

Eduqas A level ***Drama & Theatre***

Year 12 Handbook

Instructions

This booklet contains clear information about starting your A level in Drama & Theatre. Please read it carefully by the start of September.

Please complete all of the tasks set in this booklet during the first term in September.

The booklet is divided into two sections: (1) PLCs (for use in September)
(2) practitioner/theatre company research and (3) wider reading.

If you have any questions or issues, please email :

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Love and Information

Eduqas A Level Drama & Theatre

You will study **five** different plays. The texts chosen will represent a range of genres and practitioners and social, historical and cultural contexts. The course is examined over three Components:

<p>Component 1: Theatre Workshop</p> <ul style="list-style-type: none"> You take part in the creation, development and performance of a piece of theatre based on a reinterpretation of an extract from a play text. The piece must be developed using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company. You will produce: <ul style="list-style-type: none"> A realisation of the performance or design A creative log. <p>ASSESSED: Spring of Y12</p>	<p><u>Internally assessed</u></p> <p style="text-align: center;">20%</p> <p style="text-align: center;">of your A Level</p> <p>externally moderated</p>
<p>Component 2: Text in action</p> <ul style="list-style-type: none"> Take part in the development and performance of two pieces of theatre based on a stimulus supplied by the board: <ol style="list-style-type: none"> A devised piece using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company (a different practitioner or company to that chosen for Component 1) An extract from a text in a different style chosen by you. You will realise your performance live for the visiting examiner. You will produce a process and evaluation report within one week of completion of the practical work. <p>ASSESSED: Spring of Y13</p>	<p><u>Externally assessed</u> <u>by a visiting examiner</u></p> <p style="text-align: center;">40%</p> <p style="text-align: center;">of your A Level</p>
<p>Component 3: Text in performance</p> <ul style="list-style-type: none"> Sections A and B: Two questions, based on two different texts: <i>Machinal</i> (Treadwell) and <i>Love and Information</i> (Caryl Churchill). You will have clean copies of the books in the exam. Section C: Questions based on an extract from <i>The Curious Incident of the Dog in the Night-Time</i> (Mark Haddon, adapted by Simon Stephens). You won't have the book in the exam but you will know which extract is to be used in advance. <p>ASSESSED: PPE Summer of Y12, final exam in June, Y13</p>	<p><u>Written exam</u> <u>2h 30mins</u></p> <p style="text-align: center;">40%</p> <p style="text-align: center;">of your A Level</p>

PLC 1 - *Machinal*, by Sophie Treadwell

Comp3 section A/B question – MACHINAL	D	S	M
I know who wrote the play, when it was written and first performed			
I know about the first performance, location, style and context			
I know about the playwright's life and how that influenced his writing			
I can describe the social / political opinions of the playwright and how they might be reflected in his work			
I know the playwright's theories and ideas about writing, theatre and performance			
I can discuss the playwright's intentions			
I can discuss the themes of the play in some detail, using textual examples:	x	x	x
Social mores			
Greed			
Superficiality			
Mendacity			
Decay			
Sexual desire			
Repression			
Death			
I can explain the social, cultural, historical and political conditions of the 1920s			
I can explain the role of censorship and self censorship at this time.			
I can explain how audiences and critics reacted to the play when it was first performed			
I can compare Treadwell's work to other playwrights of the time.			
I can talk about the work of Treadwell and what it might have in common with other-Treadwell or/ and expressionistic style and cultural concerns			
I can explain how this play has been staged at different times, including how casting and ethnicity have been used.			
I can explain how I expect audience to react to my staging concept.			
I know about the original trial and the role of gender in US culture and history			
I can explain how Williams uses language to symbolise themes in the play			
I can describe and exemplify popular genres of the time, including:	X	X	X

Expressionism			
Realism			
Naturalism			
I know about the status of women during the twenties, gender stereotypes and the language in the play			
I have a full summary of the action in each act and section			
I have character profiles of each character, using quotes to justify all my points			
I have an image bank of pictures of Machinal, past productions, characters, costumes and staging			
I can describe four or more staging types			
I can explain the pros and cons of different staging types			
I can name and describe the five traditional lanterns, and their uses			
I can describe more modern AV equipment			

