



A Level Drama and Theatre Studies

Subject Leader: Miss S. Price

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Transition tasks (complete in any order!):

1. Purchase and read the following texts:

'Much Ado About Nothing' by William Shakespeare.

The Arden Shakespeare (ISBN: 1472520297)

'The Glass Menagerie' by Tennessee Williams.

The Glass Menagerie (Penguin, 2009, ISBN: 978-0141190266)

2. Complete one of the following tasks below, based on characters from 'Much Ado About Nothing':

a) Prepare a **presentation** (at least **two minutes** long) explaining **how** you would **perform** the role of 'Beatrice' in Act 1, Scene 1 **OR** the role of 'Benedick' in Act 1, Scene 1, in order to bring the characters to life for the audience.

Top tip – Pick **6 key quotes and** explain how you would bring the lines to life as an actor. Consider what **performance skills** you will use: *tone of voice, pitch, pace of line delivery, volume, posture, poise, gestures, eye contact and stage positioning*. What impact do you intend each line to have on the **audience**?

OR

b) Prepare a **performance** of either *Beatrice's* monologue in Act 3, Scene 1 (line 107 "What fire is in mine ears? Can this be true?" – line 116 "Believe it better than reportingly")

OR

Benedick's monologue in Act 2, Scene 1 (line 181 "Oh she misused me past the endurance of a block: an oak but with one green leaf on it, would have answered her..." – line 197 "...so indeed all disquiet, horror and perturbation follows her").

Alongside this, prepare a **two-minute presentation** explaining **how** you have performed the monologue to portray the character to the audience. **Top tip** – Pick **6 key lines** from the monologue and explain how you would bring the lines to life as an actor. Consider what **performance skills** you will use: *tone of voice, pitch, pace of line delivery, volume, posture, poise, gestures, eye contact and stage positioning*.

3. Complete detailed contextual research into the following areas of Shakespeare's Much Ado About Nothing':

- William Shakespeare – life, career
- Shakespearean comedy genre
- Much Ado about Nothing – key themes
- Much Ado about Nothing – past productions/theatrical interpretations/audience impact/Critical history
- Social, cultural, historical influences at this time.
- Elizabethan England
- Elizabethan Theatre
- The role of women in Shakespeare's day.
Womens' rights
Treatment from others
Women and education
Women and inheritance
Women and family

For the above research, dedicate at least x1 page of A4 to each bullet point of research.

4. Complete detailed research into TWO of the following theatre practitioners/theatre makers and theatre companies (In Y12 you will choose a practitioner and in a group you will form a theatre company and create a devised theatre performance inspired by the work of your chosen practitioner!)

- Kneehigh Theatre
- Frantic Assembly
- Mike Leigh
- Alecky Blythe
- Punchdrunk theatre company
- Katie Mitchell
- Nicholas Kent
- Marianne Elliott

When you have chosen your x2 theatre makers/theatre companies from the above list, research the following:

- The artistic aims of the theatre maker/theatre company
- Past productions
- Social, cultural and historical influences of the theatre maker/theatre company
- Critical reviews of theatre created
- Key themes and ideas explored in the work of the theatre maker/theatre company
- Genre of the work produced
- Style and dramatic techniques and theatrical devises used in the theatre work produced



Theatre Studies

A Level Drama and Theatre studies provides students with the opportunity to develop their interest and enjoyment in drama and theatre, both as participants and as informed members of an audience. The course aims to foster students' enthusiasm for and critical appreciation of the subject.

This course also aims to develop students' understanding and appreciation of the significance of social, cultural and historic influences on the development of drama and theatre. Thus, the subject links in very well with English Literature and History.

This subject is not an easy option as it demands a high degree of analysis. Much of the course is taught through practical workshops but there are some theory sessions. Students keep very detailed 'Learning Logs' where they are encouraged to reflect on and evaluate their learning so that they become confident and independent interpreters of drama and theatre.

How is A Level Theatre Studies assessed?

60% of the A-level will be assessed through non-exam assessment, 40% through a written exam.

Set plays

Students will study and explore practically **two** set plays:

The following plays represent significant drama through the ages:

- William Shakespeare ***Much Ado About Nothing***

The following plays represent 20th and 21st century drama:

- Tennessee Williams ***The Glass Menagerie***

A Level Theatre Studies units:

Unit 1: Drama and Theatre

What's assessed?

- Knowledge and understanding of drama and theatre
- Study of two set plays
- Analysis and evaluation of the work of live theatre makers

How is it assessed?

- Written exam: 3 hours (Open book)
- **40% of A-level**

Questions

- Section A: one question (from a choice) on one of the set plays.
- Section B: one two part question on a given extract from one of the set plays.
- Section C: one question on the work of theatre makers in a single live theatre production.

Unit 2: Creating original drama (Practical)

What's assessed?

- Process of creating devised drama.
 - Performance of devised drama (students may contribute as a performer or director).
- Devised piece must be influenced by the work and methodologies of one theatre practitioner.

How is it assessed?

- Working notebook
- Devised performance
- **30% of A-level**

This component is marked internally by Miss Price and moderated by AQA.

Unit 3: Making Theatre (Practical)

What's assessed?

- Practical exploration and interpretation of Extract 1, 2 and 3, each taken from a published play. The methodology of a theatre practitioner must be applied to Extract 3. Extract 3 is to be performed as a final assessed piece (students may contribute as performer or director).
- Reflective report analysing and evaluating theatrical interpretation of all three extracts.

How is it assessed?

- Performance of Extract 3 and a reflective report
- **30% of A-level**

This component is marked by AQA external examiner.