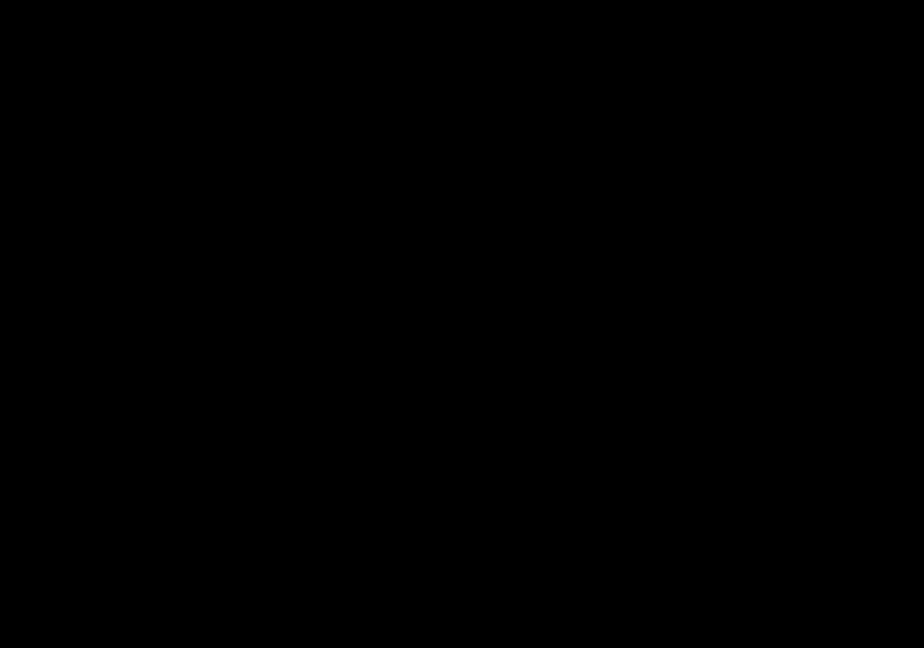


Term	Year 12	Year 13
Project One	<p>Theatre History and Transition Work Exploring how theatre practice has evolved across the ages. Baseline assessment of student ability to research, evaluate and perform.</p> <p>Key Concepts -Greek theatre -Medieval theatre -renaissance theatre -contemporary theatre</p> <p>Threshold Concepts -Theatre exists in response to society</p>	<p>Set texts Revisiting Lysistrata and Colder than Here to deepen visionary ideas for the written exam</p> <p>Key Concepts -inter-textual connections -defining contrast -rehearsal methods</p>
Project Two	<p>La Llorona and Practitioners Introducing the ideas and theories of key contrasting theatre practitioners and applying their ideas for theatre to text.</p> <p>Key Concepts -Brecht (alienation, gestus, spass) -Artaud (cruelty, totality) -Stanislavski (units and objectives, emotion memory) -Berkoff (exaggeration, mime) -Text can be interpreted in multiple ways</p> <p>Threshold Concepts -'Truth' can be pursued in different ways.</p>	<p>Performance (Comp 2) Preparing a group performance and a monologue or duologue for assessment by a visiting external examiner.</p> <p>Key Concepts -demonstrating knowledge of context -providing character contrast</p>
Project Three	<p>Component One Practical Developing an original performance in response to a key extract of text and a given practitioner.</p> <p>Key Concepts -methods of practitioner (TBC) -Defining group and personal intentions</p> <p>Threshold Concept -Applied research builds context</p>	<p>Live Theatre Evaluation Analysing and evaluating a live theatre performance with consideration to theatre's power, role and function in contemporary British society.</p> <p>Key concepts -analysing directorial intent -theatre's place in society</p> <p>Threshold concept -Why now?</p>

Project Four	<p>Component One Portfolio Documenting and evaluating the development of the devised performance in response to six portfolio essays.</p> <p>Key Concepts -Consideration of audience demographic -How to measure efficacy of choices</p> <p>Threshold Concepts -Influence is found in disparate places.</p>	<p>Exam Preparation Revisiting all 3 texts from the point of view of audience member, performer, designer and director in preparation for the final exam.</p> <p>Key concepts -Effective support notes -Exam technique -Controlling timings</p>
Project Five	<p>Lysistrata Developing a vision for staging the set text to resonate with a contemporary audience through the ideas of a set practitioner.</p> <p>Key Concepts -Original performance conditions -Revisiting practitioner methodologies (TBC)</p> <p>Threshold Concept -Effective vision permeates all mediums and sculpts the 'world of the play'</p>	
Project Six	<p>Colder than Here Exploring how actors and designers might stage the set text to communicate understanding to the audience.</p> <p>Key Concepts -Revisiting Stanislavski (units and objectives, subtext) -Character development -Staging character relationships</p> <p>Threshold Concepts -Symbolic design can enrich naturalistic performance</p>	