PLC 2 – *Love and Information*, by Caryl Churchill

Comp3 section A/B question – SAVED	D	S	M
I know who wrote the play, when it was written and first performed			
I know about the first performance, location, style and context – the club			
I know about the playwright's life and how that influenced his writing			
I can describe the political opinions of the playwright and how they are reflected in his work			
I know the playwright's theories and ideas about theatre and performance			
I can discuss the playwright's intentions			
I can discuss the themes of the play in some detail, using textual examples:	x	x	x
Alienation and loneliness			
Sex			
Violence, anger and hatred			
Family			
Care and concern			
Guilt and innocence			

Poverty			
Rejection			
I can explain the social, cultural, historical and political conditions of the mid sixties			
I can explain the role of censorship at this time and the conditions of the original performance			
I can explain how audiences and critics reacted to the play when it was first performed			
I can compare Churchill's work to other playwrights of the day, and have found examples.			
I can explain how this play has been staged at different times.			
I can talk about at least one other play by Churchill and what it might have in common with Love and Information – Churchill's style and cultural concerns			
I can explain how I expect audience to react to my staging concept			
I can describe and exemplify popular genres of the time, including:	x	x	x
Theatre of the absurd			
Expressionism			
Kitchen sink drama			
Epic theatre			
Theatre of cruelty			
I have a full summary of the action in each scene			
I have character profiles of each character, using quotes to justify all my points			
I have an image bank of pictures of Love and Information, past productions, characters, costumes and staging			
I can describe 4 or more staging types			
I can explain the pros and cons of different staging types			
I can name and describe the five traditional lanterns, and their uses			
I can describe more modern AV equipment			

PLC 3 - *The Curious Incident of the Dog in the Night Time*

Comp3 section C question – CURIOUS INCIDENT	D	S	M
I know who wrote the novel and the play and when it was written and first performed			
I can discuss the 2 original intentions of the play			

I can discuss the themes of the play			
I can discuss the plot of the play			
I can discuss in detail at least 5 characters (including the company)			
I know the section being examined in minute detail			
I know and can describe at least 2 different types of stage			
I know and can describe a range of lights using key terms			
I know and can describe set and props that could be used for the play			
I know and can describe a range of ideas for costume, hair and make up			
I can suggest how technical aspects can communicate mood / atmosphere			
I can suggest where entrances and exits could be and justify my ideas			
I know what proxemics are and can suggest how they can communicate meaning			
I can explain my technical ideas using key terms and justify them with examples from the play			
I can evaluate my technical suggestions in relation to the idea I am trying to communicate			
I can analyse how different stages can communicate different meanings to an audience			
I can discuss technical aspects from live theatre that I have seen			
I can suggest the director's intentions for live theatre that I have seen			
I can analyse how technical aspects seen in live theatre contribute to atmosphere / mood			
I can evaluate how technical aspects were used in live theatre and whether director's intentions were reached			
I can discuss, using key terms and examples , how technical aspects of live theatre have influenced my ideas for Curious incident			

Resources and equipment

A lot of Drama lessons will combine practical and theoretical study. For that reason you should be ready to work actively and physically, so your sixth form smart business dress will often be too restrictive. Be ready to change into the following:

- Loose fitting trousers or joggers
- Soft shoes, jazz shoes or clean pumps/trainers (otherwise expect to be in your socks)

You will require the following equipment:

- Three A4 ring binders, one for Components 1 and 2 and another for Component 3
- Dividers for your ring binders

Reading List

A student of Drama & Theatre Studies who is working at C or above is a student who has embraced the necessity of independent learning.

This reading list is a guide to some of the key texts, both plays and drama theory, which will expand your understanding and allow you to show knowledge and creativity in the exam components. You will always be expected to be reading something and allowing yourself to make comparisons and get ideas from what you read.

Texts marked with an asterisk (*) are deemed, classic, seminal, essential or at least highly recommended reading.

