

Drama Curriculum Intent

The Drama curriculum at Trinity High School has been carefully designed so that students' **knowledge** – both substantive and disciplinary – becomes more broad and more sophisticated as they progress through the key stages. We have used the strong **subject expertise** within our department to ensure **inclusivity** - that all students are able to access and understand even the most complex of concepts.

For example, in Year 9 we introduce students to a number of important dramatic techniques and conventions such as mime, still images and role play. We focus on creating a sense of truth on stage, an understanding of which is essential as our students progress through the key stages. (Stanislavski and Brecht).

Our curriculum also ensures that students' disciplinary knowledge develops in an equally advanced way. For example, students will begin by using scripts as sources for characterisation and will progress to creating their own original drama and characters.

We use the principles of **cognitive science** in the planning of our curriculum, to ensure that students develop bodies of knowledge through revisiting key concepts in different contexts. Each element of the curriculum has been **carefully sequenced** to aid the **acquisition and remembering** of this content and through this, students will be enabled in their learning - to think **metacognitively**.

Finally, although outcomes are very important, we know that teaching to the test is counterproductive in developing knowledge and understanding. Our curriculum is therefore enriched by a wealth of **cultural capital** – the glue which helps the core content to stick. For example, while students are studying *The Crucible*, they will watch short films about the Salem Witch Trials and McCarthyism. Cultural Capital is identified in our document as the hinterland.

The document below details the core substantive and disciplinary knowledge and how these build over time in our subject.

Drama Curriculum Intent Year 9

Term	Core Propositional Knowledge (The What)	Procedural Knowledge (The How)	Hinterland
Autumn	<p>Induction: Rules and routines, health and safety in the Drama Studio.</p> <p>Movement and mime: Focus and physical control.</p> <p>Still images: Space, levels, focus. Conveying attitude, emotion, and narrative.</p> <p>Role play: Sustaining a credible role.</p> <p>Dramatic tension: tension of the task.</p> <p>Staging text: Fault (Ann Fine) voice/character development/space and levels/ movement</p> <p>Off text improvisation: voice/character development/space and levels/ movement</p>	<ul style="list-style-type: none"> Teacher led games and warm up exercises. Connect games and exercise to rules of the DS and professional practice/repertoire. Modelling (teacher and clips of professional work) Questioning. Guided rehearsal and independent practice. (pair and small group work) Connect skills to professional repertoire. Textual analysis. <p>Developing from previous learning</p> <ul style="list-style-type: none"> Make links to experiences from middle school, drama clubs, theatre visits, film and television. Each lesson will begin with a recap of previous learning and the lessons are sequenced so that each lesson draws upon knowledge and skills learned from previous lessons and this will be made explicit at every opportunity. 	<p>Film clips of professional performances including: street performers in Covent Garden, Tyson Eberly, Jabbawockeez, Les Twins, Jerome Murat and War Horse.</p> <p>Story telling: sharing true stories relating to the content of the work. (detentions, escape stories, accidents at school)</p>
Spring	<p>Exploration of an issue- based text: Bullying.</p> <p>Truth on stage: the given circumstances.</p> <p>Sightlines: Blocking triangles, mapping the stage.</p> <p>Playing different ages: Voice, posture, levels.</p> <p>Creating and controlling atmosphere: Pace and pause. Rhythm and tempo.</p> <p>Status and power: Dialect, accents, posture and movement.</p> <p>Off text improvisation: Whole group role play with teacher in role.</p>	<ul style="list-style-type: none"> Modelling (teacher and clips of professional work) Questioning. Guided rehearsal and independent practice. (pair and small group work) Connect skills to professional repertoire. Textual analysis. <p>Developing from previous learning</p> <ul style="list-style-type: none"> Retrieval of knowledge and skills from Autumn term. (make connections: "do you remember when we...? Good, can you explain how that is connected to...") Each lesson will begin with a recap of previous learning and the lessons are sequenced so that each lesson draws upon knowledge and skills learned from previous lessons and this will be made explicit at every opportunity. Creating and sustaining credible characters. 	<p>Overview of naturalism Stanislavski</p> <p>Film clips of professional performance relating to style and content. (Don't Judge/Nadia)</p> <p>Story telling: sharing true stories relating to the content of the work.</p>
Summer	<p>Performance skills and techniques: characterisation, facial expression, gesture.</p> <p>Improvisation: Spontaneous and prepared.</p> <p>Creating original drama: Devising from stimulus</p>	<ul style="list-style-type: none"> Analysis and evaluation of recorded professional performance. (Discussion and written) Modelling. (teacher and clips of professional work) Questioning. Guided rehearsal and independent practice. (pair and small group work) Connect skills to professional repertoire. Textual analysis. <p>Developing from previous learning</p> <ul style="list-style-type: none"> Retrieval of knowledge and skills from Autumn and Spring term Identifying links between different aspects of performance <ul style="list-style-type: none"> Creating and sustaining credible characters. 	<p>Film clips of professional work and trailers for professional productions.</p> <p>Interviews with professional actors and directors.</p> <p>Statistics about theatre and film revenue and professional pay.</p> <p>Interesting anecdotes about how method actors have prepared for roles.</p>
Year 9 End Point	<p>By the end of Year 9 all students will have had the opportunity to develop their knowledge and understanding of how the medium of drama can be used to create meaning, provoke thought and impact the emotions of an audience.</p> <p>They should know:</p> <ul style="list-style-type: none"> what some of the essential ingredients for drama are and have a good drama vocabulary how a playwright can use techniques to engage an audience how actors, directors and designers can use techniques to engage and impact an audience <p>They should be able to:</p> <ul style="list-style-type: none"> analyse text for meaning work effectively and in pairs and small groups to rehearse and perform short pieces of drama. (Scripted and devised) communicate the attitudes and emotions of believable characters through voice, movement, and posture Respond to their own work and the work of others, identifying what was effective and explaining how this was achieved 		

