



EDUQAS A LEVEL DRAMA & THEATRE

YEAR 11 TO 12 TRANSITION WORK



This booklet contains clear information about starting your A level in Drama & Theatre.

Please read it carefully before starting in September.

Before joining the course officially, the response to the tasks must be completed and handed in on your first day.

If you have any questions or issues, please email:

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In simple terms, the subject content for A Level Drama & Theatre is divided into 3 components:

1. Theatre workshop	Non-exam assessment: internally assessed, externally moderated 20% of qualification
2. Text in Action	Non-exam assessment: externally assessed by a visiting examiner 40% of qualification
3. Text in Performance	Written Exam 40% of qualification

Both Components 1 and 2 are designed to encourage learners to make connections between dramatic theory and their own practice. While preparing their practical work, learners will explore the work of **two** theatre practitioners (individuals or companies) of their own choice and then apply their research to their performances or designs.

Learners are also required to watch at least **two** live theatre productions and learn about the processes and practices involved in interpreting and performing theatre. In Component 3, learners explore **two** complete performance texts and **one** extract from a third text. There is an exciting and diverse list of texts to choose from; centres must select **one** which was written before 1956 and **one** which was written after 1956.

The following work is designed to help you prepare for the A Level course. Please collate all work in an A4 ring binder. This will form the beginnings of your DRAMA FILE.



Your tasks

Live Theatre

Gain access on Frantic Assembly's The Studio <https://franticassemblystudio.co.uk/app/touch>

Type in the Student Access link: **30538_JMHSID**

Watch and review **Metamorphosis** OR **Othello**

Answer the following questions:

1. Which moment did you think was most effective and why?
2. How did the actors in this moment use the performance space and proxemics, to show their relationships on stage?
3. How did they use their physical skills to show characterisation?
4. How did they use their vocal skills to deliver lines effectively?
5. How was the design of set, costume, make-up, lighting, sound or props effective and why?
6. If you were a director for this production, what would you do differently and why?
7. What elements from this production be it acting or design have influenced you as an actor/designer and why?

Reading

Please purchase and read **The Curious Incident of the Dog in the Night-Time**, Mark Haddon, adapted by Simon Stephens (**Bloomsbury, ISBN: 978-1-4081-7335-0**).

After reading the play answer the following in your working notebook:

1. What is the story about?
2. What are the themes in the play?
3. Which stage configuration would you use (proscenium arch, theatre in the round, traverse, and thrust) for this production and what impact would this have on your audience?
4. Pick a moment from the play, whereabouts would the characters positioning and movement/proxemics be on stage and why?
5. What design elements including: sound, lighting, set and props, costume, hair or make-up would you choose for this moment and why? Use watching live theatre as an influence to help you with your decision making and understanding of how drama and theatre is developed and performed.

Theatre Practitioners

Choose ONE of the Theatre Practitioners:

- **Stanislavski • Brecht • Boal • Artaud • Berkoff**
- **Katie Mitchell • Marianne Elliott • Polly Teale**
- **Julie Taymor • Rupert Goold • Declan Donnellan**

What should you cover?

1. The social, cultural and historical context of the practitioner;
 - What key events were happening in history at the time they were/are working?
 - How was your practitioner's work influenced by other theatrical/performance styles, genres and methods?
2. Theatrical purpose and practice:
 - Artistic intentions – who was your practitioner's work aimed at? What did the practitioner aim to achieve with their work? Why did the practitioner aim for these things?
 - Working methods – how did the practitioner actually go about creating their form of theatre? What was their process? What was original/unique/innovative about their way of working and the product of their practice?
 - Theatrical style and use of conventions.
3. Collaboration with/influence on other practitioners from and throughout theatre history.
4. Create an A3 poster with the practitioner's information to be put on a working wall of practitioners – must be visually interesting and containing the information from questions 1 to 3.