



Disney
THE LION KING
THE WORLD'S #1 MUSICAL

AUSTRALIAN EDUCATION RESOURCE
POST-SHOW CONTENT

POST-SHOW CONTENT



CREATIVE COLLABORATIONS - MASK, MAKEUP & COSTUMES COMING TOGETHER

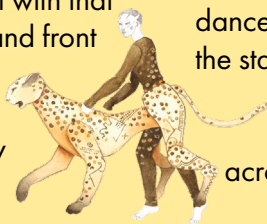
✦ There are **over 350 complete costumes** in the show, each consisting of several different elements. There are **22 hand-beaded corsets** in the show, each consists of thousands of individually sewn beads.

When you watched this incredible live performance, did you find yourself noticing all the different aspects of the production which contribute to the actors in THE LION KING turning themselves into a menagerie* of lions, elephants, and warthogs right before your eyes? The secret lies in the collaboration, or teamwork, between the show's performers and its incredible designers.

In the opening sequence of the performance the creative team pull out all their stops to fill the stage with huge numbers of animals of the Savannah. Here is a reminder of what you witnessed in Circle of Life:

Giraffe: Two actors enter stage left. Each actor is on 4 stilts and wearing a tall headpiece which forms the neck and head of the animal. This leaves the actors' faces clear to be able to sing.

Cheetah: This puppet is worn around the waist, the back legs sit parallel with that of the actor. The head, body and front legs of the cheetah sit ahead of the actor and the front legs are operated by poles held by the actor.



Zebra: The actor appears in the centre of the zebra, the puppet is worn via a harness that rests on the actor's shoulders. The actor's legs appear as the zebra's front legs, the zebra's back legs are operated by poles held by the actor.



Gazelles: A good example of corporate puppetry*, each actor wears a lightweight gazelle puppet on each arm and also one on their head, attached via a head crank. There is also a gazelle wheel. The dancer pushes this rig across the stage and the wheels turn, causing the gazelles to leap across the landscape.



Now let's think a little more about the role of the masks; the masks we see the lead lions wear, for example, are not the kind that cover your face. Director Julie Taymor was inspired by African masks, which have been used for thousands of years in ceremonies for storytelling, marking important life events, and connecting with supernatural forces. Rather than hiding her actors, Taymor collaborated with puppet expert Michael Curry to design masks that sit on top of the head like a headdress, leaving the actor's face completely visible. This means when you're watching Simba or Mufasa on stage, you're actually seeing two things at once: the sculpted animal mask AND the real human face of the performer underneath.

Taymor called this mind-blowing effect the 'Double Event', and once you know about it, you'll never watch the show the same way again. Each mask was carefully sculpted to capture the single most important trait* of that character's personality, frozen forever in its expression. But while the mask stays



fixed, the actor's face shifts and changes with every emotion, be it fear, joy, grief or rage. The aim is for our brains to process both at the same time, blending the animal and the human into something that feels completely real, even though you can clearly see the performer. The production team dubbed this as creating a 'humanimal'..! For the audience; it's like watching two performances happening simultaneously, layered on top of each other like magic.

In THE LION KING, the audience are shown a number of characters who are depicted in different ways through the epic narrative. One key example of this can be seen in the different portrayals of our leading lion, 'Simba'. This one character is played by two different actors and various puppets throughout the production. But the design team uses deliberate links between these different depictions of the same character to help the audience recognise him. Both Young and Adult Simba share one cool detail: the bold body make-up decorating their necks and chests, which is inspired by the real-life face and body paint worn by Maasai* warriors.

But after that, the two costumes go in very different directions. Young Simba's costume doesn't include a mask or wrist cuffs like his grown-up self, and that's totally on purpose. He's still a cub! This costume allows the actor depicting him to run, leap, roll and climb freely, which helps to bring that energetic, mischievous cub energy alive on stage.

When Simba grows up, his costume levels up too. He is seen wearing a beaded corset, styled after the clothing worn by Maasai* warriors. It sits just

below his chest, making his shoulders look wider and stronger, which makes sense, because that's exactly where lions get their power when they're out hunting.

