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**Bridging Tasks**

**Y11 – Y12 Drama**

**2020**

**Course Content:**

**Component one: Devising Portfolio and Performance**

**Component two: Text in Performance Monologue and Group piece**

**Component three: Text in Context Written exam**

**C1 – completed by the end of Y12 40%**

**C2 – completed by February / March of Y13 20%**

**C3 – completed at the end of the course 40%**

**The aim of this booklet is to help you prepare fully for your A Level Drama and Theatre course.**

**Complete each task; evidencing your research and developing knowledge and understanding as you are going along.**

**All tasks in this booklet are linked in some way to work you will be doing as part of your A Level so please make sure it’s kept safe.**

**Any questions while working through, please email me on** [**n.richardson@allsaintslearning.co.uk**](mailto:n.richardson@allsaintslearning.co.uk)

**Task 1: Prep for work**

Created 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 (E.g. Annotating sections of script). You will 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. Please email any questions over to me if they are urgent.

Print out copies of *Equus* and *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 two: Practitioner Research



Watch the following YouTube clips and make detailed notes on each of the Theatre Practitioners methodologies and theories:

**Konstantin Stanislavski**

<https://www.youtube.com/watch?v=iB1fPZX5Zgk>

<https://www.youtube.com/watch?v=WaanuRvpfFU>

Find out about Stanislavski’s life and background but also find a number of quotes that sum up his methodologies. Aspects to include in your research project are:

* Life
* Works
* Methods and practice

Task three: Practitioner Research



Watch the following YouTube clips and make detailed notes on each of the Theatre Practitioners methodologies and theories:

**Bertolt Brecht and his Verfremdungseffeckt**

<https://www.youtube.com/watch?v=c7fqMPDcKXM>

<https://www.youtube.com/watch?v=l-828KqtTkA>

Find out about Brecht’s life and background but also find a number of quotes that sum up his methodologies. Aspects to include in your research project are:

* Life
* Works
* Methods and practice

**Task four: Compare and contrast**

Stanislavski’s approach to theatre is seen as an art form, whilst Brecht’s theatre is seen as a tool. To what extent do you think this is correct and how can you justify your response?

Create a table where you are clearly comparing the methodologies of both practitioners.

You should make reference to:

* The similarities and differences in their work
* Their intentions
* The way their theatre is received by audiences and the impact of their theatre on the spectator.

**What do you think are the challenges of using either practitioner in your Drama work**

Task five: Practitioner Research



Watch the following YouTube clips and make detailed notes on each of the Theatre Practitioners methodologies and theories:

**Artaud and the Theatre of Cruelty / Theatre and its Double**

<https://www.youtube.com/watch?v=-ZAYe1HMIYU&t=90s>

<https://www.youtube.com/watch?v=DK_vZuLYHcw>

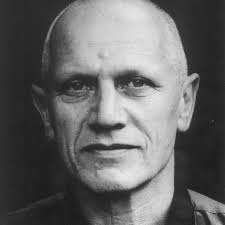
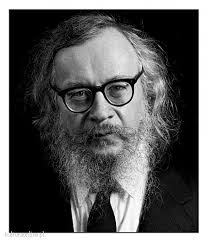
<https://www.youtube.com/watch?v=XOGu8z5uGKQ>

Find out about Artaud’s life and background but also find a number of quotes that sum up his methodologies. Aspects to include in your research project are:

* Life
* Works
* Methods and practice

<https://thedramateacher.com/theatre-of-cruelty-conventions/>

**Task six:**

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**Steven Berkoff Grotowski**

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**Peter Brook**

**Watch the videos below to see a comparison of how different practitioners would portray/adapt the same piece of text and character.**

