an understanding of his work.

Learning outcomes for DRAMA

Form 4			
S4.1 Skills	S4.2 Speech, Voice and Research	S4.3 Improvisation	S4.4 Interpretation
S4.1.1 Occupation Endowment	S4.2.1 Discussion on text by World Dramatists.	S4.3.1 Recreating Stories	S4.4.1 Soliloquies
S4.1.2 Emotional Endowment	S4.2.2 Discussion on text by Shakespeare.	S4.3.2 Reaction in character	S4.4.2 Character Autobiography
S4.1.3 Physical Endowment	S4.2.3 Emphasis, Inflection, Intonation, Modulation	S4.3.3 Improvisation arising from a soliloquy or monologue. This can be initiated through Creative Movement.	S4.4.3 Sight Reading
		S4.3.4 Modification of the performance or improvisation on the soliloquy in another style or to a given stimulus	S4.4.4 Performance on an extract (as appropriate for individuals or pairs or groups) in an imaginatively expanded and freely adapted manner on a World Dramatist like Brecht, Beckett, Ionesco, Shaw, Miller, Tennessee Williams, Pinter, Fugard, Soyinka, Pinnock, Churchill, Patrick White, Sartre, Chekhov, Strindberg <i>(Trinity Guildhall Syllabus 5)</i>

Endowment is a vital skill for performers. We endow people, places, things every day of our lives. Children are likely to endow their toys. They talk to their teddybears for example and in a way, because they believe he can talk, he does. We can endow another player with high or low status, the place with being indoors or outdoors, the occasion with being trivial or important. Many times this can be done simply by saying ‘What if . . .?’

S4.1 Skills

Learning Outcomes	Notes
S4.1.1 Occupation Endowment	<ul style="list-style-type: none"> • Communicate intentions through mime in couple • Communicate intentions through mime in groups • Understanding the main objective of a scene
S3.1.2 Emotion Endowment	<ul style="list-style-type: none"> • Communicate feelings through mime in couples • Communicate emotions through mime in groups • Causing the emotion or feeling
S3.1.3 Physical Endowment	<ul style="list-style-type: none"> • Playing out identifiable physical characteristics (bad breath, tallness or shortness, etc) • Playing out more obscure characteristics (levitates, breathes fire, etc)

Assessment Criteria

S4.1 Skills

Learning Outcomes	Assessment criteria
S4.1.1 Occupation Endowment	<ul style="list-style-type: none"> • Learners are able to offer, yield, overaccept and communicate.
S3.1.2 Emotion Endowment	<ul style="list-style-type: none"> • Learners are able to understand the mood and emotion of a scene. • Learners are able to vocalise in gibberish, supporting the sound with breath and a range of pitches and tones
S3.1.3 Physical Endowment	<ul style="list-style-type: none"> • Learners are able to place the endowee at the focus of the scene, giving them top status • Learners are able to extend offers of endowment in a scene.

S4.2 Speech, Voice and Research

Learning Outcomes	Notes
S4.2.1 Discussion on text by World Dramatists.	<ul style="list-style-type: none"> • Research the work of a given World Dramatists • Watch a performance of a play by a World Dramatist (<i>it is considered the Drama Unit's duty to offer this possibility</i>) • Discuss the performance in view of the playwright's other works
S4.2.2 Discussion on text by Shakespeare.	<ul style="list-style-type: none"> • Research a given play by Shakespeare • Watch a performance of a play by Shakespeare (<i>it is considered the Drama Unit's duty to offer this possibility</i>) • Discuss the performance in view of the playwright's other works
S4.2.3 Emphasis, Inflection, Intonation, Modulation	<ul style="list-style-type: none"> • Reading out texts, paying attention to these skills • Changing emphasis, inflection, intonation and modulation in a speech to achieve different moods

Assessment

S4.2 Speech, Voice and Research

Learning Outcomes	Assessment criteria
S4.2.1 Discussion on text by World Dramatists.	<ul style="list-style-type: none"> • Learners are able to discuss a World Dramatist's work and talk about style, language, characterisation, plot.
S4.2.2 Discussion on text by Shakespeare.	<ul style="list-style-type: none"> • Learners are able to discuss a play by Shakespeare and talk about style, language, characterisation, plot.
S4.2.3 Emphasis, Inflection, Intonation, Modulation	<ul style="list-style-type: none"> • Learners are able to explore different ways of interpreting a speech and decide on the most interesting and personal. • Learners are able to judge emphasis, Inflection, Intonation and Modulation in a speech correctly