The most visually striking addition is Adult Simba's headpiece. It's designed to look like an ancient Roman warrior's helmet, the kind worn by soldiers who were known for their bravery and strength in battle. Just like those helmets, there's no jaw section, which is a clever hint that Simba is still pretty young, even as an adult. The absence of this jaw section works on a practical and symbolic level; the actor playing Simba can still really connect with their audience using facial expressions which is crucial. But there is also a vulnerability to his character through this design choice, as Simba's throat and face are exposed, which would leave him more open to injury in battle. But his striking mane takes the place of the dramatic crest that sat on top of Roman helmets, making him look bold and fearless. It's the perfect way to show us that Simba is ready to fight for what's right and take his place as the true king.

Nala's make-up is inspired by the Wodaabe people; a tribe known for their beautiful and elaborate appearance.

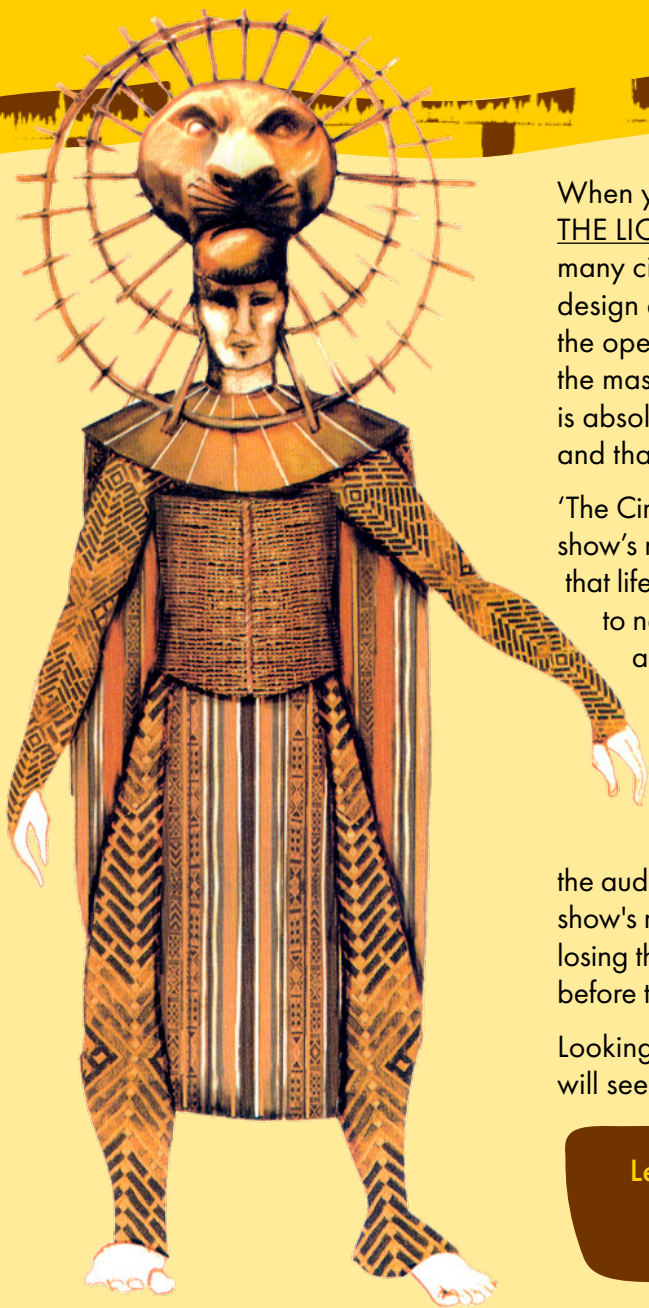
Young Nala's make-up is less detailed and intricate than the adult Nala's. Similarly to the Simba character, Nala's mask is only worn by the adult performer. Like Simba's, the mask is jawless, does not move and sits on the head like a crown, emphasising youth rather than experience.

✦ To hear from some of the international team about the design, construction and maintenance of the costumes for THE LION KING, head to the clip called Discover the Costumes in the Behind The Scenes Series site.



