

Wyke

6TH FORM COLLEGE



A-Level Drama & Theatre

Name:

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Course Info

A-Level Drama & Theatre

60% Practical (examined in December and May of 2nd year)

40% Theory (examined in June of 2nd year)

This course is for anyone interested in studying drama from a theoretical perspective, looking at not only performing but the processes behind creating material and analysing existing works. There is a sense of theory meeting practice. You develop and broaden your practitioner knowledge along with knowledge of existing works, and playwrights, genres and styles. You do not have to be pursuing a career in acting to take this course, and the skill-set developed provides a range of favorable skills for both employment and university. You do not need to have studied GCSE Drama before, but having prior practical experience is essential. All applicants should attend the Wyke Start practical audition workshops in order to be accepted on the course.

Component 1: Drama and Theatre

The theatrical processes and practices involved in interpreting and performing theatre considering social, geographical, historical and political factors. Discussing conventions, forms and techniques, and justifying creative and artistic choice to communicate to an audience.

- ✓ Antigone
- ✓ Live Theatre Review
- ✓ The Glass Menagerie

Component 2: Creating Original Drama

Students must learn how to create and develop original devised ideas to communicate meaning as part of the theatre making process.

- ✓ Working Notebook
- ✓ 10-30 minute Devised Performance in the style of Frantic Assembly

Component 2: Making Theatre

This is a practical component in which students are assessed on their ability to apply theatrical skills to realise artistic intentions in live performance and analyse and evaluate their own work

- ✓ Reflective report: Covering 3 extracts
- ✓ Practically explore two plays in a set style
- ✓ Perform to a live examiner a final performance of extract 3 in the style of the chosen practitioner

BTEC Performing Arts vs. A-level Drama and Theatre

	BTEC Performing Arts	A-level Drama and Theatre
Entry Requirements	✓ 4 in GCSE English ✓ Minimum of 5 GCSEs at grade 4+ ✓ Successful completion of practical audition	✓ 5 in GCSE English ✓ Minimum of 5 GCSEs at grade 5 ✓ Successful completion of practical audition
UCAS Points	D* = 56 D = 48 M = 32 P = 16	A* = 56 A = 48 B = 40 C = 32 D = 24 E = 16
Assessment Methods	✓ 33% External Assessment; pre-set devising task by the exam board to create in groups. Work is filmed and sent away for assessment ✓ 67% Coursework; majority filmed practical assessments alongside reflective logbooks ✓ External assessment has the option to re-sit up to 3 times ✓ Modular; assessments are sat regularly over the course of 2years and accumulate into a grade	✓ 30% Practical – 3000 word Working Notebook and devised performance in the style of the chosen practitioner ✓ 30% Practical – 3000word reflective report and a performance of a play extract in the styel of the chosen practitioner live to an examiner ✓ 40% Written Theory exam: 3hr written paper at end of 2nd year: Antigone long essay answer, live theatre review and Glass Menagerie short questions assessed in June of 2nd year.
Content Covered	✓ Unit 3: Group Performance Workshop (externally assessed) ✓ Unit 34: Developing Skills and Techniques for Performance ✓ Unit 19: Acting Skills ✓ Unit 21: Improvisation ✓ Unit 26: Physical Theatre	Practical: ✓ Stanislavski ✓ Frantic assembly ✓ John Godber ✓ Katie Mitchel ✓ Paper birds ✓ Gecko ✓ Alecky Blythe Theory: ✓ Analyse 2 set study professional plays in depth ✓ Greek Theatre ✓ Live Theatre Review Theory into practice
Acting Genres	Naturalism, non-naturalism, physical theatre, improvisation.	Naturalism, non-naturalism, physical theatre, classical, Greek.
Progression Option Notes	You do not need to be pursuing a career in acting to take either course. Likewise, both courses are widely accepted on drama-related progression options	
* Students can opt to study both subjects if they wish! *		

