



Stoke Newington
Sixth Form

Introduction to
A-Level Drama and
Theatre

The transition from GCSE to A-level Drama is actually quite a big step up. The course is designed to essentially help you establish yourself as a theatre practitioner. Although structurally similar to the Edexcel GCSE Drama course there is much more emphasis on independent inquiry, reading and researching and importantly building a rich and varied diet of performance styles.

You will need to start forming your own informed opinions of Theatre and Performance, understand the history and contexts of theatre through the ages and the people who have shaped our understanding.

You will need to experiment take risks, challenge each other and importantly ENJOY YOURSELVES.

These tasks are designed to help everyone feel informed and prepared for the 2-year course that is challenging but ultimately rewarding. Whatever your ambitions are after A-level Drama & Theatre will support all aspects of your learning.

Here are the basics of the course:

Edexcel 2 Year A-Level Drama & Theatre- 3 assessed components –

Component One – Devising 40% of qualification

You will devise an original performance piece.

Use one key extract from a performance text and a theatre practitioner.

Performer or designer/tech routes available.

Internally assessed - Devised performance (20 Marks) PLUS 2500 - 3000 word Portfolio or recorded presentation (60 Marks)

Component Two – Text in Performance 20% of the qualification.

Group performance of one key extract from a performance text.

Monologue/Duologue from one key extract of a DIFFERENT text.

Externally Assessed – Visiting examiner

Component Three – Theatre Makers in Practice - Written Exam 40% of the Qualification

- **Section A** - Live theatre review
20 marks - allowed 500 word notes
- **Section B** – Page to Stage 36 marks (unseen extract) Set Text – ‘That Face’ by Polly Stenham
Practical exploration of a complete performance text – considering realisation in performance.
- **Section C**– Interpreting a Performance Text 24 Marks (unseen extract)-Set Text ‘Woyzeck’ By Georg Buchner
Practical exploration and interpretation of A DIFFERENT performance text in light of a practitioner.

EXPECTATIONS

You are required to attend every lesson and be on time for that lesson. Lateness isn't just annoying – it can also severely disrupt the learning of others and impact on practical work.

Meet all deadlines.

Attend regular rehearsal sessions and extended writing classes within the department and school.

Attend all compulsory theatre trips and keep notes for each one.

Keep notes after each lesson/workshop/rehearsal.

Be NICE and SUPPORT each other. It will get hectic, pressured and stressed. However you WILL learn LOTS and have FUN...

YOU WILL NEED TO KNOW LOTS ABOUT THE FOLLOWING -

(these lists are not exhaustive – remember the more you research and experience; the better your theatrical understanding will become)

Theatre & Art History

Greek Theatre

Noh

Kabuki

Verbatim Theatre

Romanticism

Naturalism

Expressionism

Theatre

Practitioners

Konstantin

Stanislavski

Bertolt Brecht

Antonin Artaud

Steven Berkoff

Jaques Le Coq

Joan Littlewood

Katie Mitchell

Peter Hall

Theatre Companies

Complicite

Frantic Assembly

Punchdrunk

Kneehigh

Gecko

Little Bulb Theatre

Talawa Theatre

Task 1

Read the powerpoint and complete the Questionnaire about yourself and why you have chosen to study A-level Drama & Theatre

Task 2

Research Theatre History

Task 3

Research Theatre Practitioners

Task 4

Watch something (Small Island at the National Theatre)

Task 5

Create something

Task One A:

Admin!

Create a folder on your computer titled:

Drama and Theatre Prep 2020.

You should save all of your preparation work into this folder, including anything that you might require as a scanned document later throughout the course.

You should create sub folders to organise your work as follows:

- Specification & Essential Course info
- Assignments
- Practitioners
- Scripts

Save the Specification and Glossary into your Specification folder. This way you can always access mark schemes for the components should you wish to.

Read the Specification and create a list of questions you might have and submit these for review. If you have no questions regarding the specification at this point, open a document at a later date when questions do arise and send through.

Print out a copy of *Woyzeck*, IF you have the facilities to do so. If you do not, please also save a copy of this script into your folder for access.