Enjoy this astonishing glimpse into the roles of 5 key collaborators who help to bring THE LION KING to life onstage in this article called 'Five Inside: the Star, the Debut, the Long-Runner, the Creative Engine and the Backstage Most Valuable Player.' ✦

SYMBOLISM OF THE CIRCLE



When you saw the live performance of THE LION KING, did you notice how many circles appear in the different design elements? From the rising sun in the opening scene to the round shapes in the masks the performers wear, the circle is absolutely everywhere in this show, and that is no accident.

'The Circle of Life' is more than simply the show's most famous song. It is the idea that life leads to death, and death leads to new life, over and over again, like a wheel that never stops turning. Director Julie Taymor wanted this idea to be visible in every part of the production's design, not just in the lyrics. In this way, even before a single word is spoken, the audience is already absorbing the show's most important idea simply by losing themselves in the wonderful world before them.

Looking closely at Mufasa's mask, you will see that his lion's mane radiates

outward in a circular shape, just like the sun. In many African cultures, the sun is the greatest symbol of life and energy, rising and setting in a perfect daily circle. By giving Mufasa a sun-shaped mask, Taymor is telling us through design that he is a life-giving force whose warmth and wisdom continue to radiate outward even after his death. The strength and warmth and fire Simba feels when he looks up and sees his father's face, are reinforced by this circular shape in the mask, its circular shape suggesting that Mufasa's light will never truly go out.

At the end of the show, when Rafiki raises Simba's cub above Pride Rock with the

MUFASA - 'A king's time as ruler rises and falls like the sun. One day, Simba, the sun will set on my time here and will rise with you as the new king.'

sun blazing behind them, the circle is complete. The image mirrors the show's opening perfectly, and in that moment, the audience feels something remarkable: that the story hasn't ended at all. It has simply come back around to where it began.



Let's learn about the masks for our lead lions and so much more theatrical magic from the team behind THE LION KING in the clip called Masks and Puppets in the Behind the Scenes Series at this link. ✨



ACTIVITY

We just discovered that Julie Taymor used the circle to express the idea that life never ends. That is the power of a shape... it can establish a whole idea before you use a single word. Now it is your turn to try.

CHOOSE one of the shapes below, or SUGGEST one of your own and DECIDE what it means to you:

- A spiral (growing, changing, moving forward or twisting around);
- A straight line (determination, conformity, a journey with no turning back);
- A jagged zigzag (conflict, danger, unpredictability); or
- A triangle (strength, ambition, reaching upward, the power of three).

Now WRITE a short poem of eight to ten lines about a character, a place, or a feeling, using your chosen shape as your inspiration. You do not need to mention the shape by name. Instead, let it secretly guide your word choices, your rhythm, and your imagery.

See if you can IDENTIFY which shape this poem might be inspired by:

THE PERIMETER OF PURPOSE

Four lines locked in equal grip,
 An iron-fast, unmoving ship.
 No corner softer than the last,
 A future measured by the past.
 Yet in this cage of four, I see,
 A structured space that sets me free.
 To know the bounds, to see the line,
 And make this solid, boxed life mine.

The best responses will SUGGEST a sense of your shape without your reader ever seeing the name of that shape explicitly identified in the poem. NOTICE how the stanzas in this poem have four lines? And the title has four words? There are also four rhyming couplets in total in this piece; all of these hints sit alongside the words, imagery and symbolism it contains as further allusions to the shape itself.

Try INTEGRATING* these same techniques into your poem. When you are finished, SWAP with a partner and see if they can guess which shape inspired your writing.





ACTIVITY

BUILDING on the poem you have already created in the previous activity, you are going to **CREATE** a very simple visual artwork inspired by the same shape that guided your writing.

First, **CHOOSE** three or four colours of paper that feel right for your shape and its meaning. **THINK** carefully about this, as colours themselves layer meaning into shapes; warm reds and oranges might suit a triangle reaching ambitiously upward, while cool blues and greys might suit a jagged zigzag full of conflict and unease.

Next, **CUT** your chosen shape out of paper repeatedly, **VARYING** the sizes from very small to as large as your page allows. Cut at least ten versions of your shape. Do not worry about making them perfectly neat, as slight variations make the final artwork more unique and alive. Let's be **INSPIRED** by the simple yet wonderful impact of the shadow puppets in THE LION KING, and try cutting smaller shapes out of the larger shapes. This way the background colour, or maybe the light, might filter through the holes, creating a striking visual impact.

