Year 7: Curriculum Intent

The Drama department strives to give students a challenging and diverse curriculum that incorporates conceptual level thinking via our theme approach.
We are dedicated to encouraging our pupils to use their creativity and individuality to investigate issues using varied styles, language, and creative skills. We aim to prepare the minds of young people to cope with the outside world as well as educating students about theatre and its history. Students study Greek Theatre, which looks at where theatre began and its roots, as well as how some of the most famous plays, such as Antigone, have been broadened and modernised for today's audience. Students will learn about the three main categories of Greek plays: comedies, tragedies, and satires, as well as drama conventions based on these stimuli. Students will be secure in their understanding of Freeze Frames, Improvisation, Mime, Thought Tracking and Choral Speaking. The text we study is The Terrible Fate of Humpty Dumpty by David Calcutt, which explores themes like bullying via the understanding of stage positions, direction, and proxemics. Students will be able to articulate the significance of blocking a script that conveys vital information to the audience. Students will construct sensitive and realistic characters that explore the journey between 1939 and 1945 using their understanding of WWII and evacuation. They will study Stanislavski and his naturalistic philosophy when creating their characters, using "magic if", emotional memory, objectives, super-objective and, given circumstances

Year 7 Essential Knowledge Summary

Schemata 1: Greek Theatre

Composite Knowledge: Students will explore the ways in which Greek theater is utilized in contemporary theater, taking into consideration its roots and characteristics.

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

- The characteristics and origin of Greek Theatre
- An overview of the storyline, the genre and sequence of Antigoni
- Key components such as – chorus, actors, masks, amphitheatres.
- Hercules' 12 impossible tasks
- The Role of the chorus – narrators, commentators, emotional tone-setters.
- How Greek theatre can be modernised for today's theatre.

Procedural Knowledge:

- Choral speaking and movement – speaking in unison, creating patterns or rhythm in speech and movement.
- Using Mime, freeze frame and exaggerated expressions
- Applying physical theatre – stylised movement and gesture to communicate character and story.
- Use the information from Hercules 12 impossible tasks to create a modern day equivalent.

Upper Hierarchical Knowledge

- Incorporating cannon, unison and intonation into choral speech.
- Creating a sequence of movement with focus and definition
- Using volume, tone, pace and pitch.

Schemata 2: The Terrible Fate of Humpty Dumpty

Composite Knowledge: With the use of stage position and the ability to convey meaning, students will choose specific approaches to explore or present topics related to bullying.

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

- An overview of the storyline and characters of the play
- The themes of the play such as bullying, peer pressure, bystander and consequences
- Knowledge of the working stage areas, stage directions and different types of staging
- The Playwright's intentions – why David Calcutt wrote the play, and what he wants the audience to think or feel
- Structure and form; the use of monologue, flashback, non-linear narrative, and episodic scenes.
- Drama techniques used – such as direct address, split scenes, cross-cutting, thought-tracking, and freeze-frames.

Procedural Knowledge:

- Understanding how stage positions are used to block a scene
- Understand how characters and themes are presented using status
- Exploring character relationships and proxemics
- How to follow stage directions and audience address
- Use voice, body and space to portray characters believably and respond to tension and conflict.

Upper Hierarchical Knowledge

- The concept of how proxemics are used to show character relationships
- Showing a variety of stage positions to highlight information to the audience
- Perform from a script showing characterisation, status and proxemics.

Schemata 3: Evacuees

Composite Knowledge: Students will Understand how Stanislavski's techniques support naturalistic storytelling – particularly in representing real-world issues like war, evacuation, and growing up.

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

- Creating a character through exploration of social, and historical context of World War II
- Using improvisation to create a short well-structured scene
- Understand how Thought Tracking is used to deepen the role of a character, understanding their emotional impact – fear, loneliness, confusion
- Exploring social attitudes – class differences, perceptions of evacuees and family dynamics
- The Stanislavski system - naturalism, "magic if", emotional memory, objectives, super-objective and, given circumstances
- The aim of his system – to create believable, truthful characters and emotionally authentic performances.