Task One B:

Read the powerpoint and complete the Questionnaire about yourself and why you have chosen to study A-level Drama & Theatre

Task Two

Theatre History- Greek Theatre

TASK: Create a revision guide to Greek theatre, it can be handwritten, on Word or PPT and submitted via email to lia.ste@sns.hackney.sch.uk

(also save it in your 'assignments folder on your computer)

Areas to consider:
Sophocles
The Great Dionysia
Greek Tragedy
<i>What are the major differences between modern and ancient drama?</i>
Women in classical Athens
<u>Some resources to help you:</u>
<i>Melvyn Bragg discusses tragedy with academic experts</i> Tragedy
<i>National Theatre</i> Greek Tragedy at the National Theatre <i>An online exhibition of the history of performance of Greek theatre at National theatre, with some interesting interviews with both theatre practitioners and classicists.</i> <i>A more general examination of the process of translation ancient Greek theatre to the contemporary western world.</i>
<i>National Theatre</i> http://www.nationaltheatre.org.uk/backstage/greek-theatre <i>A series of resources, with a particular focus on the 2012 version of the Antigone at the NT.</i> <i>Students can explore the issues of staging and interpretation of the play as a piece of dramatic performance in the modern world by discussing or critiquing the (short) videos</i>

Theatre History- Noh Theatre

TASK: Create a revision guide to Noh theatre, it can be handwritten, on Word or PPT and submitted via email to lia.ste@sns.hackney.sch.uk

(also save it in your 'assignments folder on your computer)

Areas to consider:
Use of Music and Dance
Use of legends and history to create plots
Use of masks and stock characters
What is the role of tradition in theatre? Should it be kept or experimented with?
Some resources to help you:
https://study.com/academy/lesson/noh-theatre-definition-characteristics-history.html
<i>Origins of Noh Theatre and the main character.</i>
https://www.japan-guide.com/e/e2091.html
<i>Key features of Noh Theatre.</i>
https://www.youtube.com/watch?v=J1IyUPMXwS0
<i>Crash course in features of Noh Theatre.</i>
https://www.youtube.com/watch?v=o--VbWf6M0c
<i>Noh theatre clips of live performance.</i>

Theatre History- Verbatim Theatre

TASK: Create a revision guide to Verbatim theatre, it can be handwritten, on Word or PPT and submitted via email to lia.ste@sns.hackney.sch.uk

(also save it in your 'assignments folder on your computer)

Areas to consider:
Political messages
Social Issues
Possible Target Audiences
How might this be useful to explore more modern history such as 'Grenfell Fire' or 'Brexit'?
What might the safeguarding implications be for verbatim theatre?
Some resources to help you:
https://www.outofjoint.co.uk/old-pages/verbatim-theatre/
<i>Out of Joint theatre company who create lots of verbatim theatre describe What is Verbatim theatre? And give a practical guide to creating verbatim work.</i>
https://www.standard.co.uk/go/london/theatre/why-verbatim-theatre-gives-a-voice-to-the-voiceless-a3847026.html
<i>Explores why verbatim theatre should be used.</i>
https://www.devotedanddisgruntled.com/blog/verbatim-theatre-ethics
<i>The ethics of creating verbatim theatre, the do's and don't.</i>
http://ntlive.nationaltheatre.org.uk/media/video/behind-the-scenes/-a0qNEhCly4
<i>Behind the scenes interview with National Theatre about creating verbatim</i>

Task Three

Practitioner Research

Task: To complete the research you will need to watch online videos about them, read online articles and journals, read books about them.

Below are some useful links for starting points for research:

Stanislavski - <https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1>

Brecht - <https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/1>

Katie Mitchell - <https://www.katiemitchell.co.uk/>

Frantic Assembly - <https://www.youtube.com/user/franticassembly>

Complicite - <https://www.youtube.com/watch?v=SnbPAGeA6Ec> &
<http://www.complicite.org/resources.php>

Kneehigh - <https://www.kneehigh.co.uk/about/>

Punchdrunk - <https://www.youtube.com/watch?v=mls7Op1DpKE>

Konstantin Stanislavski:

A. Write 5 words that describe the practitioner:

B. Key dates, events and moments in their career:

C. Find and collect 4-5 images from the theatre practitioner's work. Arrange the photos into an interesting collage and annotate the collage using the thinking routine below.

Look at your images. Document your initial and immediate response to it.

What do you SEE?

What does it make you THINK?

What does it make you WONDER?

What KEY DATES, EVENTS and MOMENTS can you put in the timeline?

Bertolt Brecht:

A. Write 5 words that describe the practitioner:

B. Key dates, events and moments in their career:

C. Find and collect 4-5 images from the theatre practitioner's work. Arrange the photos into an interesting collage and annotate the collage using the thinking routine below.

Look at your images. Document your initial and immediate response to it.

What do you SEE?

What does it make you THINK?

What does it make you WONDER?

What KEY DATES, EVENTS and MOMENTS can you put in the timeline?

Antonin Artaud:

A. Write 5 words that describe the practitioner:

B. Key dates, events and moments in their career:

C. Find and collect 4-5 images from the theatre practitioner's work. Arrange the photos into an interesting collage and annotate the collage using the thinking routine below.

Look at your images. Document your initial and immediate response to it.

What do you SEE?

What does it make you THINK?

What does it make you WONDER?

What KEY DATES, EVENTS and MOMENTS can you put in the timeline?

