



**GATEWAY TASKS /
RESOURCES
Y11 – Y12 Drama
2021**

Creative Arts, Design and Nutrition Department

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:
n.richardson@allsaints.sheffield.sch.uk**

Creative Arts, Design and Nutrition Department

Task 1: Prep for work

Created a folder on your computer titled: Drama and Theatre Prep 2021. 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.

Creative Arts, Design and Nutrition Department

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

Creative Arts, Design and Nutrition Department

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 Verfremdungseffekt

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

Creative Arts, Design and Nutrition Department

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>

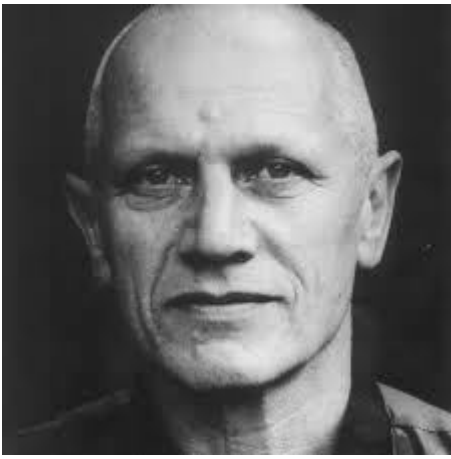
Find out about Artaud's life and background but also find a number of quotes that sum up his methodologies. Aspects to include in your research project are:

- Life
- Works
- Methods and practice

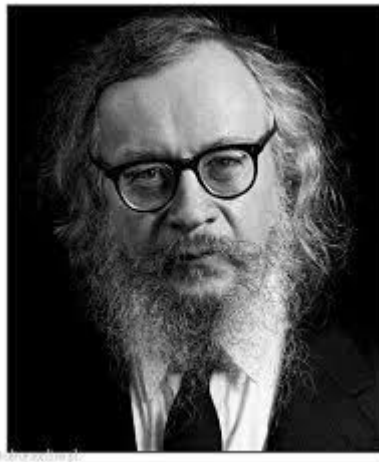
<https://thedramateacher.com/theatre-of-cruelty-conventions/>

Creative Arts, Design and Nutrition Department

Task six:



Steven Berkoff



Grotowski



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>

Stan: <https://www.youtube.com/watch?v=2OD7phopWWk>

Artaud: <https://www.youtube.com/watch?v=gHn2Lj7R0Rc>

Steven Berkoff: <https://www.youtube.com/watch?v=BEU2oUI5gRM>

<https://www.youtube.com/watch?v=jzAplTRVSk&t=8s>
<https://www.youtube.com/watch?v=KAUuBEzOtxA&list=PLjH7sB13EBxLa14-sbkBza8m5a5bm2yVN>

Grotowski: <https://www.youtube.com/watch?v=-ScsvWtMZWo>

Peter Brook: <https://www.youtube.com/watch?v=YIjjLpshfCQ>

Creative Arts, Design and Nutrition Department

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.



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>

You could also look at/watch the following:

<https://www.franticassembly.co.uk/the-frantic-method>

https://www.youtube.com/watch?v=V7R_V2iCZoY

<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?

Creative Arts, Design and Nutrition Department

OTHER PHYSICAL THEATRE PRACTITIONERS:

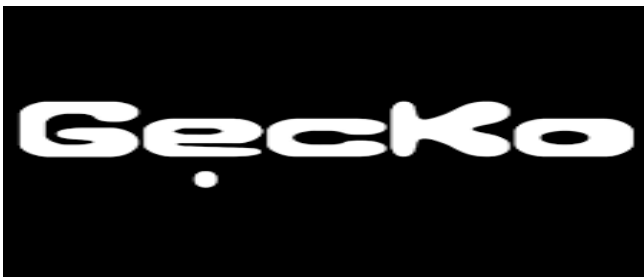
DV8
PHYSICAL THEATRE



See DV8

<https://www.dv8.co.uk/students>

Creative Arts, Design and Nutrition Department



See Gecko

<https://www.geckotheatre.com/>

https://www.youtube.com/watch?v=5PQpxi7h_rc

Complicité

See Theatre de Complicite

<http://www.complicite.org/company.php>



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?

Creative Arts, Design and Nutrition Department

Set Text Prep work:

Read Equus by Peter Shaffer

Act One

<https://docs.google.com/viewer?a=v&pid=sites&srcid=c3R1ZGVudC5iY3Nkbmkub3JnfG1yLWFsYmFuby1ob21lcGFnZXxneDoyNzVjZTBmOGI5YjMxODk4>

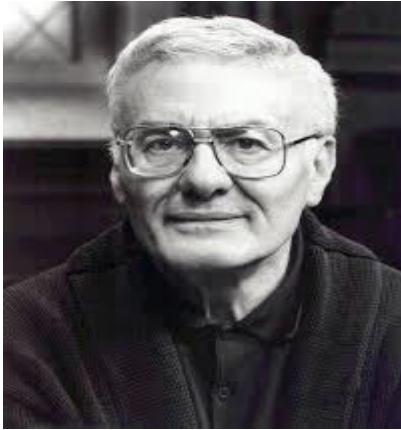
Act Two

<https://docs.google.com/viewer?a=v&pid=sites&srcid=c3R1ZGVudC5iY3Nkbmkub3JnfG1yLWFsYmFuby1ob21lcGFnZXxneDo0MmJkMGU1NGNiNDJhZDY>



Performance of Equus – 2018

Creative Arts, Design and Nutrition Department



Peter Shaffer – playwright.

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

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.**

Creative Arts, Design and Nutrition Department

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



Creative Arts, Design and Nutrition Department

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:

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

Login: AllSaints1

Password: triangle

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

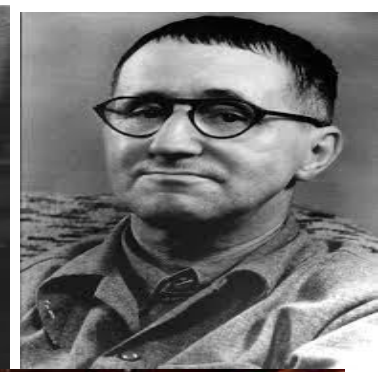
When you watch these performances, make sure you make some notes on what you see, how it was done and why you think it was done in that way.

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.

Creative Arts, Design and Nutrition Department



Complicité

**FRANTIC
ASSEMBLY**

DV8
PHYSICAL THEATRE