Procedural Knowledge:

- To create and develop characters using Stanislavski's techniques such as Magic If and Emotional memory
- The specific Language of role used in the 1940's
- Rehearse scenes using naturalistic style, focusing on subtle gestures, realistic movement, and authentic vocal delivery
- Applying spontaneous improvisation to explore relationships and scenarios in depth.

Upper Hierarchical Knowledge

- In-depth knowledge of Stanislavski and how his theories create realistic characters
- Creating unique and original characters
- Applying performance skills to enhance a scene
- Work with objectives – understanding what a character wants in a scene and how they pursue it.

Year 7 Final Composite Knowledge End Point

- Pupils will apply combinations of skills such as facial expressions, gestures, body language and characterisation with confidence.
- Have a good understanding of the key drama conventions Freeze Frame, Mime, Split Screen, Thought Tracking, Flashback and Soundscape.
- The plot and themes of the plays studied this year.
- Work effectively individually, in small groups or larger groups to devise your own ideas into short scenes.
- Recognise and explain the importance of stage positioning to highlight status and proxemics of the characters.
- Apply correct and safe technique when taking part in creative activities and the importance of following rules to keep each other safe.
- Lead appropriate tasks individually or as part of a group.
- Identify the main aspects of your own and others' performance that are good and explain the reasoning behind this.
- Recognise weaknesses in your own and others performance and suggest how a performance could be improved.
- To have a sound understanding of the foundational knowledge needed to perform a piece of theatre.
- Create a character different from yourself.

Year 8: Curriculum Intent

The Drama department strives to give students a challenging and diverse curriculum that incorporates conceptual level thinking via our theme approach.
We are dedicated to encouraging our pupils to use their creativity and individuality to investigate issues using varied styles, language, and creative skills. We aim to prepare the minds of young people to cope with the outside world as well as educating students about theatre and its history. Students learn physical theatre, with a focus on the methods used by the Frantic Assembly Theatre Company to convey stories via movement and the body. In order to enhance their spatial awareness, exaggeration, and willingness to move beyond their comfort zones in order to incorporate trust, students will learn how to employ slow motion, essence machines, and lifts as well as some

basic stage combat. Cross-curricular; students will study the elements of Musical theatre looking at Dennis Kelly's version of Matilda Jr, they will enhance their understanding of Still images, characterisation, Hot-Seating and sustaining a role throughout a performance Shakespeare's Romeo and Juliet is the text we study in the final term, and it covers topics like relationships and conflict. In order to integrate choreography into play scenes, students will deepen their comprehension of stage combat. They will also examine language use and Shakespearean insults.

Year 8 Essential Knowledge Summary

Schemata 1: Physical Theatre

Composite Knowledge: Students will understand how physical theatre is more powerful than words – identifying the impact of movement-led storytelling.

Component Knowledge:

Foundational Knowledge:

Declarative Knowledge:

- What Physical Theatre is - how to use Gestures and Body Language to show non-verbal communication and storytelling
- What is an ensemble and how can you show this effectively
- Who Frantic Assembly are – a UK-based theatre company known for their energetic, physical, collaborative approach to devising.
- The Key characteristics of Frantic Assembly's style: Emphasis on ensemble and trust. Techniques like, lifts, counterbalance, push-and-pull and minimal dialogue
- The role of physical theatre – how it communicates emotion, relationships, and narrative visually and symbolically.
- Health and safety awareness – importance of warm-ups, spatial awareness, and safe physical contact.

Procedural Knowledge:

- Create and perform movement sequences with use of strength, control and accuracy
- Accuracy of timings and pace - use of slow motion
- Exaggerated facial expressions and gestures
- Work as an ensemble – synchronisation and spatial awareness
- Use lifts and contact work safely – understanding weight-sharing and trust.