Steven Berkoff:

A. Write 5 words that describe the practitioner:

B. Key dates, events and moments in their career:

C. Find and collect 4-5 images from the theatre practitioner's work. Arrange the photos into an interesting collage and annotate the collage using the thinking routine below.

Look at your images. Document your initial and immediate response to it.

What do you SEE?

What does it make you THINK?

What does it make you WONDER?

What KEY DATES, EVENTS and MOMENTS can you put in the timeline?

Katie Mitchell:

A. Write 5 words that describe the practitioner:

B. Key dates, events and moments in their career:

C. Find and collect 4-5 images from the theatre practitioner's work. Arrange the photos into an interesting collage and annotate the collage using the thinking routine below.

Look at your images. Document your initial and immediate response to it.

What do you SEE?

What does it make you THINK?

What does it make you WONDER?

What KEY DATES, EVENTS and MOMENTS can you put in the timeline?

Frantic Assembly:

D. Write 5 words that describe the practitioner:

E. Key dates, events and moments in their career:

F. Find and collect 4-5 images from the theatre practitioner's work. Arrange the photos into an interesting collage and annotate the collage using the thinking routine below.

Look at your images. Document your initial and immediate response to it.

What do you SEE?

What does it make you THINK?

What does it make you WONDER?

What KEY DATES, EVENTS and MOMENTS can you put in the timeline?

Complicite:

A. Write 5 words that describe the practitioner:

B. Key dates, events and moments in their career:

C. Find and collect 4-5 images from the theatre practitioner's work. Arrange the photos into an interesting collage and annotate the collage using the thinking routine below.

Look at your images. Document your initial and immediate response to it.

What do you SEE?

What does it make you THINK?

What does it make you WONDER?

What KEY DATES, EVENTS and MOMENTS can you put in the timeline?

Kneehigh Theatre:

A. Write 5 words that describe the practitioner:

B. Key dates, events and moments in their career:

C. Find and collect 4-5 images from the theatre practitioner's work. Arrange the photos into an interesting collage and annotate the collage using the thinking routine below.

Look at your images. Document your initial and immediate response to it.

What do you SEE?

What does it make you THINK?

What does it make you WONDER?

What KEY DATES, EVENTS and MOMENTS can you put in the timeline?

Punchdrunk Theatre:

A. Write 5 words that describe the practitioner:

B. Key dates, events and moments in their career:

C. Find and collect 4-5 images from the theatre practitioner's work. Arrange the photos into an interesting collage and annotate the collage using the thinking routine below.

Look at your images. Document your initial and immediate response to it.

What do you SEE?

What does it make you THINK?

What does it make you WONDER?

What KEY DATES, EVENTS and MOMENTS can you put in the timeline?

Once you have some basic research on all of these practitioners:

1. Choose ONE of these Practitioners/Companies
2. Create a presentation on them
3. Create a workshop of 10 minutes which you will lead, to explore how this practitioner works

This is due the FIRST LESSON BACK in September 2020. Any questions please do not hesitate to contact me liam.stewart@sns.hackney.sch.uk

Task Four

Watch Something



Small Island by Helen Edmundsen (2019)

Small Island follows three intricately connected stories. Hortense yearns for a new life away from rural Jamaica, Gilbert dreams of becoming a lawyer, and Queenie longs to escape her Lincolnshire roots. Hope and humanity meet stubborn reality as the play traces the tangled history of Jamaica and the UK.

Use this link to and sign in details to watch the above production.

<https://www.dramaonlinelibrary.com/series/national-theatre-collection-iid-190464>

Username: 2Vq,2Ac(

Password: 0Pc#8Pf-

Take some general notes and focus on –

Acting style, Stage, Set, Costume, Props, Lighting, Sound and ultimately – did you enjoy it? Why?

See as much live theatre as possible!

Obviously COVID – 19 has gravely impacted on live theatre. These programmes are unlikely to be up and running again until 2021 at the earliest. However you should visit the websites, sign up to mailing lists and help support all theatres, large and small, as the industry in general is in dire need of support.