TASK: Read at least ONE of the plays on the list (If you've already read one of them, choose another!)

Plays: the set texts, you will need to buy your own copies of these texts, but get the correct edition. The ISBN is given below

Author	Title	ISBN
Sophie Treadwell	Machinal*	Nick Hern books ISBN 13: 9781854592118
Caryl Churchill	Love and Information*	Theatre Communications Group ISBN 13: 9781559364409
Mark Haddon	Curious Incident of the Dog in the Night-time*	Bloomsbury, ISBN: 978-1-4081-7335-0

Plays: general

Author	Title
Bean, Richard	One Man, Two Guvnors
Beckett, Samuel	Waiting For Godot*
Bennett, Alan	The History Boys
Brecht, Bertolt	Causation Chalk Circle
Brecht, Bertolt	Mother Courage
Brecht, Bertolt	The Resistible Rise of Arturo Ui*
Brecht, Bertolt	The Threepenny Opera
Buchner, George	Woyzeck

Butterworth, Jez	Jerusalem*
Cartwright, Jim	Road*
Chekhov, Anton	The Cherry Orchard*
Chekhov, Anton	The Three Sisters
Churchill, Caryl	Top Girls*
Ensler, Eve	The Vagina Monologues
Euripides	Medea
Frayn, Michael	Noises Off
Gay, John	The Beggars Opera
Godber, John	Bouncers
Godber, John	Shakers
Goldsmith	She Stoops to Conquer
Ibsen	A Doll's House*
Ionesco, Eugene	Rhinoceros
Kane, Sarah	Blasted
Kushner, Tony	Angels in America
Leigh, Mike	Abigail's Party
Mamet, David	Glengarry Glen Ross
Marlow, Christopher	Doctor Faustus
McDonagh, Martin	The Pillow Man
Miller, Arthur	Death of a Salesman*

Nichols, Peter	A Day In The Death Of Joe Egg
O'Neill, Eugene	The Iceman Cometh
Orton, Joe	Entertaining Mr Sloan
Osborne, John	Look Back in Anger*
Pinter, Harold	The Birthday Party*
Pinter, Harold	The Caretaker
Potter, Dennis	Blue Remembered Hills
Ravenhill, Mark	Pool, No Water
Ravenhill, Mark	Shopping and F***ing
Russell, Willie	Blood Brothers
Shaffer, Peter	Equus
Shaffer, Peter	The Royal Hunt Of The Sun
Shakespeare, William	A Midsummer Night's Dream
Shakespeare, William	Hamlet
Shakespeare, William	Henry V
Shakespeare, William	Macbeth
Shakespeare, William	Othello
Shakespeare, William	The Tempest
Shakespeare, William	Twelfth Night
Shelagh Delaney	A Taste of Honey
Sheridan	The Rivals

Sophocles	Oedipus Rex*
Stoppard, Tom	Rosencrantz and Guildenstern Are Dead
Webster	The Duchess of Malfi
Wertebaker, Timberlake	Our Country's Good
Wilde, Oscar	The Importance of Being Earnest
Williams, Tennessee	A Streetcar Named Desire

Theory, criticism and practice

Books to help with your studies

General Textbooks	
Mackey, Sally	Practical Theatre, A Post 16 Approach*
Neelands and Dobson	Drama & Theatre Studies For AS/A Level
Cooper, Makey	Theatre Studies An Approach for Advanced Level
Nick O'Brien & Annie Sutton	Theatre in Practice: A student's handbook

Practitioners

Further wide reading

Stanislavski, naturalism and realism	
Benedetti, Jean	Stanislavski: An Introduction
Benedetti, Jean	Stanislavski and the Actor*
Styan, J L	Modern Drama in Theory and Practice 1: Realism and Naturalism
Merlin, Bella	The Complete Stanislavski Toolkit
Bertolt Brecht	
Styan, J L	Modern Drama in Theory and Practice 3: Expressionism and Epic Theatre

