

<b>Live Theatre (Drama &amp; Theatre Studies AQA A Level Comp. 1) – Revision Checklist</b>	
<p><b>I have note's each production I have seen including:</b></p> <ul style="list-style-type: none"> <li>• I can clearly describe the <b>production I saw</b> (venue, style, company, director, date).</li> <li>• I have selected <b>key moments/scenes</b> I can write about in detail.</li> <li>• I explain how the actor <b>created meaning or communicated character</b>.</li> <li>• I describe <b>specific design choices</b> (lighting, sound, set, costume, props).</li> <li>• I can identify the <b>style/approach</b> of the production (e.g. naturalistic, physical theatre, minimalist, stylised).</li> <li>• I can describe the <b>company intention/message</b>.</li> </ul>	
<p><b>Introduction:</b></p> <ul style="list-style-type: none"> <li>• I can organise the information above into a structured introduction.</li> </ul>	
<p><b>How: Writing Your Interpretation in Detail</b></p> <ul style="list-style-type: none"> <li>• I use <b>specific performance and design ideas</b> (not vague statements).</li> <li>• I include <b>VIMPO-style detail</b> (voice, interaction, movement, proxemics, objects).</li> <li>• I explain <i>how</i> and <i>why</i> I would stage moments, not just what happens.</li> <li>• I link every idea clearly to the question and the intended effect.</li> </ul>	
<p><b>Why / Audience</b></p> <ul style="list-style-type: none"> <li>• I clearly explain the <b>intended audience response</b> (empathy, shock, tension, etc.).</li> <li>• I justify my choices (why this acting/staging choice is effective).</li> <li>• I refer back to key company message's/intentions.</li> </ul>	
<p><b>Evaluation</b></p> <ul style="list-style-type: none"> <li>• I give <b>clear opinions</b> on what worked and what didn't.</li> </ul>	
<p><b>Past Questions</b></p> <ul style="list-style-type: none"> <li>• I have practised answering past live theatre questions in timed conditions</li> <li>• I have self-assessed my practise answers and applied next steps</li> <li>• I can adapt my knowledge to different focuses (acting, design, key moment).</li> <li>• I plan briefly before writing to select the <b>best examples and I have practised this</b></li> </ul>	

<b>Antigone (AQA A Level Component 1) – Revision Checklist</b>	
<b>Greek Theatre &amp; the Festival of Dionysus</b>	
<ul style="list-style-type: none"> <li>• I can explain the purpose of the <b>Festival of Dionysus</b> and how performance was religious, competitive, and political.</li> </ul>	
<b>Sophocles</b>	
<ul style="list-style-type: none"> <li>• I know who Sophocles was and his significance (playwright, innovations like adding a third actor).</li> </ul>	
<b>Antigone: Individual vs The State</b>	

<ul style="list-style-type: none"> <li>• I understand Antigone as a symbol of <b>individual moral duty vs state law</b>.</li> <li>• I can explain her motivations (loyalty to family, religious belief, defiance).</li> <li>• I have performance ideas (voice, posture, proxemics) that show her strength and defiance.</li> </ul>	
<b>Creon: Hubris</b>	
<ul style="list-style-type: none"> <li>• I understand <b>hubris</b> and how it applies to Creon (excessive pride leading to downfall).</li> <li>• I can track his character journey (controlled ruler → stubborn tyrant → broken man).</li> <li>• I have clear performance ideas to show status, authority, and eventual collapse.</li> </ul>	
<b>Tiresias: The Gods (Supernatural)</b>	
<ul style="list-style-type: none"> <li>• I understand Tiresias as a <b>prophetic figure</b> representing the will of the gods.</li> <li>• I have ideas for staging Tiresias (e.g. stillness, vocal tone, use of lighting/sound).</li> <li>• I can link this to themes of fate, divine law, and consequences.</li> </ul>	
<b>Past Exam Questions</b>	
<ul style="list-style-type: none"> <li>• I have practised multiple past questions under timed conditions.</li> <li>• I have assessed my success using WINS and applied next steps</li> <li>• I can identify command words and key focus in the question quickly.</li> <li>• I reuse and adapt strong ideas rather than starting from scratch each time.</li> </ul>	
<b>How: Writing Your Interpretation in Detail</b>	
<ul style="list-style-type: none"> <li>• I use <b>specific performance and design ideas</b> (not vague statements).</li> <li>• I include <b>VIMPO-style detail</b> (voice, interaction, movement, proxemics, objects).</li> <li>• I explain <i>how</i> and <i>why</i> I would stage moments, not just what happens.</li> <li>• I link every idea clearly to the question and the intended effect.</li> </ul>	
<b>Why / Audience</b>	
<ul style="list-style-type: none"> <li>• I clearly explain the <b>intended audience response</b> (empathy, shock, tension, etc.).</li> <li>• I link my ideas to both a <b>Greek audience</b> and a <b>modern audience</b> where relevant.</li> <li>• I justify my choices (why this staging choice is effective).</li> <li>• I refer back to key messages (Hubris, Individual Vs State, supernatural/Gods).</li> </ul>	
<b>Greek Terminology</b>	
<ul style="list-style-type: none"> <li>• I can confidently use key terms: <i>hamartia, hubris, catharsis, stichomythia, chorus</i>.</li> <li>• I use terminology accurately in my written answers.</li> </ul>	