**Brecht:** [**https://www.youtube.com/watch?v=62-gYcO6jrY**](https://www.youtube.com/watch?v=62-gYcO6jrY)

**Stan:** [**https://www.youtube.com/watch?v=2OD7phopWWk**](https://www.youtube.com/watch?v=2OD7phopWWk)

**Artaud:** [**https://www.youtube.com/watch?v=gHn2Lj7R0Rc**](https://www.youtube.com/watch?v=gHn2Lj7R0Rc)

**Steven Berkoff:** [**https://www.youtube.com/watch?v=BEU2oUI5gRM**](https://www.youtube.com/watch?v=BEU2oUI5gRM)

[**https://www.youtube.com/watch?v=jzApltTRVSk&t=8s**](https://www.youtube.com/watch?v=jzApltTRVSk&t=8s)

[**https://www.youtube.com/watch?v=KAUuBEzOtxA&list=PLjH7sB13EBxLa14-sbkBza8m5a5bm2yVN**](https://www.youtube.com/watch?v=KAUuBEzOtxA&list=PLjH7sB13EBxLa14-sbkBza8m5a5bm2yVN)

**Grotowski:** [**https://www.youtube.com/watch?v=-ScsvWtMZWo**](https://www.youtube.com/watch?v=-ScsvWtMZWo)

**Peter Brook:** [**https://www.youtube.com/watch?v=YIjjLpshfCQ**](https://www.youtube.com/watch?v=YIjjLpshfCQ)

**What do you think are the challenges for using a text that links specifically back to the work of a practitioner?**

**As part of your DEVISING component, you are to use the influences of ONE practitioner – you could use one of the more “traditional” practitioners or you may choose to explore a more physical theatre based practitioner.**

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**One of the most popular and well-established physical theatre companies is Frantic Assembly. They have just launched Frantic Digital which has practical exercises/tasks you can do independently at home. The link is:**

[**https://www.franticassembly.co.uk/frantic-digital**](https://www.franticassembly.co.uk/frantic-digital)

**You could also look at/watch the following:**

[**https://www.franticassembly.co.uk/the-frantic-method**](https://www.franticassembly.co.uk/the-frantic-method)

[**https://www.youtube.com/watch?v=V7R\_V2iCZoY**](https://www.youtube.com/watch?v=V7R_V2iCZoY)

[**https://www.youtube.com/watch?v=BC9uJrY9Bh8**](https://www.youtube.com/watch?v=BC9uJrY9Bh8)

**Make notes on the different techniques explored by Frantic Assembly and consider how you may use these in a piece of Drama.**

**How can you take a text and perform it using Frantic Assembly techniques?**

**OTHER PHYSICAL THEATRE PRACTITIONERS:**

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**See PunchDrunk**

[**https://www.punchdrunk.org.uk/**](https://www.punchdrunk.org.uk/)

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**See Kneehigh Theatre**

[**https://www.kneehigh.co.uk/**](https://www.kneehigh.co.uk/)

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**See DV8**

[**https://www.dv8.co.uk/students**](https://www.dv8.co.uk/students)

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**See Gecko**

[**https://www.geckotheatre.com/**](https://www.geckotheatre.com/)

[**https://www.youtube.com/watch?v=5PQpxi7h\_rc**](https://www.youtube.com/watch?v=5PQpxi7h_rc)

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**See Theatre de Complicite**

[**http://www.complicite.org/company.php**](http://www.complicite.org/company.php)

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**Task: Compare and contrast the work of TWO of the physical theatre practitioners. Which one do you think would give you more dramatic potential to use within the context of a devised piece of theatre?**

**Set Text Prep work:**

**Read Equus by Peter Shaffer **

Performance of Equus – 2018

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Peter Shaffer – playwright.

