

**Yr 12 Drama Summer Term 2020**

**Miss Punt's Classwork**

<b>Week commencing</b>	<b>Topick</b>	<b>Classwork</b>
<b><i>EASTER HOLIDAYS</i></b>		
20 April	Unit 3 Section C Woyzeck and Kneehigh Kneehigh's style	1. Recap and extend your understanding of Kneehigh's style by watching Wise Children on BBC IPlayer (Emma Rice was artistic director at Kneehigh before starting her company). <a href="https://www.bbc.co.uk/programmes/p0892kf6">https://www.bbc.co.uk/programmes/p0892kf6</a> 2. Go back through your notes on Kneehigh from the first half term of Year 12 and make sure you have good notes on their techniques and intentions.
27 April	Unit 3 Section C Woyzeck and Kneehigh Reading the play	1. Read the play Woyzeck which I have emailed to you. 2. Make notes on the main characters: who are they, what do you know about their life / personality and the action of each scene: where does the action occur and what happens. Use the Woyzeck guide I have emailed to help you.
4 May	Unit 3 Section C Woyzeck and Kneehigh Researching the playwright	1. Read the section in the Woyzeck guide to learn about Georg Buchner the playwright. 2. Research Buchner – his life, interests and education, his political activities, plays he wrote and what they were about, his reasons for writing. Use the documents from my email to help you. Keep a bibliography of web addresses you have used for each task from now on to go back to in future.
11 May	Unit 3 Section C Woyzeck and Kneehigh Researching the background of the play	1. Research the setting of the play and its background in Germany around 1836 and make detailed notes. 2. Research the first performance of the play in Munich in 1913 and make detailed notes. 3. Update your bibliography as you work.
18 May	Unit 3 Section C Woyzeck and Kneehigh Researching recent productions	1. Research recent performances of the play including reading reviews and make notes on how it is still relevant for a contemporary audience. 2. Create a collage of images of productions that inspire you including design elements such as staging type, set & props, lighting, sound, costumes & make up. 3. Update your bibliography as you work.
<b>MAY HALF TERM</b>		
1 June	• Unit 3 – Section A – Live theatre – preparation	Background research – if possible get hold of a copy of the play or research the synopsis so that you have a good understanding of plot, character and theme. Read as many reviews as possible of the 2014 production of A Streetcar Named Desire at the Young Vic. Write down what your expectations for the piece will be before watching it. Collate some quotes from reviewers, performers and the director if possible.
8 June	• Unit 3 – Section A – Live theatre	Using your National Theatre logon. Watch the Young Vic's production of A Streetcar named Desire.
15 June	Unit 3 – Section A – Live theatre – Performers analysis	Using 3 key scenes from the play answer the following questions in detail:- Is there an overall acting style? Is acting particularly effective at any one moment? Is multi-role used effectively? How much interpretation is the actor using to develop a role away from what is actually written by the playwright?

		<p>Do voices suit the characters?          Are accents used?          Is the projection good enough?          How do actors establish who they are using movement and space?          How are relationships between roles shown?          You need to demonstrate your viewpoint on the success or not of the performance.</p>
22 June	<ul style="list-style-type: none"> <li>Unit 3 – Section A – Live theatre – set design analysis</li> </ul>	<p>Is it realistic/non-realistic/symbolic/minimalistic?          Is it a single set?          Are there entrances/exits?          Is there a sense of time period?          Are there strong colours used?          Does the set convey any meaning?          Do props and furniture blend with the set or stand out?          Are furniture/props realistic or symbolic?          Are the props and furniture responsible for establishing period or location?          Acting space – how is it used?          How are actors and audience separated?          Is the fourth wall broken?          Were levels used?          Could the space on stage be altered for different scenes?          You need to demonstrate your viewpoint on the success or not of the performance.</p>
29 June	<ul style="list-style-type: none"> <li>Unit 3 – Section A – Live theatre – lighting and sound analysis</li> </ul>	<p>Is lighting generally bright or dim and what does this convey?          How does the lighting vary during the play?          Is it realistic lighting?          Does lighting establish location?          Are there any special lighting/projection effects and what impact does this have?          Is colour lighting used?</p>
6 July	<ul style="list-style-type: none"> <li>Unit 3 – Section A – Live theatre – context/director’s interpretation</li> </ul>	<p>How is this play relevant in 2020?          How is the play reminiscent of any practitioners you have studied?          What style/genre is the play and how does this suit the meaning of it?          Are you aware of pace or rhythm in the performance?          Is mood and atmosphere successfully established?          What are the key decisions the director has made to establish meaning in the play?          How has the Director interpreted the writer’s intentions?          How does the design support the Director’s decisions?</p>
13 July	<ul style="list-style-type: none"> <li>Unit 3 – Section A – Live theatre – exam style questions</li> </ul>	