<b>Our Country's Good_ (AQA A Level Component 1) Revision Checklist</b>	
I have planned and revised ideas for my: <ol style="list-style-type: none"> <li><b>1. Interpretation of each character with SPECIFIC VIMPO IDEAS</b></li> <li><b>2. SET DESIGN - Labelled sketch/diagram</b></li> <li><b>3. LIGHTING - Labelled sketch/diagram</b></li> <li><b>4. SOUND EFFECTS/MUSIC - Labelled sketch/diagram</b></li> <li><b>5. COSTUME/Make-Up/Hair/Accessories - Labelled sketch/diagram</b></li> </ol>	
I have practised writing my <b>CAT introduction</b> for each question – Context, Aims & Audience & Theme.	
I have planned my <b>main aims &amp; key theme/s</b> to focus on	
I have identified all the <b>given circumstances</b> in my text by underlining them i.e. <i>ACCENTS, the men have all been drinking, all in chains, very smelly and very old</i>	
I have revised and prepared lots of references to the <b>S/H/C Context (Late 18<sup>th</sup> century Australia, boiling hot, 1787)</b>	
I can re-call all my <b>VIMPO options</b> with ease & know to select the 2+ best VIMPO ideas - per Quote - to achieve my aims - which will LINK to key words in the Question.	
<b>How:</b> <ul style="list-style-type: none"> <li>○ I select the BEST Quotes for the question</li> <li>○ I share specific performance &amp; design ideas – 2+BEST HOWS per quote</li> <li>○ I use 3 Quotes per para - aiming for 10+ Quotes in total</li> <li>○ I use VIMPO (voice, interaction, movement, physicality and O)</li> <li>○ I discuss 2+ characters per paragraph for directing questions</li> <li>○ I provide sufficient HOWS – practical examples</li> </ul>	
<b>Why / Audience:</b> <ul style="list-style-type: none"> <li>○ I justify my choices linking every idea clearly to the question</li> <li>○ I link to my intended audience response</li> <li>○ I refer to key S/H/C</li> </ul>	
I have revised and planned to use <b>key theatre terminology</b> – accurately i.e. <i>downstage right, rostra blocks, backdrop, episodic structure, symbolic, gobo, blackout, fade, trucking, flies etc</i>	
I have planned my <b>design diagrams</b> and practised drawing it quickly with <b>clear annotations</b> – it includes entrances/exits, character ositions, set, accurate terms	
I will include references to the <b>Epic Features</b> – <i>episodic structure/multi-rolling/minimalistic set and costume.</i>	
I am going to refer to the <b>Episodic Structure</b> & the need for use of minimalistic items to allow fast and smooth <b>scene transitions</b>	
I have planned and I will keep referring to my intended <b>audience responses</b>	
I have practised underlining the key words in each question, annotating the question & using <b>key words</b> from it throughout my answer.	
<b>Developments:</b> I have studied how each <b>character changes/develops</b> from the start of the play to the end and I have planned ways of describing and showing this i.e. I have planned key ideas to show the convicts interaction at the start & how this will be different by the end of the play and why.	
<b>Contrasts:</b> I know how I will show the contrast in status between the convicts and the officers & how I can show the power difference between each social group via	

PT's & Design Elements. I have ways to show the differences between <i>Harry, Handy Baker and Thomas Barratt</i> – key performance techniques for each role.	
<b>Farquhar:</b> I have planned ideas to show the convicts speak differently when they are saying/reading lines from the play to show they are uneducated and cannot read or understand what they are saying.	
<b>Responses:</b> I have planned how the convicts will act differently when Ross is present and the reasons why.	
<b>Rehearsal:</b> I have practised answering each of the 3 questions in <b>timed conditions</b> , including writing paragraphs in timed conditions. I have self-assessed this work – applying improvements	
I have used <b>past papers, model answers, my classwork, my revision booklet, images and video footage &amp; my pasts papers &amp; answers</b> to support my revision	