Then, **ARRANGE** your cut shapes on a plain background sheet before gluing anything down. **EXPERIMENT** with overlapping them, clustering them together, spacing them apart, or organising them so that they **LEAD** the viewer's eye across the page in a particular direction. **ASK** yourself what arrangement best expresses the meaning you chose for your shape. If you would like to explore the possibilities of shadows and light, **ASK** your teacher if you can present some of these shapes on the windows of your classroom, but try using adhesive putty instead glue!

If you are layering your shapes on paper, once you are happy with your arrangement, **GLUE** everything down. When both your writing and your artwork are complete, **PRESENT** them side by side. Together they should tell exactly the same story in two completely different languages: one made of words, and one made of paper and colour.



THE JOURNEY OF LANGUAGE

The featured languages you hear in THE LION KING are:

1. Swahili, which is spoken across East and Central Africa, including Kenya, Tanzania, Uganda, Rwanda, Burundi, and the Democratic Republic of Congo;

2. Zulu, which is spoken primarily in South Africa, where it is one of the country's 11 official languages, and also in parts of Zimbabwe and Mozambique;

3. Xhosa, which is spoken mainly in South Africa, particularly in the Eastern Cape and Western Cape regions, and is also one of South Africa's 11 official languages;

4. Sotho, (which includes Northern and Southern Sotho) which is spoken in South Africa and Lesotho, with Southern Sotho also spoken in Zimbabwe;

5. Tswana, which is spoken in Botswana, where it is the national language, as well as in South Africa, Zimbabwe, and Namibia; and

6. Congolese, which is a little less straightforward as a category. It likely refers to languages spoken in the Democratic Republic of Congo, such as Lingala or Kikongo, where over 200 languages are spoken across the country.

When we listen to the dialogue and lyrics in THE LION KING, we are transported all over the wondrous continent of Africa. There are 6 indigenous African languages layered throughout the performance, sometimes sung in highly memorable vocal solos, at other points in a great, swelling, harmonious unison of chorus vocals which underpin the main melody, and other times again tossed into the dialogue with warmth and authenticity*.





ACTIVITY

As a class, **SKETCH** or **TRACE** a large outline of a map of the world onto some rolled out butcher's paper and **DISPLAY** it somewhere everyone can reach. It does not need to be perfect, but it does need to be clear and accurate. To begin with, **LABEL** all the continents, and **IDENTIFY** the country your school is based in.

Before you approach the map, spend a moment quietly **WRITING** on a sticky note every language that you or any member of your immediate family can speak, even partially. This includes languages spoken at home, languages spoken by grandparents, and languages you are currently learning. For the sake of this activity, for a language to count, you (or one of your family members) must be able to translate Rafiki's final line of dialogue in this snippet from the script of THE LION KING, underlined for you here.

SCENE 3: Rafiki's Tree – RAFIKI'S TREE

(RAFIKI enters and approaches a giant tree hollow, invoking the spirits.)

RAFIKI (ad libs)
GIRRI GIRRI GIRRI AH...
(calling the ancestral spirits)
(RAFIKI turns and addresses the audience with her [Standard Click] story.)

RAFIKI
Saniibonani. Domelang. Molweni.
Greetings! How are you? Welcome!



One by one, **POSITION** your sticky note on the country or region where your language or languages originated or where they are also spoken. If a language appears in multiple places around the world, **DRAW** a line or arrow connecting those regions, showing how the language has travelled across history and migration.

Once every student has contributed, **STEP BACK** and **STUDY** the map together. As a class, **DISCUSS**:

- Which languages appear more than once, and why might that be?
- Which parts of the world are most represented in your classroom?
- Which parts of the world are not represented at all?
- What does your map tell you about the journeys your families have made to arrive in the same classroom together?



A FIVE-PAW REVIEW

Having a performance history as long and varied as THE LION KING means a lot of theatre critics have written about the production over the years. A theatre critic is a paid audience member who watches a show with a sharp, trained eye and then writes about it honestly and thoughtfully, sharing what worked, what didn't, and why, helping other people decide whether a show is worth their time and money. Critics all over the world have been blown away by THE LION KING and their reviews have proclaimed that this is an unmissable show. Here is a collection of quotes from some of these.