Extra-curricular Info

Cross College Production	- Our college production - Musical with acting, singing and dancing opportunity - Performed in April at Middleton Hall to an invited audience
Tech Team	- Training in lighting, sound production - Stage management - Costume - Set design
New Views	- Play writing - Mentor in writing - A theatre trip visit
Connections	- Opportunity to audition to be part of Connections National Theatre Competition where we work with National Theatre Directors, have the opportunity to perform our play at a professional theatre and to an invited audience at college.
Theatre Trips	- 3 visits to see live theatre over the year - Theatre that compliment study on A-level and BTEC courses
Workshops & Employability	- Wide variety of workshops and visiting speakers visit Wyke as part of your programme of study - Pre Performance programme for subject specific experiences and support with HE - Workshops this year have included: Leeds Conservatoire, Arden, Stella Mann, Shockout, ICTheatre, DeMontfort University, ROM, Bristol School of Acting, The Mill, Northern School of Art, Love Aerial, Trip to London with Josh Pillmore and Rambert Dance and Addict Dance Academy.
Other Opportunities	- Christmas showcase: that there are opportunities to be part of - One Play in a Day volunteering project - Hull Truck Theatre experiences - Dance Comp Squad - Perri music lessons - Orchestra - Wyke Sesh - Choir

Extra-curricular Info

As part of your A-level preparatory work, you will be required to complete 2 short written tasks, a research task and an acting preparation task.

This will be due in your first A-level class in September. The A-level course has a 50:50 split of theory lessons and practical. Within the theory you are expected to analyse famous works, playwrights and companies. The written tasks need to be completed prior to enrolment and can either be typed & printed or handwritten.

If you have any questions on the tasks, please email: Laura.andersson@wyke.ac.uk Courtney.Nichol@wyke.ac.uk

Helpful Links

Use the following link for guidance and as a starting point into Greek Theatre: [Greek Tragedy at the National Theatre — Google Arts & Culture](#)

Live Production: [Antigone.mp4](#)

[Female Shakespeare Monologues | Shakespeare Monologues for Women \(stagemilk.com\)](#)

[Male Shakespeare Monologues | Best Shakespeare Monologues for Men \(stagemilk.com\)](#)

[Shakespeare Monologues: Translations & Analysis By Play \(nosweatshakespeare.com\)](#)

Work checklist

- Theory: Viewpoint
- Theory: directors Viewpoint
- Practical: Fact sheet – Konstantin Stanislavski
- Practical: Fact sheet – Katie Mitchel
- Practical: Fact sheet – Bertolt Brecht
- Practical: Fact sheet – Steven Berkoff
- Practical: Classical Monologue
- Practical: Classical Monologue modern translation

Print and bring to your first lesson of A-level Drama and Theatre

Please can you also bring an A4 ring binder folder and an A4 lined paper insert for your folder

Theory Summer Work

Antigone Synopsis

Polynices and Eteocles, brothers and leaders of opposing sides in the Theban Civil War, are both dead, each at the other's hand. In the wake of their deaths, their Uncle Creon has taken the throne, and ordered that while Eteocles has been granted customary burial rites, Polynices is to be left unburied as food for the birds. Moreover, he has announced that anyone who defies this proclamation will be stoned to death. The play begins as Antigone and Ismene, sisters of the dead brothers, discuss Creon's orders outside the city gates. Antigone is furious and informs her sister that she has decided to defy her uncle and king by burying Polynices. She asks for her sister's help, but Ismene is afraid, and refuses to break the laws of the city. Ismene attempts to convince Antigone to change her mind by reminding her of their family history.

Character Breakdown

Antigone is the play's protagonist.

Key facts:

- Breaks the law to bury her late brother, Polynices
- Is caught and punished by her Uncle, Creon
- Chooses to kill herself rather than suffer. Antigone is the daughter of Oedipus, who was the former ruler of Thebes.

The play is set the day after her two brothers, Polynices and Eteocles, have killed one another in battle. Antigone is outraged by Creon's decree, which bans her from burying or mourning her brother. Her response to this decision sets the events of the play into motion. Antigone is a loyal and brave woman who will pay her respects to her brother no matter the cost. Even when her sister refuses to help her, Antigone decides to proceed. Antigone is proud of her decision and doesn't hesitate to admit that she broke Creon's law. She believes in the laws of the gods over the laws of men and above anything else, she prioritizes her own moral code.

