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Red		
Green		

3.1 Understanding drama: 3.1.1 Knowledge and understanding

K1 I can demonstrate a limited understanding of the characteristics of performance text(s) and dramatic work(s), e.g. genre, structure, character, form, style, language, sub-text(s)			
K2 I can demonstrate some understanding of the characteristics of performance text(s) and dramatic work(s), e.g. genre, structure, character, form, style, language, sub-text, text(s) and dramatic work(s), e.g. genre, structure, character, form, style, language, sub-text(s) and dramatic work(s), e.g. genre, structure, character, form, style, language, sub-text(s)			
K3 I can demonstrate a clear understanding of the characteristics of performance text(s) and dramatic work(s), e.g. genre, structure, character, form, style, language, sub-text(s) and dramatic work(s), e.g. genre, structure, character, form, style, language, sub-text(s)			
K4 I can demonstrate a thorough understanding of the characteristics of performance text(s) and dramatic work(s), e.g. genre, structure, character, form, style, language, sub-text(s) and dramatic work(s), e.g. genre, structure, character, form, style, language, sub-text(s)			
K5 I can demonstrate a limited understanding of the social, cultural and historical context in which the performance texts studied are set.			
K6 I can demonstrate some understanding of the social, cultural and historical context in which the performance texts studied are set.			
K7 I can demonstrate a clear understanding of the social, cultural and historical context in which the performance texts studied are set.			
K8 I can demonstrate a thorough understanding of the social, cultural and historical context in which the performance texts studied are set.			
K9 I can demonstrate a limited understanding of the theatrical conventions of the periods in which the performance texts studied were created.			
K10 I can demonstrate some understanding of the theatrical conventions of the periods in which the performance texts studied were created.			
K11 I can demonstrate a clear understanding of the theatrical conventions of the periods in which the performance texts studied were created.			
K12 I can demonstrate a thorough understanding of the theatrical conventions of the periods in which the performance texts studied were created.			
K13 I can demonstrate a limited understanding of performance conventions.			
K14 I can demonstrate some understanding of performance conventions.			
K15 I can demonstrate a clear understanding of performance conventions.			
K16 I can demonstrate a thorough understanding of performance conventions.			
K17 I can demonstrate a limited understanding of how performance space and spatial relationships are used on stage.			
K18 I can demonstrate some understanding of how performance space and spatial relationships are used on stage.			
K19 I can demonstrate a clear understanding of how performance space and spatial relationships are used on stage.			
K20 I can demonstrate a thorough understanding of how performance space and spatial relationships are used on stage.			
K21 I can demonstrate a limited understanding of actor and audience configuration.			
K22 I can demonstrate some understanding of actor and audience configuration.			
K23 I can demonstrate a clear understanding of actor and audience configuration.			

