A2 Theatre Studies: personalised learning checklist

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|  | **Red** | **Amber** | **Green** |
| **Unit 3 – Exploration of Dramatic Performance**  **Practical** |  |  |  |
| I have a journal that I will fill with rehearsal and research notes throughout the devising process |  |  |  |
| I have researched the initial stimulus and developed a range of ideas from this |  |  |  |
| I am able to develop clear aims and intentions for my groups piece, including an SCHP message and a dramatic intention |  |  |  |
| I have chosen my target audience |  |  |  |
| I am personally exploring and researching my roles within rehearsals |  |  |  |
| My group and I have explored the possibilities of form (‘Form’ refers to theatrical forms like mime, dance, song, physical theatre) |  |  |  |
| My group and I have explored the possibilities of structure (Structure refers to the shape of the performance – how many scenes, does it follow a normal narrative line, or is the action re-ordered in a different sequence?) |  |  |  |
| My group and I have explored the possibilities of performance style (Performance style can refer to practitioners, but can also refer to any other type of performance style you have seen and would like to experiment with) |  |  |  |
| I know what staging I would like for my performance |  |  |  |
| My group and I have chosen a suitable practitioner (and perhaps a secondary practitioner) which has influenced our work and have researched their theories in relation to our devised piece. |  |  |  |
| I am able to engage and work as part of a group to develop ideas for the intended audience, helping the work to move forward, contributing ideas as well as nurturing other peoples. |  |  |  |
| I have organised rehearsals for my group to develop our piece outside of the lesson time |  |  |  |
| I know what lighting I need for my performance |  |  |  |
| I have supplied a cue sheet for the lighting in my performance |  |  |  |
| I know what sound I need for my performance |  |  |  |
| I have supplied a cue sheet for the sound in my performance |  |  |  |
| I know what costume I am going to wear |  |  |  |
| My group and I have created a questionnaire for our audience to answer after watching our performance (to use with Q5 and Q6 of SWED) |  |  |  |
| **Unit 3 – Exploration of Dramatic Performance**  **SWED**  **(Final document to be completed in controlled conditions)** |  | | |
| 1.   How is the initial material being researched and developed at significant stages during the process of creating drama? |  |  |  |
| 2.   How effectively are you personally exploring and developing your role(s)? |  |  |  |
| 3.   How did you and your group explore the possibilities of form, structure and performance style? |  |  |  |
| 4.   How did the work of established and recognised theatre practitioners, and/or the work of live theatre (this can include any of the shows you have seen on the course so far) influence the way in which your devised response developed? |  |  |  |
| 5. Evaluate 3 key points during the rehearsal process where you and your research had significant impact on the development of your piece and your group. (Link this to your questionnaire and audience feedback) |  |  |  |
| 6. Evaluate how successful your final performance communicated your dramatic intention and SCHP message of your piece to your audience, making links to your research. (Link this to your questionnaire and audience feedback) |  |  |  |
| **Unit 4 – Theatre in Context - Section A** |  | | |
| I have read the play ‘Dr. Faustus’ by Christopher Marlowe |  |  |  |
| I have developed a concept for my directorial interpretation of Dr Faustus. |  |  |  |
| I understand the original Performance Conditions and have at least five detailed facts which will link to my interpretation of the play. |  |  |  |
| I understand the social, cultural, and historical contexts of  the original performance |  |  |  |
| I have a full understanding of the importance of the rehearsal process and how to use various rehearsal techniques to explore Dr Faustus linking with the elements covered in Unit 1 (VAS, characterisation, NVC, language etc) |  |  |  |
| I am able to link rehearsal techniques to a given extract; making specific choices and reference to the extract given |  |  |  |
| I have participated in practical workshops and used PHW to answer the questions |  |  |  |
| I have led workshops for my peers which were structured using PHW |  |  |  |
| I am able to use PHW to answer question independently |  |  |  |
| I have annotated my script with relevant rehearsal techniques for each section of the text |  |  |  |
| **Unit 4 – Theatre in Context - Section B** |  | | |
| I understand the role of the director |  |  |  |
| I have read the play ‘Dr. Faustus’ by Christopher Marlowe |  |  |  |
| I have developed my own interpretation (concept) of Dr Faustus |  |  |  |
| I understand the original Performance Conditions (OPC) |  |  |  |
| I understand the SCHP of the original performance |  |  |  |
| I have thoroughly considered my own interpretation of ‘Dr. Faustus’ |  |  |  |
| I have thoroughly considered what form my own interpretation of ‘Dr.Faustus’ will follow and how I can discuss these in my five key points |  |  |  |
| I have thoroughly considered the staging in my own interpretation of ‘Dr.Faustus’ and how I can discuss these in my five key points |  |  |  |
| I have thoroughly considered the lighting in my own interpretation of ‘Dr.Faustus’ and how I can discuss these in my five key points |  |  |  |
| I have thoroughly considered the sound in my own interpretation of ‘Dr.Faustus’ and how I can discuss these in my five key points |  |  |  |
| I have thoroughly considered the costume in my own interpretation of ‘Dr.Faustus’ and how I can discuss these in my five key points |  |  |  |
| I have thoroughly considered the special effects in my own interpretation of ‘Dr.Faustus’ and how I can discuss these in my five key points |  |  |  |
| I have thoroughly considered the spacing in my own interpretation of ‘Dr.Faustus’ and how I can discuss these in my five key points |  |  |  |
| I have thoroughly considered the style of acting in my own interpretation of ‘Dr.Faustus’ and how I can discuss these in my five key points |  |  |  |
| I have thoroughly considered the main themes in my own interpretation of ‘Dr.Faustus’ and how I can discuss these in my five key points |  |  |  |
| I have thoroughly researched and considered the practitioner I will use to influence my interpretation of ‘Dr.Faustus’ |  |  |  |
| I have considerd the objectives and mini objectives for all the characters in my interpretation of Dr Faustus |  |  |  |
| I have selected five key points of the play and can discuss and write confidently about the different performance values used to bring my interpretation alive showing a through line of thought. |  |  |  |
| I am able to use PHW-OPC-link to question as a structure to answer the question questions |  |  |  |
| I have annotated my script with relevant interpretation notes for each section of the text using bullet points |  |  |  |
| **Unit 4 – Theatre in Context - Section C** |  | | |
| I understand the Original Performance Conditions |  |  |  |
| I understand the SCHP of the original performance |  |  |  |
| I have watched the 2015 interpretation |  |  |  |
| I know the key names for the 2015 interpretation; including director and designers |  |  |  |
| I have completed notes on the following aspects of the OPC and 2015 interpretation:  Staging  Set Design  Lighting  Sound  Costume  A Key role  Acting Style |  |  |  |
| I have chosen between 3 and 5 key scenes to discuss within my final exam |  |  |  |
| Q10 - I am able to use PHQW to answer questions |  |  |  |
| Q11 - I am able to use PHW to answer questions |  |  |  |
| I have completed my final notes comparing the OPC and 2015 interpretation(no more than 1000 words) |  |  |  |