Drama Curriculum Intent Year 10

Term	Core Propositional Knowledge (The What)	Procedural Knowledge (The How)	Hinterland
Autumn	<p>Course Induction: Rules and routines, health and safety in the Drama Studio, course overview, assessment procedures.</p> <p>Component 1-Exploring the Performing Arts Performance Styles Comedy (Teechers - Godber) Musical Theatre (Blood Brothers-Russell) Naturalism (The Crucible) Professional Practitioners Acting styles Creative intentions and purpose Key features of performance styles Roles, responsibilities and skills How do actors, directors and designers collaborate to produce professional work? Rehearsal process How do actors, directors and designers prepare and develop performance material? How are rehearsals organised? Blocking, technical and dress rehearsal</p>	<ul style="list-style-type: none"> • Teacher lead games and warm up exercises. • Connect games and exercise to rules of the DS and professional practice/repertoire. • Analysis and evaluation of recorded professional performance. (Discussion and written) • Textual analysis • Modelling (teacher and clips of professional work) • Retrieval of facts, terminology and definitions • Questioning. • Guided rehearsal and independent practice. (pair and small group work) • Connecting skills to professional repertoire. • Guided and independent research • Note taking • Power point presentation • Making connections and comparisons between performance styles <p>Developing from previous learning</p> <ul style="list-style-type: none"> • Retrieval of knowledge and skills from Y9 (Blocking and stage mapping) • Identifying links between different aspects of performance • Building on textual analysis from Year 9 	<p>Introduction and overview of key concepts explored in the plays: social class, fairness and inequality, fate, superstition, secrecy, mental health, Salem and McCarthy Trials, capitalism and communism, state and private educations systems.</p> <p>Film clips of professional rehearsal and performance of the plays being taught.</p> <p>Interviews with professional actors and directors.</p> <p>Interesting anecdotes about professional work.</p> <p>Theatre visits.</p>
Spring	<p>Component 1-Exploring the Performing Arts Performance Styles Comedy (Teechers - Godber) Musical Theatre (Blood Brothers-Russell) Naturalism (The Crucible) Professional Practitioners Acting styles Creative intentions and purpose Key features of performance styles Roles, responsibilities and skills How do actors, directors and designers collaborate to produce professional work? Rehearsal process How do actors, directors and designers prepare and develop performance material? How are rehearsals organised? Blocking, technical and dress rehearsal</p> <p>Component 2: Developing Skills and Techniques</p> <p>Physical, vocal and interpretative skills</p> <p>Balance, coordination, facial expression, gesture, remembering lines, breath control, projection,</p> <p>pace, pause, rhythm, timing.</p> <p>Rehearsal Process</p> <p>Warm-ups, energy, focus, practice, repetition and recall, direction, blocking, character.</p>	<ul style="list-style-type: none"> • Teacher lead games and warm up exercises. • Connect games and exercise to rules of the DS and professional practice/repertoire. • Analysis and evaluation of recorded professional performance. (Discussion and written) • Textual analysis • Modelling and presenting (teacher and clips of professional work) • Retrieval of facts, terminology and definitions • Questioning. • Guided rehearsal and independent practice. (pair and small group work) • Connecting skills to professional repertoire. • Guided and independent research • Discussing and assessing style and purpose • Making connections between process and performance • Note taking • Creating presentations • Making connections and comparisons between performance styles • Application of skills to professional repertoire • Responding to teacher direction and feedback • Tracking progress in a log-book • Line recitation • Identifying strengths and areas for development through discussion and note taking • Planning actions and targets for future performances • Connecting their own work to professional working practices <p>Developing from previous learning</p> <ul style="list-style-type: none"> • Links back to style and genre • Build on understanding of rehearsal process • Build on performance skills 	<p>Film clips of professional rehearsal and performances of the plays being taught.</p> <p>Interviews with professional actors and directors.</p> <p>Interesting anecdotes about professional work.</p> <p>Theatre visits.</p> <p>Visits by former students currently working professionally in the industry.</p> <p>Examples of real-life stories that relate to their character/play.</p>
Summer	<p>Component 2: Developing Skills and Techniques</p> <p>Physical, vocal and interpretative skills</p>	<ul style="list-style-type: none"> • Making connections and comparisons between performance styles • Application of skills to professional repertoire • Modelling and presenting (teacher and clips of professional work) • Retrieval of facts, terminology and definitions • Questioning. • Guided rehearsal and independent practice. (pair and small group work) • Connecting skills to professional repertoire. 	<p>Film clips of professional rehearsal and performance.</p> <p>Interviews with professional actors and directors.</p> <p>Interesting anecdotes about professional work.</p>

	<p>Balance, coordination, facial expression, gesture, remembering lines, breath control, projection,</p> <p>pace, pause, rhythm, timing.</p> <p>Rehearsal Process</p> <p>Warm-ups, energy, focus, practice, repetition and recall, direction, blocking, character.</p> <p>Performance</p> <p>Expression, character, mood, atmosphere, style and genre, audience awareness, interaction with other performers.</p>	<ul style="list-style-type: none"> • Guided and independent research • Making connections between process and performance • Making connections and comparisons between performance styles • Responding to teacher direction and feedback • Tracking progress in a log-book • Line recitation • Identifying strengths and areas for development through discussion and note taking • Planning actions and targets for future performances • Connecting their own work to professional working practices <p>Developing from previous learning</p> <ul style="list-style-type: none"> • Build on developing rehearsal techniques • Produce credible and engaging performances • Analysis and evaluation of performance 	<p>Theatre visits.</p> <p>Visits by former students currently working professionally in the industry.</p> <p>Examples of real-life stories that relate to their character/play.</p>
<p>Year 10 End Point</p>	<p>By the end of Year 10 all students will have had the opportunity to develop their knowledge and understanding of the processes used by actors, designers and directors to rehearse and perform professional works.</p> <p>They should know:</p> <ul style="list-style-type: none"> • How professionals with different roles and responsibilities collaborate to create professional performance • How different components of performance work together to have an impact on an audience • how a playwright can use techniques to engage an audience and achieve their intentions and purpose • How actors, directors and designers prepare for performance • How actors, directors and designers can use techniques to engage and impact an audience <p>They should be able to:</p> <ul style="list-style-type: none"> • analyse text for meaning • work in a safe and disciplined manner to rehearse and perform short extracts from professional play scripts • communicate the attitudes and emotions of their characters through the application of performance skills • Respond to their own work and the work of others, identifying what was effective and explaining how this was achieved • Identify and record their own strengths and areas for development • Set targets and plan actions for future development 		

Drama Curriculum Intent Year 11

Term	Core Propositional Knowledge (The What)	Procedural Knowledge (The How)	Hinterland
Autumn	<p>Improvisation: Spontaneous and prepared improvisation Responding to a brief: research, concept, target audience, style</p> <p>Devising: explorative strategies, practitioners.</p> <p>Recording progress: connecting skills and techniques to the brief and practitioners</p> <p>Performance: Voice, movement, gesture, space and levels.</p> <p>Evaluation: process and performance, individual and group</p> <p>Developing from previous learning: Performance style, purpose and techniques Rehearsal process Tracking progress</p>	<ul style="list-style-type: none"> • Teacher lead games and warm up exercises. • Connect games and exercise to professional practice/repertoire. • Guided and independent research • Brainstorming and mind mapping • Analysis and evaluation of recorded professional performance. (Discussion and written) • Modelling and presenting (teacher and clips of professional work) • Retrieval of facts, terminology and definitions • Questioning. • Guided rehearsal and independent practice. • Connecting skills to professional repertoire. • Discussing and assessing style and purpose • Making connections between process and performance • Note taking • Making connections and comparisons between performance styles and audience impact • Responding to teacher direction and feedback • Tracking progress in a log-book • Remembering lines and blocking • Identifying strengths and areas for development through discussion and note taking • Connecting their own work to professional working practices • Analysis of process and performance 	<p>Big picture: Historical overview of devised theatre.</p> <p>Photographs and film clips of professional rehearsal and performance. (Theatre workshop, DV8, Complicite, Frantic, Splendid)</p> <p>Interviews with professional actors and directors. (Joan Littlewood, Simon McBurney)</p> <p>Interesting anecdotes about professional work.</p> <p>Theatre visits.</p> <p>Examples of real-life stories and case studies that relate to the brief/topic/issue.</p> <p>Links to current events.</p>
Spring	<p>Improvisation: Spontaneous and prepared Responding to a brief: research, concept, target audience, style</p> <p>Devising: explorative strategies, practitioners.</p> <p>Recording progress: connecting skills and techniques to the brief and practitioners</p> <p>Performance: Voice, movement, gesture, space and levels</p> <p>Evaluation: process and performance, individual and group</p> <p>Developing from previous learning: Improvisation techniques, performance styles, purpose and intent.</p> <p>Exam board Set Task: Students will respond to a brief provided by the exam board and spend approximately 8 hours on the development of creative ideas and rehearsals for a workshop performance that is externally assessed. They will be externally assessed on a workshop performance and 3 written assignments that must be completed under controlled conditions.</p>	<ul style="list-style-type: none"> • Teacher lead games and warm up exercises. • Connect games and exercise to professional practice/repertoire. • Guided and independent research • Brainstorming and mind mapping • Analysis and evaluation of recorded professional performance. (Discussion and written) • Modelling and presenting (teacher and clips of professional work) • Retrieval of facts, terminology and definitions • Questioning. • Guided rehearsal and independent practice. • Connecting skills to professional repertoire. • Discussing and assessing style and purpose • Making connections between process and performance • Note taking • Making connections and comparisons between performance styles and audience impact • Responding to teacher direction and feedback • Tracking progress in a log-book • Remembering lines and blocking • Identifying strengths and areas for development through discussion and note taking • Connecting their own work to professional working practices • Analysis of process and performance 	<p>Photographs and film clips of professional rehearsal and performance. (Theatre workshop, DV8, Complicite, Frantic, Splendid)</p> <p>Interviews with professional actors and directors. (Joan Littlewood, Simon McBurney)</p> <p>Interesting anecdotes about professional work.</p> <p>Theatre visits.</p> <p>Examples of real-life stories and case studies that relate to the brief/topic/issue.</p> <p>Links to current events.</p>

Summer			
Year 11 End Point	<p>By the end of Year 11 all students will have had the opportunity to develop their knowledge and understanding of the processes, skills and techniques used by professionals to devise theatre.</p> <p>They should know:</p> <ul style="list-style-type: none"> • Some different approaches to devising theatre used by professional companies • How to respond to a brief • How to log and track their progress <p>They should be able to:</p> <ul style="list-style-type: none"> • Use a range of explorative strategies • Conduct independent research into topics, themes, issues and historical events. • work in a safe and disciplined manner to rehearse and perform original work • communicate the attitudes and emotions of their characters through the application of performance skills • Respond to their own work and the work of others, identifying what was effective and explaining how this was achieved • Identify and record their own strengths and areas for development • Identify and record strengths and areas for development in relation to the process and performance 		

Drama Curriculum Intent Year 12

Term	Core Propositional Knowledge (The What)	Procedural Knowledge (The How)	Hinterland
Autumn	<p>Induction: Course overview and assessment calendar. What makes great drama? What makes great acting?</p> <p>Key Practitioners: Stanislavski and The System, Brecht and The Epic Theatre, Artaud and the Theatre of Cruelty</p> <p>Reviewing live theatre: Analysis and evaluation of 'The Crucible' and 'Woyzeck'.</p> <p>Exploration of Set texts: Woyzeck and That Face to include consideration of directing, acting and design.</p>	<ul style="list-style-type: none"> • Teacher lead games and warm up exercises. • Guided and independent research • Brainstorming and mind mapping • Analysis and evaluation of recorded professional performance. (Discussion and written) • Live modelling and presenting (teacher direction and clips of professional work) • Retrieval of facts, terminology and definitions • Questioning. • Guided rehearsal and independent practice. • Connecting skills to professional repertoire. • Discussing and assessing style and purpose • Making connections between practitioner and performance • Note taking • Making connections and comparisons between performance styles and audience impact • Responding to teacher direction and feedback • Remembering lines and blocking <p>Developing from previous learning</p> <ul style="list-style-type: none"> • Links back to practitioners explored during Year 11 • Further develop textual analysis skills • Build on performance skills 	<p>Recordings of Live performance</p> <p>You tube clips of interviews with playwrights, directors and designers.</p> <p>Story telling: sharing true stories relating to the content of the work.</p>
Spring	<p>Component 1: Devising (40%)</p> <p>Improvisation: Spontaneous and prepared</p> <p>Devising: exploration and responding to an extract, explorative strategies, practitioners, research, concept, style,</p> <p>Recording progress: ongoing logbook to track progress</p> <p>Performance: Voice, movement, gesture, proxemics, form and content.</p> <p>Evaluation: process and performance analysed and evaluated in a written portfolio</p>	<ul style="list-style-type: none"> • Teacher lead games and warm up exercises. • Connect games and exercise to professional practice/repertoire. • Exploration and analysis of key extract from a play • Guided and independent research • Brainstorming and mind mapping • Analysis and evaluation of recorded professional performance. (Discussion and written) • Modelling and presenting (teacher and clips of professional work) • Retrieval of facts, terminology and definitions • Questioning. • Guided rehearsal and independent practice. • Connecting skills to professional repertoire. • Discussing and assessing style and purpose • Making connections between process and performance • Note taking • Making connections and comparisons between performance styles and audience impact • Recording progress in a log-book • Remembering lines and blocking • Identifying strengths and areas for development through discussion and note taking • Connecting their own work to professional working practices (portfolio) • Analysis of process and performance (portfolio) <p>Developing from previous learning</p> <ul style="list-style-type: none"> • Links back to responding to a brief (C3 Year 11) 	