Upper Hierarchical Knowledge

- How to perform for an audience
- How symbolism is used to produce still images.
- Apply levels, dynamics, rhythm, and contrast in movement work to tell a story or convey emotion.

Schemata 2: Matilda the Musical

Composite Knowledge: Students will acquire an awareness of how to make performance choices that reflect an understanding of the character and concepts represented in Matilda the Musical.

Component Knowledge:

Foundational Knowledge:

Declarative Knowledge:

- An overview of the storyline and the structure of Matilda the Musical
- Key characters – Matilda, Miss Trunchbull, Miss Honey, and the Wormwoods, including their roles, personalities, and relationships
- How to achieve effective Still images and Mime to show the first day of school at Crunchem Hall
- How status is used through the 'little and big kids'
- Musical theatre conventions – integration of song, dance, and dialogue to tell a story.

Procedural Knowledge:

- Develop and sustain characterisation using voice, exaggerated movement, posture, and expression to portray distinct characters
- Work as part of an ensemble – contributing to group movement reacting in-role and maintaining focus
- Using techniques such as cannon, unison and antipon to develop choral speech
- Rehearse effectively using feedback to refine vocal delivery, timing, and staging.

Upper Hierarchical Knowledge

- Confident use of accurate exaggerated facial expression, gestures and body language
- Reflect on how musical theatre communicates meaning differently from naturalistic drama – recognising when heightened performance adds emotional or comedic impact
- Confidently performing to an audience or class

Schemata 3: Romeo and Juliet

Composite Knowledge: Through stage combat and Shakespearean language, students will get a grasp of how conflict is depicted in the works of Shakespeare's Romeo and Juliet.

Component Knowledge:

Foundational Knowledge:

Declarative Knowledge:

- An overview of the storyline, characters and themes of Romeo and Juliet, especially key moments of conflict such as the Montagues and Capulets, Juliet and her relationship with her father.
- Examples of External and internal conflict
- Stage combat techniques and keeping others safe and spatial awareness through stage combat
- How to work collaboratively as an ensemble
- Shakespearean language – key quotes related to conflict and their meanings.

Procedural Knowledge:

- Interpret Shakespearean language – breaking down lines for meaning and emotional content.
- Pace, control and accuracy of stage combat
- How a Greek Chorus can be used to deliver the prologue of the play
- How character relationships are shown through the play
- Perform key scenes involving conflict, using voice, body, and space to convey tension and emotion.

Upper Hierarchical Knowledge

- How to use intonation to change the way Shakespearean language is used
- How language is used as a weapon throughout the play
- Use performance skills purposefully to show different forms of conflict (physical, emotional, verbal).

Year 8 Final Composite Knowledge End Point

- The Pupils will apply a combination of skills such as exaggerated facial expressions, gestures, body language and characterisation with confidence and accuracy.
- Have a good understanding of the key drama conventions Still Image, Mime, Split Screen, Slow Motion, Choral Speech, Thought Tracking and Audience Address.
- The plot and themes of the plays studied this year.
- Work effectively individually, in small groups or larger groups to devise your own ideas into developed scenes.
- Recognise that theatre can be in various styles with different staging types.
- Apply correct and safe technique when taking part in physical theatre and stage combat activities and the importance of following rules to keep each other safe.
- Identify the main aspects of a good performance and what makes it good and explain the reasoning.
- Lead appropriate tasks individually or as part of a group.
- Identify the main aspects of your own and others' performance that are good and explain the reasoning behind this.
- Recognise weaknesses in your own and others performance and suggest how a performance could be improved.
- To have a sound understanding of the foundational knowledge needed to perform a piece of theatre.
- Create a character different from yourself and sustain it through a scene.

