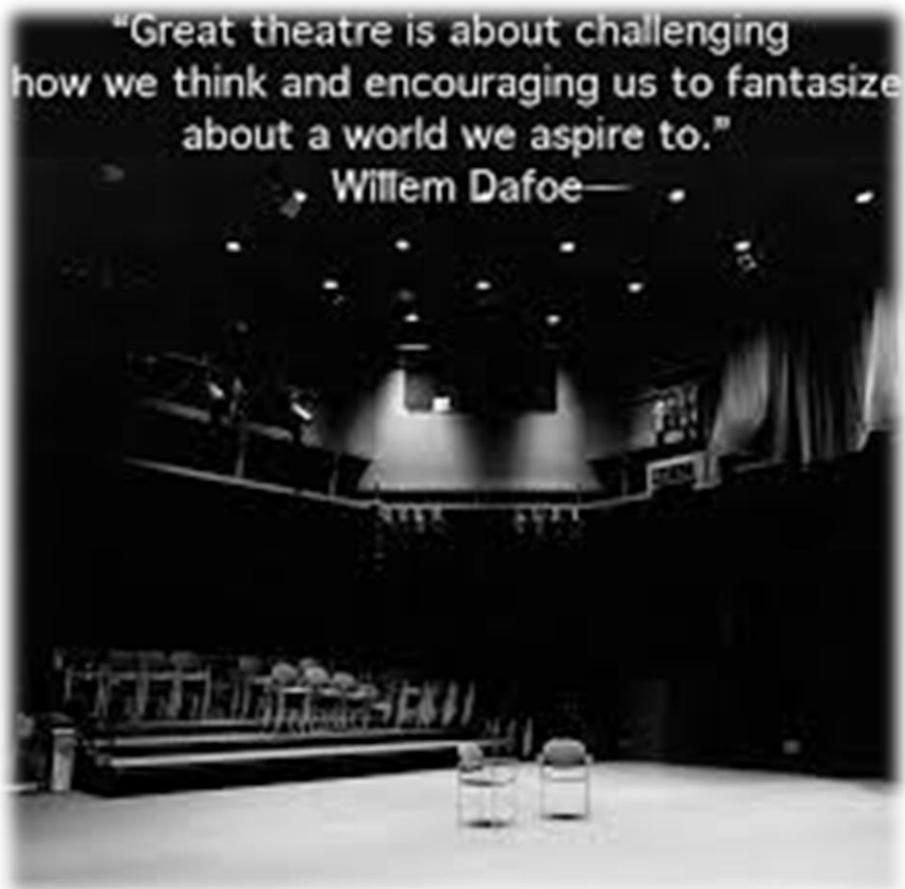


Drama Transition Work



Sections	Task Titles	Date completed	Your comments
A level course overviews			
Theatre History Research	Greek Theatre Noh Theatre Verbatim Theatre		
Practitioners Research	Brecht Stanislavski Frantic Assembly Theatre Complicite Katie Mitchell Kneehigh Punchdrunk		
Live Theatre Watching and Reviewing	Antigone Julius Caesar Girls Like That		
A Level Style Question	Design Concept		
Optional: Scripts to read	Range of scripts		
<p><i>Any questions regarding the A Level Drama course please contact me</i> Rebekah.dale@paddington-academy.org</p>			

A Level Drama- Course Overview

Similar to GCSE Drama most exam boards (AQA, OCR, Edexcel and Eduquas) have three sections:

- Devising
- Scripted performance
- Written Exam

The % weighting of these is slightly different for each exam board but the skills they expect you to develop are the same:

- Understanding of wide range of style, time periods and practitioners
- Understanding of live theatre
- Ability to perform or design scripted work
- Ability to create theatrical work from a stimulus
- Ability to use practitioners as an influence for work

The most important thing you can do to prepare for A level drama is WATCH AS MUCH and READ AS MUCH plays as possible. However all of the tasks are aimed at making sure you have a good base knowledge, and have been introduced to some A level playtexts.

Theatre History- Greek Theatre

TASK: Create a revision guide to Greek theatre, it should be completed on the next page.