Willet, John	The Theatre of Bertolt Brecht
Peter Brook	
Brook, Peter	The Empty Space
Mitter, Shomit	Systems of Rehearsal
Jerzy Grotowski	
Grotowski, Jerzy	Towards a Poor Theatre
Augusto Boal	
Boal, Augusto	Games for Actors & Non Actors
Antonin Artaud	
Artaud, Antonin	The Theatre and its Double
Jamieson, Lee	Antonin Artaud: From Theory to Practice
Styan, J L	Modern Drama in Theory and Practice 2: Symbolism, Surrealism and the Absurd

Contemporary companies	
Graham and Hoggett	The Frantic Assembly Book of Devising Theatre
Liz Tomlin	British Theatre Companies: 1995-2014: Mind the Gap, Kneehigh Theatre, Suspect Culture, Stan's Cafe, Blast Theory, Punchdrunk (British Theatre Companies: From Fringe to Mainstream)
Time Etchells	Certain Fragments : Contemporary Performance and Forced Entertainment

Voice, speech and body training, games and warm ups	
Barker, Clive	Theatre Games
Johnston, Chris	House of Games
Lecoq, Jaques	The Moving Body

Johnston, Keith	Impro
Berry, Cicely	Voice and the Actor
Linklater, Kristin	Freeing the Natural Voice



Forced Entertainment, *Quizoola*

Your tasks

(1) PLCs

Begin working through the PLCs for *Machinal*, *Love and Information* and *Curious Incident*. This will include **getting the plays and reading them**. Compile your detailed research in your own Component 3 folder.

Remember - doing research as an A Level student requires you to **work harder and dig deeper** than you ever did for GCSE. You also need to understand **what you are finding out about**, so **don't assume that copying and pasting material will help you**. **Read it and understand it**. If you don't understand something then contact your drama teacher for help.

(2) Theatre practitioner or theatre company research

Knowledge and understanding of practitioners underpins the whole course. You will need to choose your own practitioners and apply them to the practical and theoretical work in all three components.

Choose one practitioner from **list A** and another practitioner or company from **list B**

List A - dead, white men	List B - contemporary
<ul style="list-style-type: none"> • Stanislavski • Brecht • Artaud 	<ul style="list-style-type: none"> • Steven Berkoff • Frantic Assembly • Forced Entertainment

Use a variety of sources, books, videos and websites to complete these sections:

1. Write a short **biography** of the person, company or individuals in the company
2. Look into the social, historical, cultural and political **context** that their work existed or exists in:

List A - dead, white men	List B – contemporary – current practitioners
<ul style="list-style-type: none"> • Social - what was society like at that time • Historical - what major events shaped the age • Cultural - what artistic, cultural, literary and theatrical trends were prevalent • Political - the government and politics of the time 	<ul style="list-style-type: none"> • Social - what is society like, what cultural concerns or themes are shaping their work? • Historical - what recent world events might be influencing their work? • Cultural - current trends • Political - the political landscape which shaped their work

3. **Conventions** of their theatrical style or genre

4. Contemporaneous and contemporary **productions** of their work - how has their work been received? Find reviews and accounts.
5. What other practitioners **influenced** them and who was influenced in turn by their work?
6. **Rehearsal techniques**, devising methods and exercises they use.

Present your findings as an A3 poster. It should have clear headings and include relevant pictures, imagery, text and keywords. Be Creative!

(3) Wider Reading

Throughout the course, you will need to be familiar with current theatrical trends, artistic movements and theatre news. Read and collect relevant articles, reviews and comment pieces, and complete your notes in a table like the one below.

Date of reading	Article Details What the article is called, Where you read it; name of newspaper, online link address, author, etc	Relevance/Key Points What you found out/important information

Useful resources online include:

The Guardian, stage: <https://www.theguardian.com/stage>

The Independent, theatre: <https://www.independent.co.uk/topic/Theatre>

BBC Radio 4, *Front Row*: <https://www.bbc.co.uk/programmes/b006qsg5>

Other resources, such as *The Times* and *The Stage* are good, but are behind a paywall.