

Term	Year 10	Year 11
Project One	<p><b>Rosa Parks (Key Skills)</b> Working collaboratively to develop an extended devised performance in response to a shared stimulus. Revisiting basic explorative and performance strategies.</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-Revisiting explorative strategies</li> <li>-Revisiting performance strategies</li> <li>-Making dramatic choices that fulfil a set intention</li> </ul> <p><b>Threshold Concepts</b></p> <ul style="list-style-type: none"> <li>-Practical contribution makes the portfolio easier!</li> </ul>	<p><b>DNA (set text)</b> Staging extracts for public performance to build performance, design and directorial knowledge of the set text</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-extensive engagement with text allows for nuance and textual connections</li> </ul> <p><b>Threshold Concepts</b></p> <ul style="list-style-type: none"> <li>-written exam is easier when you have practical ownership</li> </ul>
Project Two	<p><b>Blackout (Script exploration)</b> Exploring a text to understand and augment how theatre maker Davey Anderson has explored the possibilities of character, language, structure, style and genre to meet his intentions</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-Character arcs</li> <li>-Character development strategies (hotseating, research, improvisation, profiling)</li> <li>-Genre, style and form</li> <li>-Verbatim</li> </ul> <p><b>Threshold Concepts</b></p> <ul style="list-style-type: none"> <li>-Clear intentions will guide every dramatic choice</li> <li>-Clear intentions allow you to measure success</li> </ul>	<p><b>Live theatre evaluation (Comp 3)</b> Preparing for the live theatre evaluation element of the written exam through collating meaningful, accessible notes and developing exam technique.</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-Question time should be dictated by marks</li> <li>-Justify personal response</li> <li>-Emphasis on communication</li> </ul> <p><b>Threshold Concepts</b></p> <ul style="list-style-type: none"> <li>-Crediting the theatre makers</li> <li>-Dramatic choices rather than narrative</li> </ul>
Project Three	<p><b>Monologues</b> Exploring the dramatic form of monologues and developing a monologue from a published text for public performance</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-Establishing location</li> <li>-Revisiting characterisation</li> <li>-Using props</li> <li>- Control over timing</li> </ul> <p><b>Threshold Concepts</b></p>	<p><b>Scripted performance (Comp 2)</b> Preparing 2 extracts of scripted performance (or design) for assessment by a visiting examiner.</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-Revisiting physical and vocal communication</li> <li>-Revisiting communication with audience and others</li> <li>- Honouring the intentions of the text</li> </ul>

	<ul style="list-style-type: none"> <li>-Developing a relationship with the audience (eyelines, direct address, use of pause)</li> <li>-Meaningful exits and entrances add authenticity</li> <li>-If I can do this I can do anything!</li> </ul>	
Project Four	<p><b>Mock Assessments</b> Analysing and evaluating how ideas are communicated in in a live theatre performance and developing a devised performance and accompanying portfolio on the story of Admira and Bosko.</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-Revisiting design elements</li> <li>- Revisiting evaluation</li> <li>-A narrative approach rarely yields equal challenge</li> <li>-The devising process can be broken into stages</li> </ul> <p><b>Threshold Concepts</b></p> <ul style="list-style-type: none"> <li>-All dramatic mediums are used in collaboration to communicate ideas to an audience.</li> <li>- Unrecorded details are quickly forgotten</li> </ul>	<p><b>Written exam (Comp 3)</b> Returning to the set text and live theatre evaluation and making final preparations for responding to both in the written exam.</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-Essay writing skills</li> <li>-Balancing timing</li> <li>-Writing with authority (inter textual links, subject specific vocabulary)</li> </ul>
Project Five	<p><b>Component One (devised project and portfolio)</b> Working in groups to create a unique performance in response to a given stimulus. Working individually to create an accompanying portfolio documenting and reflecting on the process</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-Clarity of communication</li> <li>- Fluency and commitment to performance</li> <li>-Ownership and perception in portfolio</li> <li>-Applying feedback</li> </ul>	
Project Six	<p><b>DNA (Set Text)</b> Exploring the set text from the point of view of an actor, designer and director.</p> <p><b>Key Concepts</b></p> <ul style="list-style-type: none"> <li>-Defining location</li> <li>-Mapping out character development</li> <li>-Conveying status</li> </ul> <p><b>Threshold Concepts</b></p>	

	<ul style="list-style-type: none"><li>-Social, cultural and historical context is necessary to create the world of the play</li><li>-Directorial vision (the big picture)</li></ul>	
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