

## Learning outcomes for DRAMA

<b>Form 3</b>			
<b>S3.1 Skills</b>	<b>S3.2 Speech, Voice and Research</b>	<b>S3.3 Improvisation</b>	<b>S3.4 Interpretation</b>
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"><li>• Lead the scene to change of location</li><li>• Lead the scene to change of focus</li><li>• Lead the scene to change of status</li></ul>
S3.1.2 Extend the Narrative	<ul style="list-style-type: none"><li>• Make scene believable</li><li>• Make scene entertaining (tell jokes, comic acting)</li><li>• Make scene unpredictable</li></ul>
S3.1.3 Physical Narrative	<ul style="list-style-type: none"><li>• Shadowing</li><li>• Acting out a scene with no speech and bringing it to an ending</li></ul>

## Assessment Criteria

### S3.1 Skills

Learning Outcomes	Assessment criteria
S3.1.1 Advance the Narrative	<ul style="list-style-type: none"><li>• Learners are able to create colourful and interesting scenes.</li></ul>
S3.1.2 Extend the Narrative	<ul style="list-style-type: none"><li>• Learners are able to interpret good comic scenes.</li></ul>
S3.1.3 Physical Narrative	<ul style="list-style-type: none"><li>• 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.</li></ul>

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

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

### S3.3 Improvisation

Learning Outcomes	Notes
S3.3.1 Return to Role Play.	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Improvise a character in a given situation</li> <li>• Help the scene advance through improvised character</li> </ul>
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"> <li>• Discuss what makes a scene.</li> <li>• Improvise a scene based on a given storyline.</li> </ul>
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"> <li>• In groups work and discuss ideas that emerge from a given speech.</li> <li>• Put those ideas into a group performance.</li> <li>• Explore the improvised scene altering style and stimuli.</li> <li>• Do above work in pairs.</li> <li>• Do above work alone.</li> <li>• Base above work on Shakespearean speeches.</li> </ul>

### Assessment

#### S3.3 Improvisation

Learning Outcomes	Assessment criteria
S3.3.1 Return to Role Play.	<ul style="list-style-type: none"> <li>• Learners are able to take on roles and improvise on these roles.</li> </ul>
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"> <li>• Learners are able to create a simple scene based on a current theme or issue.</li> </ul>
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"> <li>• Learners are able to extract ideas and moods from a speech and re-interpret them in an improvised scene.</li> </ul>

## S3.4 Interpretation

Learning Outcomes	Notes
<b>S3.4.1</b> An extract from a Shakespeare play performed from memory.	<ul style="list-style-type: none"> <li>• Understand the language of Shakespeare</li> <li>• Give meaning to given Shakespearean speeches.</li> <li>• Interpretation of the given speech</li> </ul>
<b>S3.4.2</b> Accurate and sustained response to chosen material.	<ul style="list-style-type: none"> <li>• Interpretation of a comic speech</li> <li>• Interpretation of a contrasting speech</li> <li>• Acting without ‘sawing of hands’, etc</li> </ul>
<b>S3.4.3</b> 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"> <li>• Finding unique and original ways of interpreting a script while keeping it interesting, engaging and faithful to author’s meaning.</li> </ul>
<b>S3.4.4</b> 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"> <li>• Introduction to a Maltese author from the given list</li> <li>• Discover the works of the chosen Maltese author</li> <li>• Interpret a scene from a play by the chosen Maltese author (for groups)</li> <li>• Interpret a monologue by a Maltese author</li> </ul>

## Assessment

### S3.4 Interpretation

Learning Outcomes	Assessment criteria
<b>S3.4.1</b> An extract from a Shakespeare play performed from memory.	<ul style="list-style-type: none"> <li>• Learners are encouraged to discover the wealth of the works of Shakespeare and to offer an understanding of some of his plays.</li> </ul>
<b>S3.4.2</b> Accurate and sustained response to chosen material.	<ul style="list-style-type: none"> <li>• Learners are able to show precise understanding of what they are interpreting</li> </ul>
<b>S3.4.3</b> 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"> <li>• Learners are able show originality and personality in interpretation and are able to engage an audience through performance.</li> </ul>
<b>S3.4.4</b> 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"> <li>• Learners are introduced to a selected Maltese author and are able to show an understanding of his work.</li> </ul>

## Learning outcomes for DRAMA

<b>Form 4</b>			
<b>S4.1 Skills</b>	<b>S4.2 Speech, Voice and Research</b>	<b>S4.3 Improvisation</b>	<b>S4.4 Interpretation</b>
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"> <li>• Communicate intentions through mime in couple</li> <li>• Communicate intentions through mime in groups</li> <li>• Understanding the main objective of a scene</li> </ul>
S3.1.2 Emotion Endowment	<ul style="list-style-type: none"> <li>• Communicate feelings through mime in couples</li> <li>• Communicate emotions through mime in groups</li> <li>• Causing the emotion or feeling</li> </ul>
S3.1.3 Physical Endowment	<ul style="list-style-type: none"> <li>• Playing out identifiable physical characteristics (bad breath, tallness or shortness, etc)</li> <li>• Playing out more obscure characteristics (levitates, breathes fire, etc)</li> </ul>

