AS Theatre Studies: personalised learning checklist

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|  | **Red** | **Amber** | **Green** |
| **Unit 1 – Exploration of Drama and Theatre** |  |  |  |
| I have read ‘ A Doll’s House’ by Henrik Ibsen  |  |  |  |
| I am able to understand and evaluate the Social, Cultural, Historical and Political (SCHP) aspects within ‘A Doll’s House’. I am able to show this understanding through practical exploration and discussion.  |  |  |  |
| I am able to understand and evaluate vocal awareness in ‘ A Doll’s House’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I am able to understand and evaluate characterisation in ‘ A Doll’s House’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I am able to understand and evaluate the use of language in ‘ A Doll’s House’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I am able to understand and evaluate the visual, aural and spatial (VAS) elements ‘A Doll’s House’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I am able to understand and evaluate the use of Non-verbal communication (NVC) in ‘A Doll’s House’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I understand and can evaluate the links between Stanislavski and ‘A Doll’s House’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I have completed ‘A Doll’s House’ Exploration Notes that reflect the appropriate elements listed above.  |  |  |  |
| I have read ‘Oh What a Lovely War’ by Joan Littlewood  |  |  |  |
| I am able to understand and evaluate the Social, Cultural, Historical and Political (SCHP) aspects within ‘Oh What a Lovely War’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I am able to understand and evaluate vocal awareness in ‘Oh What a Lovely War. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I am able to understand and evaluate characterisation in ‘Oh What a Lovely War’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I am able to understand and evaluate the use of language in ‘Oh What a Lovely War’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I am able to understand and evaluate the visual, aural and spatial (VAS)elements ‘Oh What a Lovely War’ I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I am able to understand and evaluate the use of Non-verbal communication (NVC) in ‘Oh What a Lovely War’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I understand and can evaluate the links between Brecht and ‘Oh What a Lovely War’. I am able to show this understanding through practical exploration and discussion. |  |  |  |
| I have completed ‘Oh What a Lovely War’ Exploration Notes that reflect the appropriate elements listed above. |  |  |  |
| **Theatre Review** |
| I am able to understand a wide range of production values and analyse the effect they may have on an audience.  |  |  |  |
| I have completed a 1000 word written evaluation of a live theatre performance  |  |  |  |
| **Unit 2 – Section A – Monologue/ Duologue** |  |  |  |
| I have read a variety of plays to find a suitable monologue/ duologue |  |  |  |
| I have choosen an appropriate text which has an ISBN number |  |  |  |
| I have re-read the entire playtext and have a thorough understanding of both the plot and my character |  |  |  |
| I have researched the complete text and have a thorough understanding of the social, historical, cultural and political aspects of this text |  |  |  |
| I have complete first draft of paragraph one of my Written Performance Concept (WPC) – SCHP (250 words) |  |  |  |
| I have learnt the lines to my monologue/ duologue and no longer need the support of the text within rehearsals  |  |  |  |
| I have rehearsed the monologue/ duologue paying special attention to my voice, including: |  |  |  |
| Pitch |  |  |  |
| Pace |  |  |  |
| Tone |  |  |  |
| Volume |  |  |  |
| Resonance |  |  |  |
| Rhythm |  |  |  |
| Intonation  |  |  |  |
| I have rehearsed the monologue/ duologue paying special attention to my movement |  |  |  |
| I have rehearsed the monologue/ duologue paying special attention to my characterisation |  |  |  |
| I know what my characters objectives are  |  |  |  |
| I know what my characters mini-objectives for each scene are |  |  |  |
| I have completed first draft of paragraph two of Written Performance Concept (WPC) – rehearsal techniques (150 words) |  |  |  |
| I have decided on a costume for my final performance |  |  |  |
| I have completed the first draft of paragraph three of Written Performance Concept (WPC) – My interpretation (100 words) |  |  |  |
| I have completed the Written performance Concept (WPC) document under controlled conditions (500 words) |  |  |  |
| **Unit 2 – Section B - Play** |  |  |  |
| I have read the entire playtext and have a thorough understanding of both the plot and my character(s) |  |  |  |
| I have researched the complete text and have a thorough understanding of the social, historical, cultural and political aspects of this text |  |  |  |
| I know what my characters objectives are  |  |  |  |
| I know what my characters mini-objectives for each scene are |  |  |  |
| I have learnt my lines no longer need the support of the text within rehearsals  |  |  |  |
| I have rehearsed the my role paying special attention to my voice |  |  |  |
| I have rehearsed the my role paying special attention to my movement |  |  |  |
| I have rehearsed the my role paying special attention to my character |  |  |  |
| I have rehearsed the my role paying special attention to communication |  |  |  |
| I have decided on a costume for my final performance |  |  |  |