

Year 11 Transition Work

If you are looking at this work you are considering A Level Drama and Theatre, well done!

Through this presentation you will receive a detailed introduction to Drama A Level to allow full transition into the college and your new learning. Please complete the weekly tasks outlined on the following slides.

Please print off all work to present to me in the first lesson in September. More information of expectation is on slide 13. The quality of what you are producing here will provide me with evidence of your suitability to the course.

The first two slides have information of possible sites, resources and access information for live theatre productions which you will need to complete some of the tasks.

Enjoy and take care,

Miss Hickey

chi@painsley.staffs.sch.uk

Accessing Resources

- Schools have access to several productions through National Theatre On Demand.
- Each school has a Username and Password that will give you access until the end of May. **Please be aware that only staff and students can use these details and must not be offered to anyone external or posted on social media as this goes against our agreement with the company.**
- There is a great deal of content, however we only have access to the **National Theatre Collection**. On the homepage, click onto the **Orange** National Theatre Collection and then productions and related resources can be watched. Again, if you click onto the **Orange** headings it takes you to the relevant plays.

Access details are: <https://www.dramaonlinelibrary.com>

Username: 7Wj/0Nx/j@

Password: 7Xp)5On%r)

(The Log in button is in the top right-hand corner of the landing page. Please insert your username and password to left-hand option of the login pop-up.)

Please ensure you are typing the credentials in rather than copying and pasting them as this can insert invisible spaces which invalidate the details. These should be entered under the 'access log in' and not the 'personal log in'.

Available Productions to watch ...

Antigone
The Cherry Orchard
Dara
Frankenstein
Les Blancs
Medea
Peter Pan
Small Island
Translations
Wonder.land
Coriolanus
Julius Caesar
Macbeth
Romeo and Juliet

Cat on a Hot Tin Roof
Consent
The Deep Blue Sea
Jane Eyre
London Assurance
One Man, Two Guvnors
She Stoops To Conquer
A Streetcar Named Desire
Treasure Island
Yerma
Hamlet
King Lear
Othello
Twelfth Night

Reading:

[http://www.filosofia.unimi.it/zucchi/NuoviFile/\(Public%20square%20\(Princeton,%20N.J.\)\)%20Martha%20C.%20Nussbaum-Not%20For%20Profit_%20Why%20Democracy%20Needs%20the%20Humanities%20\(The%20Public%20Square\)%20%20-Princeton%20University%20Press%20\(2010\).pdf](http://www.filosofia.unimi.it/zucchi/NuoviFile/(Public%20square%20(Princeton,%20N.J.))%20Martha%20C.%20Nussbaum-Not%20For%20Profit_%20Why%20Democracy%20Needs%20the%20Humanities%20(The%20Public%20Square)%20%20-Princeton%20University%20Press%20(2010).pdf)

Using the link above & also added to the shared area for an article called "WHY DEMOCRACY Needs THE HUMANITIES"

Read pages 10-12 (foreword) & 20-30 (silent crisis)

Complete notes on key information from the article. If you can, print and highlight the relevant pages.

Hopefully you will feel empowered and ready to study A Level Drama :)

Week 1: Live Theatre Analysis and Evaluation

During your A Level course you must develop the skills necessary to analyse and evaluate a piece of live theatre.

Task 1: Watch a production

- Using the National Theatre Collection resource with log in details on slide 4, watch the production of 'wonder.land' directed by Rufus Norris.
- You should watch the entire musical production.

Task 2 – Find examples to support or contradict this statement

'Live performance is an opportunity to escape from the troubles of the world'

Task 3:

Write your personal response to this statement when considering the production seen. It is important that you make clear if you agree or disagree with the statement and then back up your opinion using examples from the production.

When analysing examples, try to consider different theatre makers or production elements to support your answer (Acting, Lighting, costume, set, sound etc.). How did these elements come together to help you 'escape from the troubles of the world'?

You should keep a copy of this essay in a file for the first week in September.

Week 3+4: Practitioner Research

During your A Level course we will explore different drama practitioners in a range of different styles, these practitioners will influence both your written and practical work

Task 1: Choose a practitioner to research

Can be any from this list (please don't do the same as your friends as we want a range to be covered!):

- Stanislavski
 - Brecht
- Frantic Assembly
 - Artaud
 - Punchcrunk
 - Kneehigh
 - Berkoff
 - Boal
- Rudolf Laban

Task 2: Research

Using your chosen practitioner, you should research the following to be presented as a PowerPoint presentation

Success Criteria:

- Personal background (city of origin, time alive/working etc.)
- What is their style? Were they the first practitioner to use this style? If not who do they draw inspiration from?
- Any past productions including videos (if there are any), images and reviews
- Inclusion of any notable works (have they written any books)
 - Quotes by them/about them
- Practical exercises you could lead with the class in their style

I can direct you to some resources should you need any – post on the classroom/email!

Please make your presentations engaging, including videos and photos where possible. I do not want you to simply read off the PowerPoint when delivering your presentation to the class!

You should use a wide variety of research resources: internet search engines, books, newspaper reviews (articles online), company website (where possible)

This will be presented in our first week of September.

Summer Task: Practically exploring a play for performance

I am aware that some of you may like to explore the design route available in A Level Drama, **there are different tasks** for performers/designers. (please don't complete both!!)

If you are a performer: see slide 9&10

If you are a designer: see slide 11

Summer Task: Practically exploring a play for performance

During your A Level course you must develop the skills necessary to research and perform a script, whether that be pre-written or devised.

Task 1: Select a play

This can be a play you may have at home that you are interested in exploring further, or one that you have previously studied.

You can also access all of Shakespeare's plays online for free.