## Assessment Criteria

### S4.1 Skills

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

## S4.2 Speech, Voice and Research

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

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

## S4.3 Improvisation

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

## Assessment

### S4.3 Improvisation

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

## S4.4 Interpretation

Learning Outcomes	Notes
S4.4.1 Soliloquies	<ul style="list-style-type: none"> <li>• Understand the language of Shakespeare</li> <li>• Give meaning to given Shakespearean speeches.</li> <li>• Identify the mood of a given soliloquy</li> <li>• Perform contrasting soliloquys</li> </ul>
S4.4.2 Character Autobiography	<ul style="list-style-type: none"> <li>• Re-write the ‘history’ of a given character</li> <li>• Create a Character ID</li> </ul>
S4.4.3 Sight Reading	<ul style="list-style-type: none"> <li>• Reading from a script, unknown to the learner, showing most of the learned skills, especially where voice is concerned.</li> </ul>
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"> <li>• Introduction to a World Dramatist from the given list</li> <li>• Discover the works of the chosen World Dramatist</li> <li>• Interpret a scene from a play by the chosen World Dramatist (for groups)</li> <li>• Interpret a monologue by a World Dramatist</li> <li>• 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>)</li> </ul>

## Assessment

### S4.4 Interpretation

Learning Outcomes	Assessment criteria
S4.4.1 Soliloquies	<ul style="list-style-type: none"> <li>• Learners are able to give a credible performance of a soliloquy.</li> </ul>
S4.4.2 Character Autobiography	<ul style="list-style-type: none"> <li>• Learners are able to understand a character thoroughly</li> </ul>
S4.4.3 Sight Reading	<ul style="list-style-type: none"> <li>• Learners are able read a new text convincingly, applying most of the assimilated skills so far.</li> </ul>
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"> <li>• Learners are introduced to a selected World Dramatist and are able to show an understanding of his work.</li> </ul>

## Learning outcomes for DRAMA

<b>Form 5</b>			
<b>S5.1 Skills</b>	<b>S5.2 Speech ,Voice and Research</b>	<b>S5.3 Improvisation</b>	<b>S5.4 Interpretation</b>
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"><li>• Move from one emotional state to another</li><li>• Move from one position in the pecking order to the next</li><li>• Overaccept other learners' offers</li><li>• Recognise the value and potential of a transition</li><li>• Yield and enjoy making transitions even when they demand a drop in status</li><li>• Enjoying giving offers that result in transitions made by other learners</li><li>• Yield to the new focus that the transition demands</li><li>• Deal with the effects of the transition</li></ul>
S5.1.2 Criticism	<ul style="list-style-type: none"><li>• Watch the performance of others' objectively</li><li>• Comment objectively on the performance</li><li>• Suggest new ideas to help improvement in performance</li></ul>

## Assessment Criteria

### S5.1 Skills

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

## S5.2 Speech, Voice and Research

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

## Assessment

### S5.2 Speech and Voice

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

## S5.3 Improvisation

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

## Assessment

### S5.3 Improvisation

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

## S5.4 Interpretation

Learning Outcomes	Notes
<b>S5.4.1</b> 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"> <li>• Introduction to a Modern Dramatist from the given list</li> <li>• Discover the works of the chosen Modern Dramatist</li> <li>• Interpret a scene from a play by the chosen Modern Dramatist (for groups)</li> <li>• Interpret a monologue by a Modern Dramatist</li> <li>• 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>)</li> </ul>
<b>S5.4.2</b> Authority and Control	<ul style="list-style-type: none"> <li>• Performance that demonstrates some evidence of mature understanding presented with an element of identification with the material.</li> </ul>
<b>S5.4.3</b> Text Ownership	<ul style="list-style-type: none"> <li>• Performance skills are integrated and used with some assurance</li> </ul>

## Assessment

### S5.4 Interpretation

Learning Outcomes	Assessment criteria
<b>S5.4.1</b> 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"> <li>• Learners are introduced to a selected Modern Dramatist and are able to show an understanding of his work.</li> </ul>
<b>S5.4.2</b> Authority and Control	<ul style="list-style-type: none"> <li>• Learners are able to show mature understanding of given material and identify with text</li> </ul>
<b>S5.4.3</b> Text Ownership	<ul style="list-style-type: none"> <li>• Learners are able show comfort, assurance, ease and spontaneity when performing a given text.</li> </ul>