K24	I can demonstrate a thorough understanding of actor and audience configuration.			
K25	I can demonstrate a limited understanding of the relationships between performers and audience.			
K26	I can demonstrate some understanding of the relationships between performers and audience.			
K27	I can demonstrate a clear understanding of the relationships between performers and audience.			
K28	I can demonstrate a thorough understanding of the relationships between performers and audience.			
K29	I can demonstrate a limited understanding of design fundamentals such as scale, shape, colour, and texture.			
K30	I can demonstrate some understanding of design fundamentals such as scale, shape, colour, and texture.			
K31	I can demonstrate a clear understanding of design fundamentals such as scale, shape, colour, and texture.			
K32	I can demonstrate a thorough understanding of design fundamentals such as scale, shape, colour, and texture.			
K33	I can demonstrate a limited understanding of how props and sets (e.g. revolves, tucks, projection, multimedia, pyrotechnics, smoke machines, flying) are designed.			
K34	I can demonstrate some understanding of how props and sets (e.g. revolves, tucks, projection, multimedia, pyrotechnics, smoke machines, flying) are designed.			
K35	I can demonstrate a clear understanding of how props and sets (e.g. revolves, tucks, projection, multimedia, pyrotechnics, smoke machines, flying) are designed.			
K36	I can demonstrate a thorough understanding of how props and sets (e.g. revolves, tucks, projection, multimedia, pyrotechnics, smoke machines, flying) are designed.			
K37	I can demonstrate a limited understanding of how costume (including hair and make-up) is designed.			
K38	I can demonstrate some understanding of how costume (including hair and make-up) is designed.			
K39	I can demonstrate a clear understanding of how costume (including hair and make-up) is designed.			
K40	I can demonstrate a thorough understanding of how costume (including hair and make-up) is designed.			
K41	I can demonstrate a limited understanding of how lighting is used, such as direction, colour, intensity, special effects.			
K42	I can demonstrate some understanding of how lighting is used, such as direction, colour, intensity, special effects.			
K43	I can demonstrate a clear understanding of how lighting is used, such as direction, colour, intensity, special effects.			
K44	I can demonstrate a thorough understanding of how lighting is used, such as direction, colour, intensity, special effects.			
K45	I can demonstrate a limited understanding of how sound is used, such as direction, amplification, music, sound effects (live and recorded).			

3.1 Understanding drama: 3.1.1 Area of study 1 – Set play

S1	I can demonstrate a limited understanding of the characteristics and context of one set play (The Crucible, Blood Brothers, The 39 Steps, Hansel and Gretel, Noughts and			
S2	I can demonstrate some understanding of the characteristics and context of one set play (The Crucible, Blood Brothers, The 39 Steps, Hansel and Gretel, Noughts and			
S3	I can demonstrate a clear understanding of the characteristics and context of one set play (The Crucible, Blood Brothers, The 39 Steps, Hansel and Gretel, Noughts and			
S4	I can demonstrate a thorough understanding of the characteristics and context of one set play (The Crucible, Blood Brothers, The 39 Steps, Hansel and Gretel, Noughts			
S5	I can attempt to explore ideas for how the play might be interpreted practically.			
S6	I can explore some simple ideas for how the play might be interpreted practically.			
S7	I can explore ideas for how the play might be interpreted practically.			

S8 I can explore a wide range of ideas for how the play might be interpreted practically.			
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3.1 Understanding drama:

L1 I can demonstrate a limited understanding of how the production of a play has been interpreted and what messages are being communicated.			
L2 I can demonstrate some understanding of how the production of a play has been interpreted and what messages are being communicated.			
L3 I can demonstrate a clear understanding of how the production of a play has been interpreted and what messages are being communicated.			
L4 I can demonstrate a thorough understanding of how the production of a play has been interpreted and what messages are being communicated.			
L5 I can attempt to assess the performers' skills and consider how successfully meaning was communicated to the audience through the performers.			
L6 I can assess some of the performers' skills and consider how successfully meaning was communicated to the audience through the performers.			
L7 I can confidently assess some the performers' skills and consider how successfully meaning was communicated to the audience through the performers.			
L8 I can confidently assess and evaluate the performers' skills and consider how successfully meaning was communicated to the audience through the performers.			
L9 I can attempt to assess the design skills demonstrated in the production and consider how successfully meaning was communicated to the audience through the production.			
L10 I can assess some of the design skills demonstrated in the production and consider how successfully meaning was communicated to the audience through the production.			
L11 I can confidently assess some of the design skills demonstrated in the production and consider how successfully meaning was communicated to the audience through the production.			
L12 I can confidently assess and evaluate the design skills demonstrated in the production and consider how successfully meaning was communicated to the audience through the production.			
L13 I can carry out a limited background research on my chosen production to develop a basic understanding of: plot and characters; specific features or hallmarks of the production			
L14 I can carry out some relevant background research on my chosen production to develop an adequate understanding of: plot and characters; specific features or hallmarks of the production			
L15 I can carry out background research on my chosen production to develop a clear understanding of: plot and characters; specific features or hallmarks of the style/genre			
L16 I can carry out detailed background research on my chosen production to develop an informed understanding of: plot and characters; specific features or hallmarks of the production			

