<table>
<thead>
<tr>
<th>Year/Grade</th>
<th>Knowledge – I know:</th>
<th>Understanding – I understand:</th>
<th>Analyse and Evaluate – I can:</th>
<th>Skills and Fieldwork – I can:</th>
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<tbody>
<tr>
<td><strong>Y7</strong></td>
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<td><strong>Y8</strong></td>
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<td><strong>Y9</strong></td>
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- **Y7 Y8 Y9**
- **Knowledge – I know:**
  - the characteristics of a wide range of performance text(s) and dramatic work(s), including genre, structure, character, form and style & language, stage directions, social, historical and cultural contexts including the theatrical conventions of the period in which the performance texts were created
  - an extensive range of drama and theatre terminology used by theatre makers and how to use it appropriately in depth and specifically
  - Elements of canonical practitioners such as Stanislavski, Brecht, Berkoff & Artaud
  - elements of current performance practise, including key modern practitioners such as Frantic Assembly & Kneehigh

- **Understanding – I understand:**
  - how meaning is interpreted and communicated through: A wide variety of performance conventions, use of performance space and spatial relationships on stage, relationships between performers and audience, the design of: set (including props, costume, lighting and sound) actor's vocal and physical interpretation of character
  - all types of performance space (in-the-round, traverse, thrust, end on, apron, promenade)
  - the role of theatre makers in contemporary professional practice, including: performer, director, & designer
  - the rules of theatrical training and preparation

- **Analyse and Evaluate – I can:**
  - analyse how a wide range of live theatre is communicated in performance in terms of style, genre, narrative, and via characterisation, set and technical aspects
  - analyse how live theatre differs from filmed content and how the performers connect with and impact upon a live audience in an informed viewpoint
  - evaluate with precision how my practical work and that of others communicates our aims in terms of theme, style, narrative and stimulus
  - analyse and evaluate their own process of creating live theatre, in relation to professional practise

- **Skills and Fieldwork – I can:**
  - create and communicate meaning and realising artistic intention, in a live theatre context for an audience, through:
    - research, developing ideas, interpreting texts, devising, rehearsing, refining and amending work in progress & my contribution to the final performance
    - create work for different types and shapes of performance space, staging, and perform in a variety of different styles, altering and adapting to form and genre with confidence and conviction
    - work constructively and creatively with a wide variety of collaborators
  - construct an appropriate rehearsal process for specific material
  - lead an appropriate warm up exercise
  - use technical aspects (eg lighting, sound) with confidence and skill
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<th>6</th>
<th>5</th>
<th>4</th>
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</thead>
<tbody>
<tr>
<td>7</td>
<td>* Elements of current performance practise, including key modern physical theatre techniques</td>
<td>* How meaning is interpreted and communicated through: use of performance space and practices</td>
<td>* Analyse how live theatre is communicated in performance in terms of narrative, characterisation, and set</td>
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<tr>
<td></td>
<td>* The characteristics of performance text(s) and dramatic work(s), including: genre, character, language, stage directions, and elements of social, historical and cultural contexts</td>
<td>* A range of working drama and theatre terminology used by theatre makers and how to use it appropriately</td>
<td>* Create and communicate meaning and realising artistic intention, in a live theatre context for an audience, through:</td>
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<tr>
<td></td>
<td>* Elements of canonical practitioners for use in preparation for characters</td>
<td>* Different types of performance space (in-the-round, end on)</td>
<td>* Create work for different types and shapes of performance space/staging</td>
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<tr>
<td></td>
<td>* Elements of current performance practise, including some modern physical theatre techniques</td>
<td>* The role of theatre makers in contemporary professional practice, including: performer and director</td>
<td>* Perform in a variety of different styles, altering and adapting to genre</td>
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<td>* Work constructively and creatively with a wide variety of collaborators</td>
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<td>* A range of working drama and theatre terminology used by theatre makers and how to use it appropriately</td>
<td>* How meaning is interpreted and communicated through: use of performance space, the design of: set (including props, costume, and lighting)</td>
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<td>* Elements of canonical practitioners for use in preparation for characters</td>
<td>* The role of theatre makers in contemporary professional practice, including: performer and director</td>
<td>* Analyse how my practical work and that of others communicates our aims in terms of theme and narrative</td>
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<tr>
<td>5</td>
<td>* The characteristics of performance text(s) and dramatic work(s), including: character, language, stage directions, and elements of social and historical context</td>
<td>* A limited range of working drama and theatre terminology used by theatre makers</td>
<td>* Analyse and evaluate their own process of creating live theatre</td>
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<tr>
<td>4</td>
<td>* The characteristics of performance text(s) including: character, language, stage directions, and elements of historical context</td>
<td>* Exercises for use in preparation for characters</td>
<td>* Create and communicate meaning, in a live theatre context for an audience, through:</td>
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<tr>
<td>3</td>
<td>* How basic meaning is interpreted and communicated through: use of performance space and , actor’s vocal and physical interpretation of character</td>
<td>* The role of theatre roles, including performer and director</td>
<td>* Develop ideas, devising, rehearsing, refining and amending work in progress</td>
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<tr>
<td>2</td>
<td>* How basic meaning is interpreted and communicated through: use of performance space and , actor’s vocal and physical interpretation of character</td>
<td>* The role of theatre roles, including performer and director</td>
<td>* Create work for different types and shapes of performance space/staging</td>
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<tr>
<td>1</td>
<td>* How basic meaning is interpreted and communicated through: the actor’s vocal and physical interpretation of character</td>
<td>* Exercises for use in preparation for characters</td>
<td>* Perform in a variety of different styles, altering and adapting to genre</td>
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<td>* Work constructively and creatively with a wide variety of collaborators</td>
<td>* Exercises for use in preparation for characters</td>
<td>* Create work with a variety of collaborators</td>
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**Table of Learning Outcomes for Performance Texts and Dramatic Work:**

