

Drama GCSE to A Level Transition Work

Component 1: Drama and theatre
What's assessed <ul style="list-style-type: none">• Knowledge and understanding of drama and theatre• Study of two set plays, one chosen from List A, one chosen from List B• Analysis and evaluation of the work of live theatre makers
How it's assessed <ul style="list-style-type: none">• Written exam: 3 hours• Open book• 80 marks• 40% of A-level
Questions <ul style="list-style-type: none">• Section A: one question (from a choice) on one of the set plays from List A (25 marks)• Section B: one three part question on a given extract from one of the set plays from List B (30 marks)• Section C: one question (from a choice) on the work of theatre makers in a single live theatre production (25 marks)

Component 2: Creating original drama (practical)
What's assessed <ul style="list-style-type: none">• Process of creating devised drama• Performance of devised drama (students may contribute as performer, designer or director) <p>Devised piece must be influenced by the work and methodologies of one prescribed practitioner</p>
How it's assessed <ul style="list-style-type: none">• Working notebook (40 marks)• Devised performance (20 marks)• 60 marks in total• 30% of A-level
This component is marked by teachers and moderated by AQA.

Component 3: Making theatre (practical)
What's assessed <ul style="list-style-type: none">• Practical exploration and interpretation of three extracts (Extract 1, 2 and 3) each taken from a different play <p>Methodology of a prescribed practitioner must be applied to Extract 3</p> <p>Extract 3 is to be performed as a final assessed piece (students may contribute as performer, designer or director)</p> <ul style="list-style-type: none">• Reflective report analysing and evaluating theatrical interpretation of all three extracts
How it's assessed <ul style="list-style-type: none">• Performance of Extract 3 (40 marks)• Reflective report (20 marks)• 60 marks in total• 30% of A-level
This component is marked by AQA.

Resources needed

Antigone by Sophocles

We recommend you have your own copy

The Three Theban Plays, translated by Robert Fagles, Penguin, 1984, ISBN: 0140444254 <https://www.amazon.co.uk/Three-Theban-Plays-Antigone-Classics/dp/0140444254>

It can also be found on the shared area

(H drive / Drama department / students / 2019-2020 / Transition work)

Antigone notes

Cliff notes <https://www.cliffsnotes.com/literature/o/the-oedipus-trilogy/character-analysis/antigone>

Spark notes <https://www.sparknotes.com/drama/antigone/>

Cloud Nine by Caryl Churchill

We recommend you have your own copy

Plays: 1, Methuen Drama, ISBN: 978-0413566706
<https://www.amazon.co.uk/Caryl-Churchill-Vinegar-Shining-Buckinghamshire/dp/0413566706>

It can also be found on the shared area

(H drive / Drama department / students / 2019-2020 / Transition work)

Cloud Nine notes

Spark notes <https://www.sparknotes.com/drama/cloudnine/>

Component 1 Section A

Task 1

Read through Antigone by Sophocles. I recommend ordering the book yourselves however I have also got scanned copies in the shared area. Read through the notes as well so you have good grounding knowledge of the play.

Task 2

Pick a moment that would have an emotional impact on the audience. From the point of view of an **actor or director**, write out a plan for how this would be performed.

Consider...

from a director's perspective, strategies for creating impact: casting decisions

- direction of Tiresias including use of space, interaction with other characters, delivery of lines; use of pause, pitch, pace and climax
- choice of staging elements

from a performance perspective:

potential impact of the character

- The character's physical appearance, age, height, build, colouring, facial features
- vocal qualities, pitch, pace, tone, accent
- delivery of specific lines: interaction with others, eye contact/eye-line, spatial relationships, physical contact
- use of space
- The character's relationship with others
- movement, gesture, gait, posture, energy, demeanour and facial expressions
- style/use of costume/make-up; of props and accessories
- specific performance ideas clearly calculated to reveal the specified impact

social, cultural or historical context might include, for example:

- staging/design terminology: skene, parados, proskenion, ekkyklema
- structure of play: episode, stasimon, stichomythia, strophe and antistrophe, peripeteia
- concepts of Greek tragedy: hamartia, hubris, role and function of Chorus

Component 1 Section B

Task 1

Read through *Cloud Nine* by Caryl Churchill. I recommend ordering the book yourselves however I have also got scanned copies in the shared area. Read through the notes as well so you have good grounding knowledge of the play.

Task 2

Explain and justify how you would direct the performers to create comedy and show gender stereotypes in the extract on page 6-8 Give lots of detail on the physical, vocal, and staging skills you would want them to use.

Consider

directorial strategies including ideas for:

- preferred effects
- casting and direction of Betty, Clive and Joshua; their movement and delivery of lines
- staging elements including staging configuration and use of space
- appropriate performance style
- the vocal qualities of Betty, Clive and Joshua, use of pause, pitch, pace, volume, emphasis; parody of gender stereotyping in vocal qualities
- spatial relationship between the characters; eye-contact; physical stance and facial demeanour
- movement and/or stillness
- application of comic method, for example, timing, hyperbole.
- the creation or parody of Joshua's ethnicity
- physical appearance, age, height, build, colouring, facial features
- delivery of specific lines
- movement, gesture, gait, posture, demeanour and facial expressions
- style, use of costume, make-up
- use of props and accessories.

Task 3

As a designer, outline your ideas for the set for each of the scenes.

As a designer, outline your ideas for the costume for all the characters in each act.

Explain and justify how these ideas would help to establish the period and setting of the play during this moment.