I can always send copies of monologues to you if you need.
Just drop me an email.

Try to push yourself!

Task 2: Read and Research

You must read your chosen play for you to gain some understanding of characters, setting, plot, themes, etc.

Then, research any themes or contextual information that might add light to the play. This information will inform the way that you perform it.

Task 3: Rehearse

Now that you have a comprehensive understanding of the plot, characters and themes, select a monologue from the play.

This may be clear to you as being a monologue (by it being a big chunk of text), or it may be that you cut lines out from other characters speaking. If you do cut lines, just ensure the script makes sense without them! I can help and advise with this on our classroom page/email, should you need it.

This monologue will be performed in our first week in September to myself and the rest of the class.

Success Criteria:

- Monologue is 2-3 minutes long
- A range of vocal techniques are employed (pace, pitch, tone, volume, emphasis)
 - A range of physical techniques displayed (gesture, movement, facial expression)
- Monologue is informed by the context of the play and the understanding of character is evident

Summer Task: Practically exploring a play for performance

Advise:

- Pick a monologue that you really like. You'll be more eager to work on the monologue and practice it if you love the piece you're performing
- Watch some YouTube videos of other people performing to give you some staging and delivery ideas
- It's important to clearly identify who your character is speaking to. If they are a physical character on stage with them, place them on stage with you. If it is the audience, engage with the audience.
- Break down the monologue. Monologues can be intimidating because they are a huge chunk of text on a page. Breaking them down into smaller chunks can help you memorise the lines and really understand what the character says or feels. Read through the monologue and separate it into sections. A change in thought or topic is a different section. Make a note about the overall theme or topic of each section (try to keep it to one or two words). The theme/topic words will help jog your memory when memorising your monologue.
- Get memorisation out of the way early. This will allow you to focus on your characterisation, gesture and voice rather than trying to remember the words.
- Record yourself performing the monologue, then watch the recording. This will allow you to self-evaluate and ensure every movement is concise

Summer Task: Practically exploring a play for performance: design

During your A Level course you must develop the skills necessary to research and perform a script, whether that be pre-written or devised.

Task 1: Select a play

This can be one from the suggestions given on the previous slides 'Accessing Resources' or you may have a play at home that you are interested in exploring further.

You can also access all of Shakespeare's plays online for free.

I can always send copies of monologues to you if you need. Just drop me an email.

Task 2: Read and Research

You must read your chosen play for you to gain some understanding of characters, setting, plot, themes, etc.

Then, research any themes or contextual information that might add light to the play. This information will inform the way that you perform it.

Task 3: Design

Now that you have a comprehensive understanding of the plot, characters and themes, select a setting/character from the play to design for.

You can either do set or costume.

You need to produce a model box, sketch, mood board and justification sheet for your chosen setting. You should present these to camera explaining reasons for your choices and ideal materials to be used. You should explain whether you are sticking to the playwrights intentions or not and why/why not.

Success Criteria:

- Mood board is created for chosen setting/character – past productions and colours/materials/items intended to be used
 - Sketch of chosen setting/character
- Model box (set) is created
 - Justification sheet is produced naming each item in your design, what it looks like and why you have chosen that. You could choose to do this as a PowerPoint should you wish
- Presentation to camera of your design and choices

Submission Expectations:

I would like the following work printed and brought to me in our first lesson:

- ✓ **Reading - Annotations/notes/ highlighted print out of the article (delete as appropriate)**
- ✓ **Week 1 – Live theatre analysis and evaluation. Should be ATLEAST 3 paragraphs (including an introduction)**
- ✓ **Week 3+4 - Practitioner presentation. Print out's of the presentation and accompanying notes for yourself, me and 2 spare copies for the rest of the class.**
- ✓ **Summer work - Practically exploring a play for performance. This should be in the form of a copy of the monologue printed and annotated with your performance notes (could be words underlined for emphasis/notes on movement you intend to do). Evidence of contextual research that has informed your performance. You will then practically deliver a 2-3 minute monologue.**

Useful information:

Miss Hickey's email: chi@painsley.staffs.sch.uk

Should you have any issues/concerns, please do not hesitate to contact me

'painsleyperformingarts' Instagram - updated with useful notices and content

Specification link: we study Pearson's Edexcel Drama and Theatre Studies

https://qualifications.pearson.com/content/dam/pdf/A%20Level/Drama%20and%20Theatre%20Studies/2016/Specification%20and%20sample%20assessments/a-level_drama_spec.pdf

You may want to have a look at the course breakdown via this link, to know what is expected of A Level Drama

Useful websites:

- <https://www.youtube.com/channel/UCUDq1XzCY0NIOYVJvEMQjqw> - National Theatre YouTube has LOADS of brilliant videos as well as a new play every Thursday
- <https://www.thestage.co.uk> – sign up to The Stage newspaper for updates in the arts sector
- <https://www.franticassembly.co.uk> – Frantic Assembly have launched 'Frantic Digital' focused on a new play every week with videos and warm ups

Useful information:

Additional interest reading:

- An Actor Prepares – Constantin Stanislavski
- Improvisation for the Theatre - Viola Spolin (American spelling)
- The Frantic Assembly Book of Devising Theatre
- The Punchdrunk Encyclopedia
- The Cambridge Companion to Brecht
- Any plays that interest you! We study *Blood Wedding* – Frederico Garcia Lorca, *Equus*- Peter Scahffer and *Lysistrata* – Aristophanes if you want to get a head start!

Documentaries/videos to watch:

- <https://www.youtube.com/watch?v=FAkLTWQUbG8> – BBC Ancient Greece: The Greatest Show on Earth (in 3 parts)
- National Theatre You Tube - Movement and warm up playlists