		<ul style="list-style-type: none"> Further development of devising skills learning in Year 11 (C3) Builds on performance skills 	
Summer	<p>Component 1: Devising (40%)</p> <p>Improvisation: Spontaneous and prepared</p> <p>Devising: exploration and responding to an extract, explorative strategies, practitioners, research, concept, style,</p> <p>Recording progress: ongoing logbook to track progress</p> <p>Performance: Voice, movement, gesture, proxemics, form and content.</p> <p>Evaluation: process and performance analysed and evaluated in a written portfolio</p>	<ul style="list-style-type: none"> Guided and independent research Analysis and evaluation of recorded professional performance. (Discussion and written) Modelling and presenting (teacher and clips of professional work) Retrieval of facts, terminology and definitions Questioning. Guided rehearsal and independent practice. Connecting skills to professional repertoire. Discussing and assessing style and purpose Making connections between process and performance Note taking Making connections and comparisons between performance styles and audience impact Recording progress in a log-book Remembering lines and blocking Identifying strengths and areas for development through discussion and note taking Connecting their own work to professional working practices (portfolio) <p>Developing from previous learning</p> <ul style="list-style-type: none"> Links back to responding to a brief (C3 Year 11) Further development of devising skills learning in Year 11 (C3) Builds on performance skills 	
Year 12 End Point	<p>By the end of Year 12 all students will have had the opportunity to develop their knowledge and understanding of the processes, skills and techniques used by professionals to devise theatre.</p> <p>They should know:</p> <ul style="list-style-type: none"> Some different approaches to devising theatre used by professional companies How to respond to an extract from a play How to log and track their progress <p>They should be able to:</p> <ul style="list-style-type: none"> Organise the drama effectively, being selective and demonstrating a high level of understanding and purpose Conduct independent research into topics, themes, issues and historical events. work in a safe and disciplined manner to rehearse and perform original work communicate the attitudes and emotions of their characters through the application of performance skills Respond to their own work and the work of others, identifying what was effective and explaining how this was achieved Identify and record their own strengths and areas for development Identify and record strengths and areas for development in relation to the process and performance Perform drama which demonstrates insight, originality and inspiration in interpretation to the audience Analyse and evaluate live theatre using subject specific vocabulary 		