Consider

- the time periods
- the place setting
- the Production style, for example, heightened naturalism, epic, parody
- the staging form chosen, for example proscenium, thrust, studio
- design fundamentals, scale, texture, shape, colour
- furnishings, set dressing
- costume design fundamentals: style, cut, fit, condition; ornamentation; colour; fabric; period items.

BETTY: Clive?

CLIVE: Betty. Joshua!

[JOSHUA *comes with a drink for CLIVE.*]

BETTY: I thought you would never come. The day's so long without you.

CLIVE: Long ride in the bush.

BETTY: Is anything wrong? I heard drums.

CLIVE: Nothing serious. Beauty is a damned good mare. I must get some new boots sent from home. These ones have never been right. I have a blister.

BETTY: My poor dear foot.

CLIVE: It's nothing.

BETTY: Oh but it's sore.

CLIVE: We are not in this country to enjoy ourselves. Must have ridden fifty miles. Spoke to three different headmen who would all gladly chop off each other's heads and wear them round their waists.

BETTY: Clive!

CLIVE: Don't be squeamish, Betty, let me have my joke. And what has my little dove done today?

BETTY: I've read a little.

CLIVE: Good. Is it good?

BETTY: It's poetry.

CLIVE: You're so delicate and sensitive.

BETTY: And I played the piano. Shall I send for the children?

CLIVE: Yes, in a minute. I've a piece of news for you.

BETTY: Good news?

CLIVE: You'll certainly think it's good. A visitor.

BETTY: From home?

CLIVE: No. Well of course originally from home.

BETTY: Man or woman?

CLIVE: Man.

BETTY: I can't imagine.

CLIVE: Something of an explorer. Bit of a poet. Odd chap but brave as a lion. And a great admirer of yours.

BETTY: What do you mean? Whoever can it be?

CLIVE: With an H and a B. And does conjuring tricks for little Edward.

BETTY: That sounds like Mr Bagley.

CLIVE: Harry Bagley.

BETTY: He certainly doesn't admire me, Clive, what a thing to say. How could I possibly guess from that. He's hardly explored anything at all, he's just been up a river, he's done nothing at all compared to what you do. You should have said a heavy drinker and a bit of a bore.

CLIVE: But you like him well enough. You don't mind him coming?

BETTY: Anyone at all to break the monotony.

CLIVE: But you have your mother. You have Ellen.

BETTY: Ellen is a governess. My mother is my mother.

CLIVE: I hoped when she came to visit she would be company for you.

BETTY: I don't think mother is on a visit. I think she lives with us.

CLIVE: I think she does.

BETTY: Clive you are so good.

CLIVE: But are you bored my love?

BETTY: It's just that I miss you when you're away. We're not in this country to enjoy ourselves. If I lack society that is my form of service.

CLIVE: That's a brave girl. So today has been all right? No fainting? No hysteria?

BETTY: I have been very tranquil.

CLIVE: Ah what a haven of peace to come home to. The coolth, the calm, the beauty.

BETTY: There is one thing, Clive, if you don't mind.

CLIVE: What can I do for you, my dear?

BETTY: It's about Joshua.

CLIVE: I wouldn't leave you alone here with a quiet mind if it weren't for Joshua.

BETTY: Joshua doesn't like me.

CLIVE: Joshua has been my boy for eight years. He has saved my life. I have saved his life. He is devoted to me and to mine. I have said this before.

BETTY: He is rude to me. He doesn't do what I say. Speak to him.

CLIVE: Tell me what happened.

BETTY: He said something improper.

CLIVE: Well, what?

BETTY: I don't like to repeat it.

CLIVE: I must insist.

BETTY: I had left my book inside on the piano. I was in the hammock. I asked him to fetch it.

CLIVE: And did he not fetch it?

BETTY: Yes, he did eventually.

CLIVE: And what did he say?

BETTY: Clive –

CLIVE: Betty.

BETTY: He said Fetch it yourself. You've got legs under that dress.

CLIVE: Joshua!

[JOSHUA comes.]

Joshua, madam says you spoke impolitely to her this afternoon.

JOSHUA: Sir?

CLIVE: When she asked you to pass her book from the piano.

JOSHUA: She has the book, sir.

BETTY: I have the book now, but when I told you –

CLIVE: Betty, please, let me handle this. You didn't pass it at once?

JOSHUA: No sir, I made a joke first.

CLIVE: What was that?

JOSHUA: I said my legs were tired, sir. That was funny because the book was very near, it would not make my legs tired to get it.

BETTY: That's not true.

JOSHUA: Did madam hear me wrong?

CLIVE: She heard something else.

JOSHUA: What was that, madam?

BETTY: Never mind.

CLIVE: Now Joshua, it won't do you know. Madam doesn't like that kind of joke. You must do what madam says, just do what she says and don't answer back. You know your place, Joshua. I don't have to say any more.

JOSHUA: No sir.

BETTY: I expect an apology.

JOSHUA: I apologise, madam.

CLIVE: There now. It won't happen again, my dear. I'm very shocked Joshua, very shocked.

[CLIVE *winks at* JOSHUA, *unseen by* BETTY. JOSHUA *goes.*]

CLIVE: I think another drink, and send for the children, and isn't that Harry riding down the hill? Wave, wave. Just in time before dark. Cuts it fine, the blighter. Always a hothead, Harry.

BETTY: Can he see us?

CLIVE: Stand further forward. He'll see your white dress. There, he waved back.