Year 9: Curriculum Intent

The Drama department strives to give students a challenging and diverse curriculum that incorporates conceptual level thinking via our theme approach.
We are dedicated to encouraging our pupils to use their creativity and individuality to investigate issues using varied styles, language, and creative skills. We aim to prepare the minds of young people to cope with the outside world as well as educating students about theatre and its history. The verbatim text Game Over by Mark Wheeler teaches students everything there is to know about the perils of staying safe online. Students will investigate the life and death of Breck Bednar by using his friends' and family's actual words as a guide. In order to contrast the text's realism, students will get a deeper comprehension of juxtaposing techniques with an emphasis on abstract theatre. In order to enhance their understanding of devising theatre, students will investigate a range of stimuli, such as song lyrics, props, artwork, and photos. Students will get knowledge on how to construct original situations and develop them in an unconventional manner. Students will discover how Bertolt Brecht altered our perception of theatre as well as the rationale behind removing the audience from the characters' thoughts, feelings, and emotions in favour of a didactic approach. Students will use the story of Derek Bentley and Christopher Craig—Let Him Have It—to examine the themes and concerns of joint enterprise and the criminal justice system. They will learn how to use persuasive language to show how Craig befriended Bentley and explore vocal intonation to define the different meanings of the fatal words 'let him have it, Chris'.

Year 9 Essential Knowledge Summary

Schemata 1: Devising - Bertolt Brecht

Composite Knowledge: The students will have an understanding of the political power of theatre, as well as the ways in which it can be utilized for public awareness, or protest.

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

- Understanding some of the 20th century practitioner and playwright Bertolt Brecht and his theory of surrealism
- Understanding Brecht's intentions – to make the audience think, not just feel; to highlight social issues and injustices
- Key features of Brechtian theatre: alienation or distancing, Direct address, Multi-roling, Placards, Narration, Third-person speech or speaking stage directions

Procedural Knowledge:

- Devise scenes collaboratively, using stimulus material and experimenting with ideas
- Apply Brechtian techniques during the devising process: Use direct address to speak to the audience, Multi-roling, Interrupt scenes with narration and Use gestus – clear, symbolic gestures or tableaus to communicate political ideas.
- Rehearse with purpose, refining ideas to keep the focus on message over emotion and educate an audience

Upper Hierarchical Knowledge

- How to use exaggerated movements to break away from the character
- Alienation and the V-effect
- The role of the audience – not to empathise but to engage critically with the action and its message.
- Using key terminology and conventions confidently and accurately.

Schemata 2: Game Over by Mark Wheeller

Composite Knowledge: Students will understand how verbatim theatre raises social awareness by combining naturalistic and stylized elements to increase emotional impact.
Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

- An overview of the storyline, characters and themes of the text
- Understanding Verbatim style and what makes Verbatim theatre
- How to link the themes such as Online safety to practical work
- Stylistic features such as Direct address to the audience, Off Text Improvisation, Non-linear structure, Ensemble storytelling and minimalistic set/staging.
- The Purpose of the play – to raise awareness and educate about the dangers of online grooming.

Procedural Knowledge:

- Demonstrating accurate characterisation and character relationships
- Use ensemble techniques – shared narration, stylised movement and choral speaking.
- Experiment with structure and sequence
- Perform in the style of verbatim theatre, using controlled voice, clarity, and focus to deliver lines authentically and respectfully.
- Rehearse scenes using physical and vocal techniques to reflect emotion, tone, and meaning without over-dramatising.
- Incorporating proxemics and movement.

Upper Hierarchical Knowledge

- Confidently performing in the style of Verbatim with accurate facial expressions, gestures and body language
- Understanding the viewpoint of an audience
- Developing drama into longer scenes using stage directions and positions
- Understanding the structure of a piece of theatre.

Schemata 3: Let Him Have It

Composite Knowledge: Students will learn about Derek Bentley and Christopher Craig case. They will investigate the legal system and justify their opinions reflecting on the true story.

