

# Eduqas A Level Drama and Theatre

## Year 12-13 Handbook

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

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

**The booklet is divided into 4 sections:**

- 1) Key information and resources needed for September.
- 2) Wider reading
- 3) Practitioner/ theatre company research

If you have any questions or issues, please email: [clr@strs.org.uk](mailto:clr@strs.org.uk)



## 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><b>Component 1: Theatre Workshop</b></p> <ul style="list-style-type: none"><li>You take part in the creation, development, and performance of a piece of theatre based on a <b>reinterpretation</b> of an extract from a play text.</li><li>The piece must be developed using the <b>techniques and working methods of either an influential theatre practitioner or a recognised theatre company.</b></li><li><b>You will produce:</b><ul style="list-style-type: none"><li>A realisation of the performance or design</li><li>A creative log</li></ul></li></ul> <p><b>ASSESSED: Spring of Yr. 12</b></p>	<ul style="list-style-type: none"><li>Internally assessed.</li><li>20% of your A Level</li><li>Externally moderated.</li></ul>
<p><b>Component 2: Text in Action</b></p> <ul style="list-style-type: none"><li>You will take part in the development of and performance/design or <b>two pieces of theatre</b> based on a stimulus supplied by the board:<ol style="list-style-type: none"><li><b>A devised piece</b> using the techniques and working methods of either an influential <b>theatre practitioner or a recognised theatre company</b> (this must be different to the one chosen for component 1.)</li><li>An <b>extract from a text</b> in a different style and or practitioner.</li></ol></li><li>You will realise your performance/ design live for the visiting examiner.</li><li>You will produce a <b>process and evaluation report</b> within one week of completion of the practical work.</li></ul> <p><b>ASSESSED: Spring Yr.13</b></p>	<ul style="list-style-type: none"><li>Externally assessed by a visiting examiner.</li><li>40% of your A Level.</li></ul>
<p><b>Component 3: Text in Performances</b></p> <p>You will have clean copies of the text in the exam.</p> <ul style="list-style-type: none"><li><b>Section A:</b> Two questions – <i>Love and Information</i> (Caryl Churchill)</li><li><b>Section B:</b> One question – <i>As You Like It</i> (William Shakespeare)</li><li><b>Section C:</b> 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 copy of the text in the exam but will be given an extract taken from a larger extract, that you will be told in advance.</li></ul> <p><b>ASSESSED:</b></p> <ul style="list-style-type: none"><li>Year 12 Exams</li><li>Year 13 Trials</li><li>Final Exam – June Year 13</li></ul>	<ul style="list-style-type: none"><li>Written exam</li><li>2 hours 30 mins</li><li>40 % of your A Level.</li></ul>

## Resources, Equipment and Reading List

A lot of drama lessons will combine practical and theoretical study. For that reason, you should be ready to work actively and physically. Your sixth form unit will often be too restrictive. Be ready to change into the following:

- Loose fitting trousers, joggers or shorts OR dance or gym leggings
- A plain black PE t-shirt or your PE t-shirt.
- Soft shoes, jazz shoes or clean pumps/trainers (otherwise expect to be in your socks).

### **You will require the following equipment:**

- **TWO** ring binders – One for component 1 and 2 and the other for Component 3.
- Dividers: To include dividers for each Text, and then within these one for: assessed work, notes and classwork section, revision and research
- Lined paper
- Pens and drawing pencils.
- A basic maths kit for creating accurate ground plans.
- Copies of your set texts:

<b>Playwright</b>	<b>Title:</b>	<b>ISBN</b>
Caryl Churchill	Love and Information	1848422881
William Shakespeare	As You Like It	978-1107675124
Simon Stephens	Curious Incident of the Dog in the Night-Time	1408173352

### **Core Knowledge and Understanding**

Whether you have studied this subject before, there are elements of core knowledge and understanding that you must have prior to starting the A Level Course.

A student who is working at grade 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 as well as key websites that will expand your understanding.

You will be expected to always be reading something and allowing yourself to make comparisons and get ideas from what you read.

#### **TASKS:**

You **MUST** read at least **Love and Information** and **ONE other** play on the list.