Ismene is Antigone's sister.

Key Facts

- Believes that laws should be followed
 - Beautiful and obedient
 - Lives a quiet and simple life
 - Lies to support her sister and says she helped to bury Polynices
- Sophocles' play opens with Antigone and Ismene talking together.

Antigone is trying to convince Ismene to help her bury their brother, Polynices. Ismene refuses and reminds Antigone that it is forbidden under Creon's law to do so. She disagrees with Antigone constantly and feels that her sister is being headstrong and foolish. However, much like Antigone, Ismene is very loyal to her family. She loves Antigone and does not want to live without her sister. For this reason, she tries to lie when interrogated by Creon and says that she did help Antigone bury Polynices. If found guilty, she would also be sentenced to death. However, Ismene is spared from punishment when Antigone convinces Creon she is innocent.

Written Task 1: Viewpoint

In the Prologue, Antigone pleads with her sister Ismene to help with Polynices's burial. They both deliver very different views on the subject. Choose one side and write a written response arguing why she (Antigone or Ismene) is right.

Written Task 2: Directors Viewpoint

How would you stage the opening prologue as a director in order to convey your point of view?

Consider the following...

- The theatrical processes and practices involved in interpreting and performing theatre.
- How conventions, forms and techniques are used in drama and live theatre to create meaning.
- How creative and artistic choices influence how meaning is communicated to an audience?
- Proxemics, voice, physicality, use of set, and interaction with others, lighting, sound, and costume.

Practical Summer Work

Practical Task 1: Research Task

Include: Techniques, research, information about their style of work, past productions, images

Create a one-page fact sheet per practitioner:

- Konstantin Stanislavski
- Katie Mitchel
- Bertolt Brecht
- Stephen Berkoff

You could visit a library, watch YouTube clips, use google.com search as a resource to find out information.

Example Fact Sheet:

Productions, Methodology & Techniques, Artistic Intention of Practitioner, Contextual Information on the style

Fact Sheet Paper Birds Theatre company	
About the company <u>All Productions - The Paper Birds: The Paper Birds</u> Non-Naturalism, Feministic themes, Physical theatre elements, Verbatim, Exposing the method, Multi-rolling, Multimedia	
Key Methodology & Techniques Our Mission We are quiet rebels who use thought provoking theatre and engagement as a catalyst to spark conversation and change. Our Vision To creatively empower people to think, talk about and act on the things that are important to them. Our Values: Passion- We are in it for the love, not the glory. We are positive and optimistic and believe change is possible. We want to change the world- theatre and the arts are our vehicle. Creativity- We are entrepreneurial, we like to challenge ourselves to think differently, to innovate and find new ways to solve problems, include and entertain people. Empathy- We believe the experience and point of view of each person matters. We think kindness is a superpower. We champion the plurality of identities and experiences. Collaboration- We listen. We work with and for individuals and groups in the making of our projects. We strive to be connected to others, working hard to build, maintain and enhance relationships. Use of Techniques: Verbatim, Movement, Character and Narrative, Exposing the Method and Motif: Textual – found text from Roald Dahl's Charlie and the Chocolate Factory which depicted a fairytale take on poverty. Visual – imagery of 'golden tickets'. Movement – fast forwarding and rewinding through scenes. Sound and music – childlike music created on toy xylophone and rubber piano.	Productions Feel Me 2023 Ask Me Anything 2020 Goldfish 2017 Mobile 20216 Blind 2014 Broke 2014 On the Hand 2013 Thirsty 2011 Others 2010 A Thousand Pieces 2008 40 Feathered Wings 2007 Accidentally Waiting to Happen 2005 In A Month of Fallen Sundays 2004 A Smile Fell in the Grass 2002 All performances are influenced by their use of verbatim, Brecht style methods and also a little

Practical Task 2: Shakespearean Monologue

- Find a Shakespearean monologue of your choice – It needs to be roughly 2 minutes
- Translate your monologue into a modern translation (You can google search this)
- Please write a 200 word synopsis (plot line) of your chosen play
- This can be any gender
- To be prepared for our first lesson, please print your monologue and your translated version