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

- An overview of the storyline, true events of the case in 1952, the characters and themes
- The legal and social context of London in the 1950s including Capital Punishment and the stereotypical family
- Persuasive language
- Explore the controversy around the phrase "Let him have it" – and its ambiguous meaning
- Key themes such as justice, inequality, peer pressure, morality, responsibility.

Procedural Knowledge:

- The contrasting characters and the relevance of hooking the audience with different characters
- Using drama conventions to explore the message of the story
- Joint enterprise and the law today
- Use a conscience corridor and split screen to build an understanding of the characters thoughts and fears.
- How experimenting with vocal skills can convey different meaning in the line 'Let him have it'
- The interpretation of words

Upper Hierarchical Knowledge

- Interpret and explore real-life events through drama with respect and sensitivity.
- How the media was used within the miscarriage of justice
- Use drama techniques intentionally to present key events or moral questions
- Consider the impact of their performance on an audience, aiming to raise awareness, build empathy, or spark debate.

Year 9 Final Composite Knowledge End Point

- Pupils will apply a combination of skills such as exaggerated and naturalistic facial expressions, gestures, body language and characterisation with confidence, accuracy and strength.
- Have a good understanding of the key drama conventions Still Image, Slow Motion Split Screen, Choral Speech, Thought Tracking, Conscience Corridor, Hot Seating and Audience Address.
- The plot and themes of the stories and plays covered this year.
- Work effectively individually, in small groups or larger groups to devise your own ideas into developed, well structured scenes.
- Recognise that theatre can be in various styles with different staging types.
- Apply correct and safe technique when taking part in drama activities and the importance of following rules to keep each other safe.
- Identify the main aspects of a good performance and what makes it good and explain the reasoning.
- Lead appropriate tasks individually and as part of a varied group.
- Identify the main aspects of your own and others' performance skills that are good and explain the reasoning behind this.
- Recognise weaknesses in your own and others performance and suggest how a performance could be improved.
- To have a sound understanding of the foundational knowledge needed to perform a piece of theatre.
- Create various characters different from yourself and sustain it through a number of scenes.

Year 10: Curriculum Intent

The Drama department strives to give students a challenging and diverse curriculum that incorporates conceptual level thinking via our theme approach. We aim to create creative, well-rounded individuals who are imaginative, disciplined, inquisitive, collaborative and persistent who think, speak and act like Thespian's. We are dedicated to encouraging our pupils to use their creativity and individuality to investigate practitioner techniques and style. Students study Bertolt Brecht and his surrealistic approach to theatre using the alienation effect. They explore his didactic methods of educating an audience through political themes. Students will learn how to incorporate Brecht's techniques into their own piece of theatre using a stimulus set from the exam board Eduqas. Students will be secure in their understanding of Multi-roling, Narration, Audience Address and other surrealistic techniques such as, Thought Tracking, Choral Speaking and Mime. Students then go on to create their own 10-minute devised performance after exploring 4 varied stimuli, they will research each artist within the selection and link the research to their final themes and ideas. Students will write a portfolio of supporting evidence and a final evaluation after the performance. The text we study is I Love you Mum – I Promise I won't Die by Mark Wheeler; a verbatim play looking into the life of Daniel Spargo-Mabbs, told by his friends and family, which explores themes of MDMA after his death in 2014. Students construct sensitive and realistic characters that explore the tragic night of Dan's death in using their understanding of verbatim theatre.

Year 10 Essential Knowledge Summary

Schemata 1: Bertolt Brecht

Composite Knowledge: Pupils will gain an understanding of the styles and works of practitioner Bertolt Brecht

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

- What is surrealism and how can it be created
- Bertolt Brecht's techniques and his style of theatre; such as:
- Gestus
- Placards
- Alienation effect
- Song and Dance
- Comedy to shock the audience
- minimalist set and costume
- Speaking the stage directions
- multi and split roling
- Didactic message
- Removing the 4th wall
- Narrator

Procedural Knowledge:

- To apply Brecht's techniques into a devised piece of theatre
- To explore apply the Alienation effect and Gestus into a piece of drama
- To work as an ensemble.