S4.3 Improvisation

Learning Outcomes	Notes
S4.3.1 Recreating Stories	<ul style="list-style-type: none"> • Modifying stories through improvisations in groups • Modifying stories in couples • Bringing the story to a conclusion
S4.3.2 Reaction in character	<ul style="list-style-type: none"> • Study the character. • Improvise a scene in character. • Change the situation and react in character
S4.3.3 Improvisation arising from a soliloquy or monologue. This can be initiated through Creative Movement.	<ul style="list-style-type: none"> • Learners choose a monologue and learn it • Learners add Creative Movement to the words • Learners create a scene in groups based on the theme of the monologue • All the above is repeated with a soliloquy
S4.3.4 Modification of the performance or improvisation on the soliloquy in another style or to a given stimulus	<ul style="list-style-type: none"> • Identify style and situation of a performance or soliloquy • Learners can react to a change in stimulus (given by a friend or teacher) and modify their performance accordingly

Assessment

S4.3 Improvisation

Learning Outcomes	Assessment criteria
S4.3.1 Modify stories through improvisation	<ul style="list-style-type: none"> • Learners are able to modify a story through Improvisation with intention and resolution.
S4.3.2 Reaction in character	<ul style="list-style-type: none"> • Learners are able to react in character rather than act out a character.
S4.3.3 Improvisation arising from a soliloquy or monologue. This can be initiated through Creative Movement.	<ul style="list-style-type: none"> • Learners are able to understand a speech and apply its meaning in a new context.
S4.3.4 Modification of the performance or improvisation on the soliloquy in another style or to a given stimulus	<ul style="list-style-type: none"> • Learners can re-interpret a performance or a soliloquy according to a stimulus given by a teacher or friend

S4.4 Interpretation

Learning Outcomes	Notes
S4.4.1 Soliloquies	<ul style="list-style-type: none"> • Understand the language of Shakespeare • Give meaning to given Shakespearean speeches. • Identify the mood of a given soliloquy • Perform contrasting soliloquys
S4.4.2 Character Autobiography	<ul style="list-style-type: none"> • Re-write the ‘history’ of a given character • Create a Character ID
S4.4.3 Sight Reading	<ul style="list-style-type: none"> • Reading from a script, unknown to the learner, showing most of the learned skills, especially where voice is concerned.
S4.4.4 Performance on an extract (as appropriate for individuals or pairs or groups) in an imaginatively expanded and freely adapted manner on a World Dramatist like Brecht, Beckett, Ionesco, Shaw, Miller, Tennessee Williams, Pinter, Fugard, Soyinka, Pinnock, Churchill, Patrick White, Sartre, Chekhov, Strindberg (<i>Trinity Guildhall Syllabus 5</i>)	<ul style="list-style-type: none"> • Introduction to a World Dramatist from the given list • Discover the works of the chosen World Dramatist • Interpret a scene from a play by the chosen World Dramatist (for groups) • Interpret a monologue by a World Dramatist • Watch a performance of a text by a World Dramatist (<i>it is assumed to be the duty of the Drama Unit to offer this opportunity</i>)

Assessment

S4.4 Interpretation

Learning Outcomes	Assessment criteria
S4.4.1 Soliloquies	<ul style="list-style-type: none"> • Learners are able to give a credible performance of a soliloquy.
S4.4.2 Character Autobiography	<ul style="list-style-type: none"> • Learners are able to understand a character thoroughly
S4.4.3 Sight Reading	<ul style="list-style-type: none"> • Learners are able read a new text convincingly, applying most of the assimilated skills so far.
S4.4.4 Performance on an extract (as appropriate for individuals or pairs or groups) in an imaginatively expanded and freely adapted manner on a World Dramatist like Brecht, Beckett, Ionesco, Shaw, Miller, Tennessee Williams, Pinter, Fugard, Soyinka, Pinnock, Churchill, Patrick White, Sartre, Chekhov, Strindberg (<i>Trinity Guildhall Syllabus 5</i>)	<ul style="list-style-type: none"> • Learners are introduced to a selected World Dramatist and are able to show an understanding of his work.

Learning outcomes for DRAMA

Form 5			
S5.1 Skills	S5.2 Speech ,Voice and Research	S5.3 Improvisation	S5.4 Interpretation
S5.1.1 Transition	S5.2.1 Phonetics, Phonology, Stress	S5.3.1 Forum Theatre	S5.4.1 Performance on an <i>extract (as appropriate for individuals or pairs or groups)</i> in an imaginatively expanded and freely adapted manner on a Modern Dramatist like Ravenhill, Roy Williams, Ridley, Fosse, Marber, Cartwright, McDonagh, Neilson, Bennett, Shaffer, Bond, Harrower, Eldridge, Guare
S5.1.2 Criticism	S5.2.2 Research texts by modern dramatists tackling socially oriented situations.	S5.3.2 Improvise on Character Motivation, Behaviour and Actions and apply them to the situation he finds himself in.	S5.4.2 Performance that demonstrates some evidence of mature understanding presented with an element of identification with the material. (Authority and Control)
			S5.4.3 Performance skills are integrated and used with some assurance (text ownership)