Can you see how critics use carefully chosen language to express their opinions in these reviews? This includes evaluative adjectives such as 'breathtaking', 'stunning', or 'extraordinary', which tell the reader what the critic thinks about a person, place, or thing in the production. Critics also use evaluative adverbs such as 'brilliantly', or 'remarkably', which express their judgement about how effectively an aspect of the production comes together for an audience. Adverbs and adjectives allow a critic to pack both information and opinion into their writing, painting a vivid picture of the show to inspire their readers' imaginations.

"A major Broadway* event...One of the most memorable, moving and original theatrical extravaganzas in years... It is told with a theatricality that frequently takes the breath away...Time and again Ms. Taymor seduces the audience into seeing what, in reality, isn't there. That is theatre."

-Vincent Canby, *The New York Times*

"[B]reathtaking beauty and scenic ingenuity. You will gasp again and again at the inventive visual majesty of the show...Ms. Taymor has introduced a whole new vocabulary of images to the Broadway* blockbuster... There is simply nothing else like it."

- Ben Brantley, *The New York Times* / WQXR Radio

"It's like being in a dream awake."

- John Lahr, *The New Yorker*

"Awe-inspiring...Broadway* theatre is alive again... It's gorgeous, gasp-inducing spectacle. The show appeals to our primal, childlike excitement in the power of theatre to make us see things afresh"

- Richard Zoglin, *TIME*

"THE LION KING is a perfect marriage of entertainment and art. The experience of the show goes so far beyond its starting point that the title gives you no idea of how beautiful, inventive and even moving it really is...

Gorgeous creativity...Great adventures in the theatre, like this one, leave all your senses singing."

- Fintan O'Toole, *The New York Daily News*

"Julie Taymor's adaptation is a stunning visual feast."

- Laurie Winer, *The Los Angeles Times*

"This is a wonderful, wonderful musical: thrilling, warm-hearted, inventive and original. THE LION KING will touch a deep chord in everybody."

- John Peter, *Sunday Times*

"A blockbuster musical with beauty & brains."

- Sarah Hemming, *Financial Times*

"THE LION KING has roared and conquered London's West End* in one of the most joyous and spectacular musicals in years. You hope all nights in the theatre will be like this. Potent, popular, primitive and perennial, THE LION KING restores true magic to the West End*."

- Michael Coveney, *Daily Mail*

"This is theatre at its potent best."

- Charles Spencer, *The Daily Telegraph*

"Stunning proof of the unmatched potency of live theatre."

- Benedict Nightingale, *The Times*



ACTIVITY

CHOOSE three different coloured pens or textas, and use one to HIGHLIGHT the adjectives and the other to highlight the adverbs in these reviews which make it clear to a reader how the writer felt about THE LION KING. Once you have done this, pick your favourite five evaluative adjectives or adverbs and list them here:

1.

2.

3.

4.

5.

Now, with your third highlighter or pen, UNDERLINE two other examples of writers' techniques which are used in the reviews above. IDENTIFY these techniques by name here:

1.

2.



REFERENCES

nationalgeographic.com	julietaymor.org
lionking.com	ibdb.com
pubmed.ncbi.nlm.nih.gov/23294823/	serengeti.com/
whc.unesco.org/en/tentativelists/5512/	lionking.com/education/
disneyonstage.co.uk/education-resources/the-lion-king-musical/secondary-resources	lionkingexperience.com/
disneyonstage.co.uk/education-resources/the-lion-king-musical/behind-the-scenes-video-series	