Areas to consider:
Sophocles
The Great Dionysia
Greek Tragedy
What are the major differences between modern and ancient drama?
Women in classical Athens
Some resources to help you:
http://www.bbc.co.uk/programmes/p005464v#play&in=collection:p01h9vvk
<i>Melvyn Bragg discusses tragedy with academic experts</i>
<i>National Theatre</i>
https://www.google.com/culturalinstitute/exhibit/greek-tragedy-at-the-national-theatre/wRnC0fj0?position=56%2C40
<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>

My Greek Theatre Research

Theatre History- Noh Theatre

TASK: Create a revision guide to Noh theatre, it should be completed on the next page.

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>

My Noh Theatre Research

Theatre History- Verbatim Theatre

TASK: Create a revision guide to Greek theatre, it should be completed on the next page.

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?
<u>Some resources to help you:</u>
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>

My Verbatim Theatre Research

Practitioners Research

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

- A. Constantin Stanislavski
- B. Bertolt Brecht
- C. Katie Mitchell
- D. Frantic Assembly
- E. Theatre Complicite
- F. Kneehigh Theatre
- G. Punchdrunk Theatre

Below are some useful links for starting points for research:

- A. <https://www.bbc.co.uk/bitesize/guides/zxn4mp3/revision/1>
- B. <https://www.bbc.co.uk/bitesize/guides/zwmvd2p/revision/1>
- C. <https://www.katiemitchell.co.uk/>
- D. <https://www.youtube.com/user/franticassembly>
- E. <https://www.youtube.com/watch?v=SnbPAGeA6Ec> & <http://www.complicite.org/resources.php>
- F. <https://www.kneehigh.co.uk/about/>
- G. <https://www.youtube.com/watch?v=mls7Op1DpKE>

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?

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?

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:

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?

Theatre 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?

Live Theatre-

TASK- After watching the following three shows and taking notes answer the following:

1. What interested you/engaged you as an audience?
2. What could you borrow/steal for shows you make?
3. What was your favorite show for acting and why?
4. What was your favorite show for design and why?

Watch National Theatres 'Antigone'

Follow the link to watch it. You may need to log in, so please use the details below.

Your access details are:

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

Username: 9Wd*0Ub+

Password: 2Yr.6An,



Live Theatre- Watch Bridge Theatres ‘Julius Caesar’

Follow the link to watch it. You may need to log in, so please use the details below.

Your access details are:

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

Username: 9Wd*0Ub+

Password: 2Yr.6An,



Live Theatre- Watch Synergy/Unicorn Theatre ‘Girls Like That’

Follow the link to watch it.

<https://www.youtube.com/watch?v=Cx2KDNusk9E&t=3351s>



A Level Style Question

At GCSE drama you had set texts which you studied, you were then asked to write about how you would act a certain scene or design for a certain scene. In the A level written exam you will also have a set text and be asked to talk about either acting or design, however the main difference is you have to have a 'design concept'.

A design concept is the overall idea/interpretation for the text. For example if you decided for 39 Steps you were going to set the whole play on a train carriage with each carriage representing a different country, therefore in promenade staging and you were going to use elements of pantomime to enhance the comedy.

The other difference at A level is that your overall concept should be influenced by a key practitioner. You used practitioners work in devising for GCSE but now you have to show you can use them in written work.

Here is an example of an A level style question:

'Describe and explain your design concept for the play Antigone, using one key practitioners influence, you must also take into consideration your research on context of Antigone.' (24 Marks)

TASK- See if you can create a response to the question above using your knowledge of PEAL paragraphs from GCSE and your research into practitioners and live performance of Antigone. You should aim to write 2 sides of A4. Don't forget you are encouraged to use your research, alongside knowledge of practitioners to help you to create a vision for your concept. **It might be useful to draw or note down ideas before attempting to write it up!**

A Level Style Question- Response

Optional Script Reading Tasks-

To expand your knowledge of theatre the two best things you can do is watch theatre and read theatre. Below are some links to some classic and modern plays/monologues that are A level suitable.