Drama Curriculum Intent **Year 13**

Term	Core Propositional Knowledge (The What)	Procedural Knowledge (The How)	Hinterland
Autumn and Spring 1	<p>Component 2: Text in Performance</p> <p>Textual Analysis: Style, structure, language, interpretation of meaning.</p> <p>Physical, vocal and interpretative skills</p> <p>Balance, coordination, stillness, facial expression, gesture, remembering lines, breath control, projection, pace, pause, rhythm, clarity, inflection, pitch, timing.</p> <p>Rehearsal Process</p> <p>Warm-ups, energy, focus, practice, repetition and recall, direction, blocking, character.</p> <p>Performance</p> <p>Expression, character construction, mood, atmosphere, style and genre, relationship between actor and audience.</p>	<ul style="list-style-type: none"> • Making connections and comparisons between performance styles • Application of skills to professional repertoire • Modelling and presenting (teacher performance and clips of professional work) • Retrieval of facts, terminology and definitions • Questioning. • Guided rehearsal and independent practice. (pair and small group work) • Connecting skills to professional repertoire. • Guided and independent research • Making connections between process and performance • Making connections and comparisons between performance styles • Responding to teacher direction and feedback • Line recitation • Identifying strengths and areas for development through discussion and note taking • Planning actions and targets for future performances • Connecting their own work to professional working practices <p>Developing from previous learning</p> <ul style="list-style-type: none"> • Build on learning from Component 2 of Btec Performing Arts • Continuing to develop performance techniques and skills from Component 1 of A level • Apply knowledge and understanding of performance gained through watching live performance • Apply knowledge and understanding performance styles gained through previous investigation of practitioner methodologies. 	<p>Film clips of professional rehearsal and performance.</p> <p>Interviews with professional actors and directors. Interesting anecdotes about professional work.</p> <p>Theatre visits.</p> <p>Visits by former students currently working professionally in the industry.</p> <p>Examples of real-life stories that relate to their character/play.</p>
Spring 2 and Summer	<p>Component 3: From page to stage</p> <p>Reviewing live theatre: Analysis and evaluation of a live theatre production.</p> <p>Communication of meaning: Character, proxemics, design elements.</p> <p>Exploration of Set texts: Woyzeck and That Face to include consideration of directing, acting and design.</p> <p>Staging Text: Role of the director, actors and designers, collaboration, production values, language, genre, form, character, design elements, original performance conditions, practitioner methodology.</p>	<ul style="list-style-type: none"> • Making connections and comparisons between performance styles • Analysis and evaluation of live performances through discussion and note taking • Modelling and presenting (teacher performance, direction and clips of professional work) • Retrieval of facts and quotes, terminology and definitions • Questioning. • Guided rehearsal and independent practice. (pair and small group work) • Connecting skills to professional repertoire. • Guided and independent research • Making connections between process and performance • Making connections and comparisons between performance styles • Responding to teacher direction and feedback 	<p>Film clips of professional rehearsal and performance.</p> <p>Interviews with professional actors and directors. Interesting anecdotes about professional work.</p> <p>Theatre visits.</p> <p>Visits by former students currently working professionally in the industry.</p> <p>Examples of real-life stories that relate to live professional live performance, directing, acting and design.</p>

		<ul style="list-style-type: none"> • Line recitation and quote learning • Identifying strengths and areas for development through discussion and note taking • Connecting their own work to professional working practices • Peer assessment • Keeping a prompt copy of set text, mind maps and production overviews. • Exam technique and practice. <p>Developing from previous learning</p> <ul style="list-style-type: none"> • Build on learning from Component 1, 2 and 3 of Btec Performing Arts • Application of knowledge and understanding gained from C1 & 2 of A Level • Apply knowledge and understanding of performance gained through watching live performance • Apply knowledge and understanding performance styles gained through previous investigation of practitioner methodologies 	
Year 13 End Point	<p>By the end of Year 13 all students will have had the opportunity to develop their knowledge and understanding of the processes, skills and techniques used by professionals to stage theatre.</p> <p>They should know:</p> <ul style="list-style-type: none"> • Some different approaches to professional directing, acting and designing. • How to annotate a text and create detailed production overviews. • How directors, actors and designers work together to stage performance. <p>They should be able to:</p> <ul style="list-style-type: none"> • Generate their own ideas for staging text, being selective and demonstrating a high level of understanding and purpose • Apply the methodologies of the chosen practitioner to the set text in performance. • Conduct independent research into topics, themes, issues and historical events. • work in a safe and disciplined manner to practically explore staging the text. • Write insightfully about their own ideas and intentions for the text using subject specific vocabulary. • Generate ideas which demonstrates insight, originality and inspiration in interpretation to the audience • Analyse and evaluate live theatre using subject specific vocabulary • Write insightfully about productions as a whole, showing recognition and appreciation of different forms and conventions. • Recognise how practitioners apply form to content in order to create meaning. 		