

YEAR	TERM 1 (Autumn)	TERM 2 (Spring)	TERM 3 (Summer)
YEAR 13	<p>EVALUATION OF LIVE THEATRE Live performance, performers, vocal and physical interpretations, design, costume, hair set and make-up</p> <p>TEXT IN PRACTISE REHEARSALS Someone who'll watch over me Monologue/Duologue</p> <p>THEATRE MAKERS IN PRACTISE Naturalism Realism Expressionism The Empty space Jung and Freud Expressionistic conventions Political purpose Dramatic intentions Staging Actor/Audience relationship Production style Design elements</p> <p>EQUUS Scene Study, analysis and Evaluation Epic Theatre and Brecht</p> <p>HEDDA GABLER Scene Study, analysis and Evaluation</p> <p>STANISLAVSKI Practitioner review</p>	<p>EVALUATION OF LIVE THEATRE Live performance, performers, vocal and physical interpretations, design, costume, hair, set and make-up</p> <p>TEXT IN PRACTISE REHEARSALS Someone who'll watch over me Monologue/Duologue</p> <p>THEATRE MAKERS IN PRACTISE Naturalism Realism Expressionism The Empty space Jung and Freud Expressionistic conventions Political purpose Dramatic intentions Staging Actor/Audience relationship Production style Design elements</p> <p>EQUUS Scene Study, analysis and Evaluation Epic Theatre and Brecht</p> <p>HEDDA GABLER Scene Study, analysis and Evaluation</p> <p>STANISLAVSKI Practitioner review</p>	<p>EVALUATION OF LIVE THEATRE Live performance, performers, vocal and physical interpretations, design, costume, hair set and make-up</p> <p>THEATRE MAKERS IN PRACTISE Naturalism Realism Expressionism The Empty space Jung and Freud Expressionistic conventions Political purpose Dramatic intentions Staging Actor/Audience relationship Production style Design elements</p> <p>EQUUS Scene Study, analysis and Evaluation Epic Theatre and Brecht</p> <p>HEDDA GABLER Scene Study, analysis and Evaluation</p> <p>STANISLAVSKI Practitioner review</p> <p>EXAM PREPARTION</p>