CURRICULUM LINKS

NSW Drama K–6 Syllabus			
The Stages of Creative Arts- Drama	STAGE 1	STAGE 2	STAGE 3
<ul style="list-style-type: none"> Making Performing Appreciating 	DRAS1.2 Conveys story, depicts events and expresses feelings by using the elements of drama and the expressive skills of movement and voice.	DRAS2.4 Responds to, and interprets drama experiences and performances.	DRAS3.3 Devises, acts and rehearses drama for performance to an audience.
NSW English K–6 Syllabus			
	STAGE 1	STAGE 2	STAGE 3
<ul style="list-style-type: none"> Understanding and responding to literature 	EN1-UARL-01: understands and responds to literature by creating texts using similar structures, intentional language choices and features appropriate to audience and purpose.	EN2-UARL-01: identifies and describes how ideas are represented in literature and strategically uses similar representations when creating texts.	EN3-UARL-01: analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts.
NSW Drama 7-10 Syllabus			
	STAGE 4	STAGE 4	STAGE 5
<ul style="list-style-type: none"> Making Performing Appreciating 	Outcome 4.2.3: A student explores and uses aspects of dramatic forms, performance styles, theatrical conventions and technologies to create dramatic meaning.	Outcome 4.3.1: A student identifies and describes elements of drama, dramatic forms, performance styles, techniques and conventions in drama.	Outcome 5.3.1: A student responds to, reflects on and evaluates elements of drama, dramatic forms, performance styles, dramatic techniques and theatrical conventions.
NSW English 7-10 Syllabus			
	STAGE 4	STAGE 4	STAGE 5
<ul style="list-style-type: none"> Reading Viewing listening Understanding Responding 	EN4-URA-01: A student analyses how meaning is created through the use of and response to language forms, features and structures	EN4-ECA-01: A student creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas	EN5-RVL-01: A student uses a range of personal, creative and critical strategies to interpret complex texts
NSW Drama Stage 6 Syllabus Preliminary and HSC Courses			
P2.1 The student: understands the dynamics of actor-audience relationship	P2.2 The student: understands the contributions to a production of the...director, designers (and) technical staff	P2.6 The student: appreciates the variety of styles, structures and techniques that can be used in making and shaping a performance	P3.1 The student: critically appraises and evaluates, both orally and in writing, ... the performances of others
P3.3 The student: analyses and synthesises research and experiences of dramatic and theatrical styles, traditions and movements	H3.2 The student: analyses, synthesises and organises knowledge, information and opinion in coherent, informed oral and written responses	H3.3 The student: demonstrates understanding of the actor-audience relationship in various dramatic and theatrical styles and movements	H3.5 The student: appreciates the role of the audience in various dramatic and theatrical styles and movements
NSW HSC English Stage 6 Syllabus Preliminary and HSC Courses			
<ul style="list-style-type: none"> Understanding and Responding to Texts 	EST-11-01 The student: responds to texts and communication of ideas appropriately to audience (and) purpose across modes	EST-11-05 The student: composes critical and creative texts for a range of audiences and purposes	EST-12-05 The student: composes critical and creative texts for a range of audiences and purposes

NSW HSC Dance | Stage 6 Syllabus

<p>Objectives A student develops knowledge and understanding, skills, values and attitudes about: 4. dance appreciation</p>	<p>Preliminary Course Outcomes A student: P4.1 understands the socio-historic context in which dance exists P4.2 develops knowledge to critically appraise and evaluate dance P4.4 develops skills in critical appraisal and evaluation P4.5 values the diversity of dance from national and international perspectives</p>	<p>HSC Course Outcomes A student: H4.1 understands the concept of differing artistic, social and cultural contexts of dance H4.2 recognises, analyses and evaluates the distinguishing features of major dance works H4.4 demonstrates in written and oral form, the ability to analyse and synthesise information when making discriminating judgments about dance H4.5 acknowledges that the artform of dance is enhanced through reflective practice, study and evaluation</p>
----------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

**Australian Curriculum
Visual Arts - Version 8.4**

<p>ACAVAM110 Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations</p>	<p>ACAVAM114 Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions</p>	<p>ACAVAM120 Develop planning skills for art-making by exploring techniques and processes used by different artists</p>	
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------	--

Drama - Version 8.4

<p>ACADRM032 Use voice, body, movement and language to sustain role and relationships and create dramatic action with a sense of time and place</p>	<p>ACADRM035 Explore dramatic action, empathy and space in improvisations, playbuilding and scripted drama to develop characters and situations</p>	<p>ACADRR045 Analyse how the elements of drama have been combined in... scripted drama to convey different forms, performance styles and dramatic meaning</p>	<p>ACADRR053 Analyse a range of drama from contemporary... times to explore differing viewpoints and consider drama in international contexts</p>
----------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------------------------------------------	--------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-------------------------------------------------------------------------------------------------------------------------------------------------------------------