S5.1 Skills

Learning Outcomes	Notes
S5.1.1 Transition	<ul style="list-style-type: none">• Move from one emotional state to another• Move from one position in the pecking order to the next• Overaccept other learners' offers• Recognise the value and potential of a transition• Yield and enjoy making transitions even when they demand a drop in status• Enjoying giving offers that result in transitions made by other learners• Yield to the new focus that the transition demands• Deal with the effects of the transition
S5.1.2 Criticism	<ul style="list-style-type: none">• Watch the performance of others' objectively• Comment objectively on the performance• Suggest new ideas to help improvement in performance

Assessment Criteria

S5.1 Skills

Learning Outcomes	Assessment criteria
S5.1.1 Transition	<ul style="list-style-type: none">• Learners are able to adapt their performance emotionally and in terms of status.
S5.1.2 Criticism	<ul style="list-style-type: none">• Learners are able to watch performances by others and comment objectively about them.

S5.2 Speech, Voice and Research

Learning Outcomes	Notes
S5.2.1 Phonetics, Phonology, Stress	<ul style="list-style-type: none"> • Study different phonetics and phonology • Practise different accents and registers • Experiment with changing stress in a given speech
S5.2.2 Research texts by modern dramatists tackling socially oriented situations.	<ul style="list-style-type: none"> • Research the work of a given Modern Dramatist (<i>it is advisable to check out the London National Theatre's Shell Connections series</i>) • Watch a performance of a play by a Modern Dramatist (<i>it is considered the Drama Unit's duty to offer this possibility</i>) • Discuss the performance in view of the playwright's other works

Assessment

S5.2 Speech and Voice

Learning Outcomes	Assessment criteria
S5.2.1 Phonetics, Phonology, Stress	<ul style="list-style-type: none"> • Learners are able to explore different ways of mouthing a speech, helping to develop a character through phonetics and phonology if required.
S5.2.2 Research texts by modern dramatists tackling socially oriented situations.	<ul style="list-style-type: none"> • Learners are able to discuss a Modern Dramatist's work and talk about style, language, characterisation, plot.

S5.3 Improvisation

Learning Outcomes	Notes
S5.3.1 Forum Theatre	<ul style="list-style-type: none">• Research current controversial issues• Relate them to common experiences within a group• Develop a script through Improvisation on these ideas• Carry out a discussion with one of the learners as a joker• Adapt to new impulses
S5.3.2 Character Motivation, Behaviour and Actions	<ul style="list-style-type: none">• Improvise on Character Motivation, Behaviour and Actions and apply them to the situation he finds himself in

Assessment

S5.3 Improvisation

Learning Outcomes	Assessment criteria
S5.3.1 Forum Theatre	<ul style="list-style-type: none">• Learners are able to participate actively in a Forum Theatre session• Learners are able to develop and carry out a simple Forum Theatre session.
S5.3.2 Character Motivation, Behaviour and Actions	<ul style="list-style-type: none">• Learners are able to understand and develop characters through Improvisation and Performance

S5.4 Interpretation

Learning Outcomes	Notes
S5.4.1 Performance on an <i>extract (as appropriate for individuals or pairs or groups)</i> in an imaginatively expanded and freely adapted manner on a Modern Dramatist like Ravenhill, Roy Williams, Ridley, Fosse, Marber, Cartwright, McDonagh, Neilson, Alan Bennett, Peter Shaffer, Bond, Harrower, Eldridge, Guare, Mamet, Shephard	<ul style="list-style-type: none"> • Introduction to a Modern Dramatist from the given list • Discover the works of the chosen Modern Dramatist • Interpret a scene from a play by the chosen Modern Dramatist (for groups) • Interpret a monologue by a Modern Dramatist • Watch a performance of a text by a Modern Dramatist (<i>it is assumed to be the duty of the Drama Unit to offer this opportunity</i>)
S5.4.2 Authority and Control	<ul style="list-style-type: none"> • Performance that demonstrates some evidence of mature understanding presented with an element of identification with the material.
S5.4.3 Text Ownership	<ul style="list-style-type: none"> • Performance skills are integrated and used with some assurance

Assessment

S5.4 Interpretation

Learning Outcomes	Assessment criteria
S5.4.1 Performance on an <i>extract (as appropriate for individuals or pairs or groups)</i> in an imaginatively expanded and freely adapted manner on a Modern Dramatist like Ravenhill, Roy Williams, Ridley, Fosse, Marber, Cartwright, McDonagh, Neilson, Alan Bennett, Peter Shaffer, Bond, Harrower, Eldridge, Guare, Mamet, Shephard	<ul style="list-style-type: none"> • Learners are introduced to a selected Modern Dramatist and are able to show an understanding of his work.
S5.4.2 Authority and Control	<ul style="list-style-type: none"> • Learners are able to show mature understanding of given material and identify with text
S5.4.3 Text Ownership	<ul style="list-style-type: none"> • Learners are able show comfort, assurance, ease and spontaneity when performing a given text.