Upper Hierarchical Knowledge

- To consider the audience perspective when performing in the style of Bertolt Brecht
- To speak 3rd person narrative within a scene
- To creatively combine dramatic devices into a piece of theatre.

Schemata 2: Devising Theatre

Composite Knowledge: Pupils will gain an understanding of to create and devise a piece of theatre as part of an ensemble and evaluate the effectiveness

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

- To understand the stage positions and why space is important
- To understand how to remove the 4th wall and communicate to an audience
- To understand how Brecht's techniques are used to alienate the actor from the character
- To evaluate the successful and unsuccessful parts of the performance
- To explore ideas and research undertaken and make decisions on the rationale behind them
- To explore content, genre, structure, character, form, style, and language.

Procedural Knowledge:

- To apply Brecht's techniques to a developed piece of theatre
- To apply their knowledge of surrealism
- To experiment, develop and change scenes to match the style of the piece
- To research stimuli and themes
- To evaluate their skills of the performance

Upper Hierarchical Knowledge

- To perform with exaggeration. confidence, characterisation and focus to an audience.
- Fully engage in the style and expression of the piece considering the audience's viewpoint
- Fully alienate the actor from the character.

Schemata 3: *I Love you mum* – set text

Composite Knowledge: Pupils will gain an understanding of verbatim theatre and the plot of *I Love You Mum - I Promise I won't die*.

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

- To understand the plot and characters of the play
- To understand the style and structure of the play
- To understand how characters and themes are presented in the play and identify examples
- Learn the effects of drug overdose

Procedural Knowledge:

- Apply characterisation to each scene
- To be able to show a coherent understanding of style and structure
- To use performance skills such as Tempo, volume, movement and gesture to match your character.

Upper Hierarchical Knowledge

- Add a full range of vocal and physical skills, coherently in role throughout
- Consider the viewpoint of the audience and keep them engaged throughout.

Year 10 Final Composite Knowledge End Point

- Pupils will know about the work of Bertolt Brecht and his style of surrealism
- Pupils will understand how his techniques are used to present a message to the audience
- Pupils will know how to create a piece of theatre in the style of surrealism
- Pupils will understand why his techniques are relevant and how they are still used today
- Pupils will have knowledge of some theatrical design elements
- Pupils will understand the importance of ensemble work
- Pupils will know how how to explore theatrical devices when devising
- Pupils will know the importance of research in response to various stimuli.

Year 11: Curriculum Intent

The Drama department aims to provide students with a challenging and diverse curriculum that embeds conceptual level thinking through our thematic approach. We aim to create creative, well-rounded individuals who are imaginative, disciplined, inquisitive, collaborative and persistent who think, speak and act like Thespian's. We encourage learners to demonstrate their knowledge and understanding of how drama and theatre is developed and performed through the study of a performance text and through responding to live theatre. We are committed to inspiring our students to explore, develop and perform from scripted plays as well as gain an understanding of a variety of different plays and texts in their component 2. In Component 3 Students will study their set text 'I Love You Mum – I Promise I Won't Die' which allow students to consider the effect of drugs and explore the story of 16-year-old Daniel, who died after taking MDMA on a night out with friends. Students will understand how Verbatim theatre is used by his family, friends and the play-write to tell his story. Students will analyse and evaluate a given aspect of one piece of live theatre viewed during the course. We inspire and encourage students to take the opportunity to view a professional full-length theatre production to allow sufficient scope for answering on a variety of aspects during the examination. Students will be expected to analyse and evaluate how meaning is communicated through the role of theatre makers in contemporary professional performance.

Year 11 Essential Knowledge Summary

Schemata 1: Component 2 Performance

Composite Knowledge: Pupils will gain an understanding of performance technique from a professional repertoire.