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

<b>Author/ Playwright</b>	<b>Title</b>
Barlow, Patrick	The 39 Steps
Bean, Richard	One Man, Two Guvnors
Becket, Samuel	Waiting for Godot*
Bennet, Alan	The History Boys
Bovell, Andrew	Things I Know to be True
Brecht, Bertolt	Caucasian Chalk Circle
	Mother Courage
	The Resistible Rise of Arturo Ui*
	The Threepenny Opera
Buchner, George	Woyzeck
Buterworth, Jez	Jerusalem*
Cartwright, Jim	Road*
Chekhov, Anton	The Cherry Orchard*
	The Three Sisters
Churchill, Caryl	Top Girls*
Delaney, Shelagh	A Taste of Honey
Enslar, Eve	The Vagina Monologues
Euripides	Medea
Frayn, Michael	Noises Off
Gay, John	The Beggars Opera
Godber, John	Bouncers
	Shakers
Goldsmith, Oliver	She Stoops to Conquer
Ibsen, Henrik	A Doll's House*
	Hedda Gabbler*
Kane, Sarah	Blasted
Kirkwood, Lucy	Chimerica
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	A View from the Bridge
	Death of a Salesman*
	The Crucible
Nicholls, 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 *
	The Caretaker
Poter, Dennis	Blue Remembered Hills
Ravenhill, Mark	Pool, No Water
Russell, Willie	Blood Brother
Shaffer, Peter	Equus

Shakespeare, William	Hamlet, Henry V, Macbeth, Much Ado about Nothing, The Tempest, Twelfth Night
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

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

### Practitioners and companies – Further Reading

Stanislavski, naturalism, and realism	
Benedetti, Jean	Stanislavski: An Introduction
	Stanislavski and the Actor *
Styan, JL	Modern Drama and Theory in Practice: Realism and Naturalism
Merlin, Bella	The Complete Stanislavski Toolkit
Bertolt Brecht	
Styan, JL	Modern Drama and Theory in Practice: Expressionism and Epic Theatre
Willet, John	The Theatre of Bertolt Brecht
Peter Brook	
Brook, Peter	The Empty Space
Miter, Shomit	Systems of Rehearsal
Jerzy Grotowski	
Grotowski, Jerzy	Towards a Poor Theatre
Augusto Boal	
Boal, Augusto	Games for Actors and Non Actors
Antonin Artaud	
Artaud, Antonin	The Theatre and its Double
Jamieson, Lee	Antonin Artaud: From Theory to Practice
Styan, JL	Modern Drama in Theory and Practice 2: Symbolism, Surrealism and the Absurd
Contemporary Companies	
Graham and Hogget	The Frantic Book of Devising Theatre
Tomlin, Liz	British Theatre Companies: 1995-2014: Mind the Gap, Kneehigh, Suspect Culture, Stan's Café, Punchdrunk

## Your Tasks

**Task 1: Read Love and Information** – Complete a summary of the main ideas and themes. Read around the play and how it was created and realised. Add your research to your Component 3 folder under the research tab.

## Task 2: Theatre Practitioner and/or Theatre Company Research

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

Choose at least one practitioner from List A and another from List B.

List A: Dead, white men	List B - Contemporary
<ul style="list-style-type: none"> <li>• Stanislavski</li> <li>• Brecht</li> <li>• Artaud</li> <li>• Boal</li> </ul>	<ul style="list-style-type: none"> <li>• Stephen Berkoff</li> <li>• Katie Mitchell</li> <li>• Frantic Assembly</li> <li>• Punch Drunk</li> <li>• Complicité</li> <li>• Splendid Productions</li> <li>• The Paper Birds</li> </ul>

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 of their work.

List A: Dead, white men	List B – Contemporary
<ul style="list-style-type: none"> <li>• <b>Social:</b> what society was like at the time.</li> <li>• <b>Historical:</b> what major events shaped the age</li> <li>• <b>Cultural:</b> what artistic, cultural, literary, and theatrical trends were prevalent</li> <li>• <b>Political:</b> the government or politics of the time</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Social:</b> What is society like, what are the cultural concerns or themes shaping their work?</li> <li>• <b>Historical:</b> What recent world events may be shaping their work?</li> <li>• <b>Cultural:</b> Current trends</li> <li>• <b>Political:</b> The political landscape that has shaped their work</li> </ul>

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!

**Useful websites:**

<http://essentialdrama.com/practitioners>