**Complete some research into the Context of the play including the background and life of the playwright.**

**Find some clips to watch of the play in performance – how would you describe the style of the play?**

**Complete notes / mind maps of the two main characters:**

**Martin Dysart and Alan Strang. Use quotes from the play to help you with your notes and to back up interpretations / opinions.**

**For this play you are to look at it from the perspective of:**

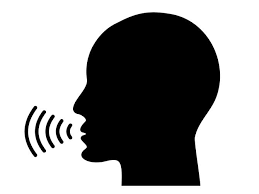
1. **An Actor playing the role(s)**
2. **A Designer (lighting, costume, sound, set, props)**

**As preparation for both; mind map the following:**

**Actor:**

**How you as an actor, playing Martin Dysart would demonstrate the following acting techniques (justify your choices by using quotes from the text as a whole):**

* **Voice**
* **Movement**
* **Characterisation techniques**
* **Proxemics**
* **Actor / Audience relationship**
* **Communication / Rapport with audience and with other actors.**

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**Design:**

**How would you, as a designer, use design elements in this play to create mood and atmosphere.**

**Mind Map your ideas for the text as a whole (using quotes) on the following design elements and how / where these would be implemented into a performance of this text:**

* **Lighting**
* **Sound**
* **Set**
* **Costume (including hair and make-up/ masks)**
* **Props**

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**Live Theatre Response**

**As with GCSE, you are expected to watch and evaluate live theatre and be able to write about this fluently.**

**As theatres are currently shut, there are a number of performances that have been streamed and these are the ones that are currently free of charge:**

**John Godber – Teechers**

[https://vimeo.com/410200936/d4ae14fc31](https://allsaintslearning.co.uk/OWA/redir.aspx?C=9Cx_yQFUz9TAvAvEE3rF-l_7HAPx-UzCUa4AVJiES3SIEa7eserXCA..&URL=https%3a%2f%2fvimeo.com%2f410200936%2fd4ae14fc31)

**National Theatre At Home – weekly performances**

<https://www.youtube.com/user/ntdiscovertheatre>

**Make sure you are watching a variety of different shows and utilise any free resources you can find online.**

**When you watch these performances, make sure you make some notes on what you see, how it was done and why you think it was done in that way.**

**The main difference between GCSE and A Level Evaluations are that you have a statement to engage with and use within your response. It could be something like:**

**“Live Theatre today says nothing to a young audience.”**

**Keep this in mind whilst watching as much live theatre as you can from the comfort of your own homes.**

**Set Text Prep - Woyzeck by Georg Buchner**

**Read the play.**

**Research German Expressionism.**

<https://www.youtube.com/watch?v=B99H6Ygnzgw>

<https://www.youtube.com/watch?v=ecuQdkBx1ic> (this one doesn’t always work)

<https://www.youtube.com/watch?v=MJhWBRhJJV8>

**Complete some research into the Context of the play including the background and life of the playwright. Focus on the first performance of this play in Munich in 1913. Complete extensive research into this.**

**Also make detailed notes of the styles of theatre / entertainment that were popular when this play was first performed.**

**Find some clips to watch of the play in performance – how would you describe the style of the play?**

**Complete notes / mind maps of the two main characters:**

**Franz Woyzeck and Marie. Use quotes from the play to help you with your notes and to back up interpretations / opinions.**

**For this play you are to look at it from the perspective of the Director.**

**What is the role of the director?**

**As preparation for both; mind map the following:**

**Your Directorial Vision for this play in performance making it relevant to a 21st Century Theatre audience.**

* **Aims**
* **Objectives**
* **Intentions.**
* **What performance space would you use?**
* **Proscenium Arch?**
* **Thrust?**
* **In The Round?**
* **Black Box?**
* **Traverse?**
* **Promenade?**
* **Why?**

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**Your Acting Choices:**

**How you intend to get your actor playing Woyzeck to demonstrate the following acting techniques (justify your choices by using quotes from the text as a whole):**

* **Voice**
* **Movement**
* **Characterisation techniques**
* **Proxemics**
* **Actor / Audience relationship**
* **Communication / Rapport with audience and with other actors**

**Design:**

**How would you, working with a designer, would utilise design elements in this play to create mood and atmosphere.**

**Mind Map your ideas for the text as a whole (using quotes) on the following design elements and how / where these would be implemented into a performance of this text:**

**Lighting**

**Sound**

**Set**

**Costume (including hair and make-up/ masks)**

**Props**

**Finally, this play must be performed using the influences from ONE Practitioner – which one would it be and why?**

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