- **Elements of current performance practise, including key modern physical theatre techniques**
- **Characteristics of performance text(s) and dramatic work(s), including:**
  - Genre, character, language, stage directions, and elements of social, historical and cultural contexts
  - A range of working drama and theatre terminology used by theatre makers and how to use it appropriately
  - Elements of canonical practitioners for use in preparation for characters
- **Elements of current performance practise, including some modern physical theatre techniques**
- **How meaning is interpreted and communicated through:**
  - Use of performance space and spatial relationships on stage, relationships between performers and audience, the design of: set (including props, costume, and lighting)
  - Actor’s vocal and physical interpretation of character
  - Different types of performance space (in-the-round, end on)
  - The role of theatre makers in contemporary professional practice, including: performer and director
- **How meaning is interpreted and communicated through:**
  - Use of performance space, the design of: set, actor’s vocal and physical interpretation of character
  - The role of theatre roles, including performer and director
- **How basic meaning is interpreted and communicated through:**
  - Use of performance space and, actor’s vocal and physical interpretation of character
  - The role of theatre roles, including performer and director
- **How basic meaning is communicated through:**
  - Use of performance space and, actor’s vocal and physical interpretation of character
  - The role of performers in presenting text
- **Evaluate simply how my practical work and that of others communicates our aims in terms of narrative and characterisation**
- **Evaluate how my practical work and that of others communicates our aims in terms of theme and narrative**
- **Evaluate how my practical work and that of others communicates our aims in terms of narrative**
- **Evaluate simply how my practical work and that of others communicates our aims in terms of narrative and characterisation**
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- **Evaluate simply how my practical work communicates our aims in terms of narrative**
- **Create and communicate meaning and realising artistic intention, in a live theatre context for an audience, through:**
  - Developing ideas, devising, rehearsing, refining and amending work in progress
  - Create work for different types and shapes of performance space/staging
  - Perform in a variety of different styles, altering and adapting to genre
  - Work constructively and creatively with a wide variety of collaborators
a basic range of working drama and theatre terminology used by theatre makers