1. Sign up to mousetrap C145 to get £5 tickets to West End Shows!
2. Sign up to the National Theatre Entry Pass to get £5 tickets!
3. Sign up to young barbican for £5 theatre tickets
4. Sign up to RSC Key to get £5 Shakespeare shows – you can also opt to stand at the Globe for just £5
5. Young Vic give you £10 tickets if you are under 26!
6. Donmar Warehouse Young Free – FREE TICKETS TO THEATRE SHOWS – NO CATCH! Sign up to them.
7. Hampstead downstairs club £5 tickets – sign up

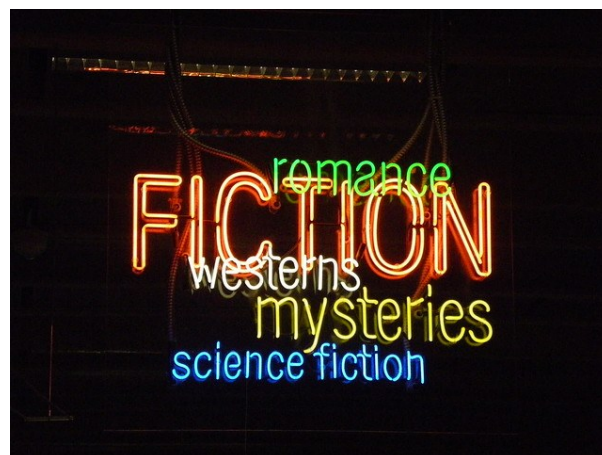
8. Almeida Theatre does £5 tickets for those under 25, use the UNDER25 code
9. Tricycle Theatre £10 tickets
10. Old Vic Schools Club – a project we run in school to get free tickets.

Task Five

CREATE SOMETHING!



Now over to you to create SOMETHING. Perhaps **perform** a script, **write** your own, **record** a radio play, create a **film** on a phone. Below you will see ideas to get the ball rolling; illustrating the resources of artists.



1 - [Phone Fictions](#)

From Scottish theatre company Visible Fictions comes the **1 minute challenge**. All created on a phone.

Films include an exciting mix of art forms including stop frame animation, original music, sketches, monologues and more!



2 - [Interview with a playwright](#)

Choose someone you've never heard of. Listen to what makes them tick as a writer and share your thoughts.



3 - [Guide to play writing](#)

An excellent guide to writing for the stage. With a range of exercises and information on new writing theatre companies.

Suggested Reading

You DO NOT need to buy all of these books but if you can get a copy going cheap these are all excellent.

THEORY

- ✓ An Actor Prepares' – Konstantin Stanislavski
- ✓ The Empty Space – Peter Brook
- ✓ Theatre of Cruelty – Antonin Artaud
- ✓ Theatre in Practice/Stanislavski in Practice – Nick O'Brien
- ✓ 'On Acting' Sanford Meisner
- ✓ A. Perks and J. Porteous A2 Drama and Theatre Studies – The Essential Introduction for Edexcel
- ✓ The Monologue Audition - A Practical Guide for Actors By Karen Kohlhaas ISBN: 9781854596086
- ✓ The Methuen Drama Book of Monologues for Young Actors By Anne Harvey and Jane Lapotaire
- ✓ Audition Speeches for Younger Actors 16+ by Jean Marlow

- ✓ An Actor's Work – Konstantin Stanislavski
- ✓ The Complete Stanislavski Toolkit – Bella Merlin
- ✓ A sourcebook on Naturalist Theatre – Edited by Christopher Innes
- ✓ Performance studies: An Introduction – Richard Schechner
- ✓ Devising Performance: A Critical History – Deidre Heddon and Jane Milling
- ✓ Analysis: An Introduction Coursebook – Edited by Colin Counsell and Laurie Wolf
- ✓ The Routledge Companion to Theatre and Performance – Paul Allain and Jen Harvie

PLAYS

Set texts –

- ✓ Polly Stenham – That Face
- ✓ Georg Buchner – Woyzeck

Mr. Stewart's Favourite – ANYTHING by HAROLD PINTER – GENIUS

- ✓ Peter Shaffer – Equus
- ✓ Jim Cartwright - Road
- ✓ Henrik Ibsen – A Doll's House
- ✓ Henrik Ibsen – Hedda Gabler
- ✓ Anton Chekhov – Three Sisters
- ✓ Federico Garcia Lorca – Blood Wedding
- ✓ Federico Garcia Lorca – Yerma
- ✓ Arthur Miller – The Crucible
- ✓ Arthur Miller – A View from the Bridge
- ✓ Arthur Miller – Death of a Salesman
- ✓ Martin McDonagh - The Pillowman
- ✓ Martin McDonagh – The Lieutenant of Inishmore
- ✓ Duncan Macmillan – Lungs
- ✓ Michaela Coel - Chewing Gum Diaries
- ✓ Anthony Nielson – Realism
- ✓ Franz Kafka/Steven Berkoff – Metamorphosis
- ✓ Oscar Wilde - The Importance of Being Earnest
- ✓ Tennessee Williams - A Streetcar Named Desire
- ✓ Tennessee Williams - Cat on a Hot Tin Roof
- ✓ Bertolt Brecht – Caucasian Chalk Circle
- ✓ Bertolt Brecht - The Resistible Rise of Arturo Ui
- ✓ Bertolt Brecht – The Threepenny Opera
- ✓ Timberlake Wertenbaker – Our Country's Good