Examples

Helena Act 1 Scene 3: All's Well Ends Well

Helena: Then I confess,
Here on my knee, before high heaven and you,
That before you, and next unto high heaven, I love your son.
My friends were poor but honest, so's my love.
Be not offended, for it hurts not him That he is loved of me.
I follow him not By any token of presumptuous suit,
Nor would I have him till I do deserve him,
Yet never know how that desert should be.
I know I love in vain, strive against hope;
Yet in this captious and intenible sieve
I still pour in the waters of my love
And lack not to lose still. Thus, Indian-like,
Religious in mine error, I adore
The sun that looks upon his worshipper,
But knows of him no more. My dearest madam,
Let not your hate encounter with my love
For loving where you do; but if yourself,
Whose aged honour cites a virtuous youth,
Did ever in so true a flame of liking
Wish chastely and love dearly, that your Dian
Was both herself and Love, O then give pity
To her whose state is such that cannot choose
But lend and give where she is sure to lose;
That seeks not to find that her search implies,
But riddle-like lives sweetly where she dies.

Modern Translation of Helena

Well then I confess, down on my knees in front
of god and you,
first to you of course and then to heaven and
god, that I love your son.
My friends and relatives are poor, but honest,
people and that is what my love is like.
Don't be offended as it doesn't affect Bertram
that I am so in love with him.
I don't love him with any expectation of being
with him, nor would I ever be with him unless I
deserved him and was of a noble rank.
Yet I don't know how I would ever make that
happen.
I love him in vain and keep loving him against
any hope of it ever being requited.
It's as if I'm pouring my love into a big, wide

sieve and the love is just pouring out.
But as I never had anything to begin there is no
need to catch what is falling away.
It's like I am like an Indian worshipper, who is
so devoted in this error of loving Bertram,
I love him like a devotee loves the sun but the
sun doesn't care for one random devote.
My dearest lady. Please don't get angry with
me for having this love for your son.
If you, whose honour as an older woman,
shows that you must have had a pure youth did
ever love someone so much that it was virginal
and pure
but also full of passion, as if you were praying
to Goddess of Diane and Venus at the same
time,
then give me pity to me who has no choice but
to keep giving love to this person who can't
love me back.
I seek not to have what my wanting might
imply that I want. But instead my love will live
as a secret until I die.

Twelfth Night, Act 1, Scene 1

ORSINO: If music be the food of love, play on;
Give me excess of it, that, surfeiting,
The appetite may sicken, and so die.
That strain again! it had a dying fall:
O, it came o'er my ear like the sweet sound,
That breathes upon a bank of violets,
Stealing and giving odour! Enough; no more:
'Tis not so sweet now as it was before.
O spirit of love! how quick and fresh art thou,
That, notwithstanding thy capacity
Receiveth as the sea, nought enters there,
Of what validity and pitch soe'er,
But falls into abatement and low price,
Even in a minute: so full of shapes is fancy
That it alone is high fantastical.

Modern Translation of Orsino

If music is what feeds and breeds love, then keep playing;
Give me so much of it, that, overindulging,
My appetite for love will get sick, and die.
That musical phrase! it had a falling melody:
O, it washed over my ear like a sweet breeze,
That breathes upon a bed of violets,
Robbing their scent and spreading it far!
Enough; no more music:
It is not as sweet as it was before.
O spirit of love! how restless and eager you are,
That, despite your capacity
You are hungry like the sea. And just as quickly,
Everything that is valuable and precious,
Becomes worthless and seemingly cheap,
So full of imaginary forms is love,
That it is simply wonderful and bizarre.

Examples of plays – You could google search Shakespeare monologues

- *Mabeth*
- *Hamlet*
- *Romeo and Juliet*
- *Julius Ceasar*
- *As You Like it*
- *A Midsummer Night's Dream*
- *Twelfth Night*
- *Othello*
- *King Lear*
- *Richard III*
- *The Merchant of Venice*