Component Knowledge:
Foundational Knowledge:

Schemata 2: Component 3 *I love you mum - I promise I won't die*

Composite Knowledge: Pupils will gain an understanding of how to answer set text questions on all the technical aspects of the play.

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

Schemata 3: Component 3 Live Theatre Review

Composite Knowledge: Pupils will gain an understanding of how to

Component Knowledge:
Foundational Knowledge:
Declarative Knowledge:

Declarative Knowledge:

- Demonstrate knowledge and understanding of how drama and theatre is developed and performed
- To understand proxemics and space
- To understand the term gait and how it shows various characters
- knowing why staging is important to a piece
- Understanding the importance of costume, lighting and set.

Procedural Knowledge:

- Apply theatrical skills to realise artistic intentions in live performance.
- .Interpreting a character
- How to use a range of physical skills to portray a character to convey the characters feelings
- Use body language, facial expressions, eye contact, stance and gait to convey a character.
- To apply blocking to determine the characters space on stage and the use of proxemics to show the character relationship
- The use of voice, physical and non-verbal techniques (such as facial expression and gesture)
- The relationships between performer and audience
- Production elements, such as set (including props), costume, lighting and sound.

Upper Hierarchical Knowledge

- To perform 2 contrasting scenes from the same play applying tension to build suspense, atmosphere and mood.
- Performing with diction and intonation to an audience, keeping their attention throughout.

- Have strong knowledge and understanding of the set text
- Understand the playwright's intentions
- Understand the characteristics of the play; for example the genre and structure
- Understand the social, cultural and historical context of the play
- How meaning is interpreted on stage through the use of lighting, sound, costume, set, vocal and physical skills.

Procedural Knowledge:

- Carefully read questions to implement answers based on the characteristic
- Name, describe, explain or suggest the questions in relation to the set text
- Detailed use of Drama and theatre terminology
- To understand that everything on stage is intentional and used to convey meaning to the audience

Upper Hierarchical Knowledge

- To constantly consider the effect that will be created for the audience through the different elements of the on-stage interpretation.
- Give detailed and thorough explanations of drama and theatre terminology
- To demonstrate a comprehensive understanding of the theatre with a high level of reflective writing.

- Analysing and evaluating a piece of theatre while demonstrating knowledge and understanding of how theatre is performed.
- Understanding the design elements of the performance such as set, lighting, sound and costume
- Diegetic and non- diegetic sounds and sound effects
- Costume, fabrics, style, colour, hair and make-up

Procedural Knowledge:

- Respond to personal opinion the successful and unsuccessful elements of the piece
- Analyse and evaluate a live theatre production
- Use the information provided and break it down to identify and interpret the main points being raised.
- To make a personal and critical judgement about the performance using the available evidence

Upper Hierarchical Knowledge

- To demonstrate a comprehensive understanding of the piece of theatre with a high level of reflective writing and key terminology.

Year 11 Final Composite Knowledge End Point

- Pupils will be able to apply knowledge and understanding when making, performing and responding to drama
- Pupils will be able to explore performance texts, understanding their social, cultural and historical context including the theatrical conventions of the period in which they were created
- Pupils can develop a range of theatrical skills and apply them to create performances
- Pupils can work collaboratively to generate, develop and communicate ideas
- Pupils can investigate a practitioner or genre of drama, work collaboratively to develop ideas to communicate meaning and experiment with dramatic conventions, forms and techniques to produce and realise a piece of original theatre.
- Pupils can develop as creative, effective, independent and reflective learners and able to make informed choices in process and performance
- Pupils can contribute as an individual to a theatrical performance
- Pupils can reflect on and evaluate their own work and that of others
- Pupils can develop an awareness and understanding of the roles and processes undertaken in contemporary professional theatre practice
- Pupils can study a chosen text practically as a performer, designer and director.