English - Version 8.4

<p>ACELT1620 Reflect on ideas and opinions about characters, settings and events in literary texts, identifying areas of agreement and difference with others and justifying a point of view</p>	<p>ACELT1627 Share, reflect on, clarify and evaluate opinions and arguments about aspects of literary texts</p>	<p>ACELY1740 Listen to spoken texts constructed for different purposes, for example to entertain and to persuade, and analyse how language features of these texts position listeners to respond in particular ways</p>	<p>ACELT1774 Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	----------------------------------------------------------------------------------------------------------------------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

QCE Drama | General Drama 2025 v1.3

<p align="center"><u>Unit 1: Share</u> - Area of study: How does drama promote shared understandings of the human experience?</p> <ul style="list-style-type: none"> Explore a range of scripted drama and professional live or recorded live theatre to identify and evaluate meaning and purpose, applying their knowledge and understanding of the dramatic languages, considering how dramatic languages are used to communicate a range of linear and non-linear forms of storytelling <ul style="list-style-type: none"> Explore hybrid dramatic work that integrates text, Physical theatre/dance, Visual theatre, objects, music, costumes, lighting, image, sound, sets, and vocal expression
<p align="center"><u>Unit 2: Reflect</u> - Area of study: How is drama shaped to reflect lived experience?</p> <ul style="list-style-type: none"> evaluate meaning and purpose, applying their knowledge and understanding of the dramatic languages, considering how dramatic languages are used to communicate through the styles of... Magical Realism <ul style="list-style-type: none"> analysing dramatic action to identify, describe and explain the use of dramatic languages to communicate dramatic meaning in their own and others' dramatic work analysing and evaluating the relationship between text, purpose, context and dramatic meaning in their own and others' work, including professional live... theatre <ul style="list-style-type: none"> evaluating, describing and justifying choices in adapting and shaping dramatic action in achieving purpose and context
<p align="center"><u>Unit 3: Challenge</u> - Area of study: How can we use drama to challenge our understanding of humanity?</p> <ul style="list-style-type: none"> Explore a range of scripted drama and professional live or recorded live theatre to identify and evaluate meaning and purpose, applying their knowledge and understanding of the dramatic languages, considering how dramatic languages are used to problematise and challenge our understanding of humanity describe, through exploration of contemporary practices to inherited traditions, how drama can educate, challenge, empower and entertain audiences in political and/or sociological and/or philosophical contexts to make clear dramatic action and meaning <ul style="list-style-type: none"> explore a range of scripted drama and professional live... theatre to identify and evaluate meaning and purpose, applying their knowledge and understanding of the dramatic languages, considering how dramatic languages are used to problematise and challenge our understanding of humanity
<p align="center"><u>Unit 4: Transform</u> - Area of study: How can you transform dramatic practice?</p> <ul style="list-style-type: none"> Explore a range of scripted drama and professional live or recorded live theatre to identify and evaluate meaning and purpose relevant to a 21st century audience by applying their knowledge and understanding of the dramatic languages, considering elements of drama, conventions and stylistic characteristics associated with the inherited styles of... <ul style="list-style-type: none"> Contemporary performance and those that privilege image over spoken text (which may include but are not limited to Physical theatre, Visual theatre, hybrid and/or non-linear forms)

QCE English | English 2025 v1.3

<p align="center"><u>Unit 2: Texts and culture</u></p> <p>In responding to texts, students analyse the relationship between language, representation, identity and cultural context, uncovering cultural assumptions, attitudes, values and beliefs that underpin texts.</p> <ul style="list-style-type: none"> Consider how various texts reflect or challenge social and cultural perspectives. Identify how texts conform to or challenge the conventions of particular genres or modes, such as poetry, short stories, plays, television programs or film, novels.
<p align="center"><u>Unit 3: Textual connections</u></p> <p>Students explore connections between texts by examining representations of the same concepts and issues in different texts.</p> <ul style="list-style-type: none"> Create and analyse perspectives and representations of concepts, identities, times and places through an exploration of textual connections.