3.2 Devising drama: 3.2.1 Creating drama (Devising log)

D1 In section 1, I can give a limited explanation of the skills used to create and develop ideas that is largely under-developed and lacks clarity and depth.			
D2 In section 2, I can give a limited explanation of the skills used to create and develop ideas that is lacking clarity and depth and shows little evidence of development and			
D3 In section 3, I can demonstrate a mostly descriptive response that lacks examples and shows largely undeveloped skills in assessing the merit of different theatrical skills			
D4 In section 1, I can give a reasonable explanation of the skills used to create and develop ideas that is largely clear and shows some creativity, but some points are not			
D5 In section 2, I can give a reasonable explanation of the skills used to create and develop ideas that uses few precise details and shows some evidence of meaningful			
D6 In section 3, I can give a reasonable response that makes some sound points but is still largely descriptive, and demonstrate some developing skill in assessing the merit of			
D7 In section 1, I can give a good explanation of the skills used to create and develop ideas, showing creativity and engagement and making a number of points clearly and			
D8 In section 2, I can give a good explanation of the skills used to create and develop ideas, providing precise details, sound evidence and showing how skills have been			
D9 In section 3, I can demonstrate good analysis and evaluation that explores points with a number of examples and demonstrates secure skill in assessing the merit of			
D10 In section 1, I can give an excellent explanation of the skills used to create and develop ideas (evidence of a highly developed and highly creative response);			
D11 In section 2, I can give an excellent explanation of the skills used to create and develop ideas, using a number of precise details and strong evidence of considerable			

D12 In section 3, I can demonstrate excellent analysis and evaluation that explores points with a number of examples and demonstrates highly competent skill in assessing		
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3.2 Devising drama:

P1 I can show basic competency and consistency in the use of theatrical skill.		
P2 I can demonstrate a narrow range of theatrical skills.		
P3 I can make a small contribution to the effectiveness of the piece.		
P4 I can show some inventiveness in my performance, but it is limited.		
P5 I can show an awareness of realising individual artistic intention.		
P6 I can show some developing competency in use of theatrical skill, but not always sustained.		
P7 I can show a fair range of theatrical skills.		
P8 I can show some meaningful contributions to the effectiveness of the piece.		
P9 I can make some useful inventive ideas.		
P10 I can show some success in realising individual artistic intention.		
P11 I can show a developed, secure and consistent use of theatrical skill.		
P12 I can show a wide range of theatrical skills.		
P13 I can make a considerable contribution to the effectiveness of the piece.		
P14 I can show many inventive qualities or moments in my work.		
P15 I can show secure success in realising individual artistic intention.		
P16 I can show highly competent, highly developed and sustained use of theatrical skill.		
P17 I can show an extensive range of theatrical skills.		
P18 I can make an outstanding contribution to the effectiveness of the piece.		
P19 I can show highly inventive qualities throughout my work.		
P20 I can show a highly successful realisation of artistic intention.		

3.3 Texts in practice: Performer

T1 I can learn how to commit dialogue to memory for performance.		
T2 I can interpret and perform a character as appropriate to the demands of the performance.		
T3 I can show some range of vocal skills and techniques, e.g. clarity of diction, inflection, accent, intonation and phrasing, pace, pause and timing, projection, pitch,		
T4 I can show some range of physical skills and techniques.		
T5 I can show a developed range of vocal skills and techniques, e.g. clarity of diction, inflection, accent, intonation and phrasing, pace, pause and timing, projection, pitch,		
T6 I can show a developed range of physical skills and techniques.		
T7 I can develop an appropriate performer/audience relationship and ensure sustained engagement throughout the performance.		

T8 I can adopt the latest safe working practices.

Date:

Student Reflection:

Teacher Comment:

