

Welcome to A Level Drama and Theatre

Thank you for choosing to study Pearson Edexcel A Level Drama and Theatre. Please complete all of the following projects as required preparation for the course as part of the **Y12 Bridging Work**. The work set will help you to understand one of the set texts you require for your exam.

Miss Stewart

Year 12 Bridging Work **Part 1** - That Face

1. Read the play 'That Face' written by **Polly Stenham**. Please ensure you have a basic understanding of the characters within the play, as well as its main themes. An electronic copy of the play has been uploaded to the A Level Google Drive, and if you prefer a printed version you can collect one from the Drama office before the summer or during GCSE results day.
2. Create a PowerPoint to present your work to the class in the first week of September. Your PowerPoint must include:
 - What the play is about – plot & themes
 - Information about the playwright Polly Stenham
 - Any information and various performances of That Face that have taken place
 - The social/cultural/historical/political context in which the play was written
 - Choose an extract from the text to analyse (between 2-4 sides of A4) and discuss how you would stage this extract with a clear practitioner influence: Artaud, Brecht or Frantic Assembly
 - Your presentation must be between 3-5 mins long
3. Watch the following YouTube videos.

- That Face Cast and Creative Team - https://www.youtube.com/watch?v=534_IUQELIA
- Polly Stenham on the Royal Court Theatre - https://www.youtube.com/watch?v=h_Kgr12vrvg



Year 12 Bridging Work **Part 2** – Practitioner Study

1. Complete research into the Drama practitioner **Antonin Artaud**, making relevant notes in your chosen format. You will be required to discuss the social, historical, cultural and political context, and therefore should gain an understanding of his:
 - Early life
 - Career in Drama including key techniques and concepts
 - Theories
 - Later life/death
2. Read over this article – *Is postmodern theatre still relevant in a postmodern world?*
<https://thewritingenigma.wordpress.com/2018/08/02/is-postmodern-theatre-still-relevant-in-a-postmodern-world-a-look-at-the-educational-benefits-for-actors-and-audience-of-bertold-brechts-epic-theatre-and-antonin-artaud/>
3. Complete the table below arguing for and against the following statement:

'Theatre of Cruelty is outdated and has no place in modern theatre'
Do you agree or disagree with this statement?

<u>Point</u>	<u>Agree</u> <i>Provide reasoning why</i>	<u>Disagree</u> <i>Provide reasoning why</i>
Technique of ToC:		
Technique of ToC:		
Element of ToC:		
Element of ToC:		

Year 12 Bridging Work **Part 3** – Recommended Reading

It is **not** a requirement to complete this reading, but you may wish to extend your learning by reading one or more of the following suggestions, most of which appear on University reading lists for Drama and Theatre courses. If you are unable to access the reading, complete additional research into the topics based on title and author:

Non-Fiction:

- **A Beginner's Guide to Devising Theatre by Jess Thorpe and Tashi Gore**
A Beginners Guide to Devising Theatre, written by the artistic directors of the award-winning young people's performance company Junction 25 and is aimed at those new to devising or wanting to further develop their skills. It explores creative ways to create original theatre from a contemporary stimulus.
- **The Complete Brecht Toolkit by Stephen Unwin**
The Complete Brecht Toolkit examines, one by one, Brecht's many, sometimes contradictory ideas about theatre - and how he put them into practice. Here are explanations of all the famous key terms, such as Alienation Effect, Epic Theatre and Gestus, as well as many others which go to make up what we think of as 'Brechtian theatre'.
- **The Complete Stanislavsky Toolkit by Bella Merlin**
A practical, hands-on guide to Stanislavsky's famous 'system' and to his later rehearsal processes - for actors, directors, teachers and students. The Complete Stanislavsky Toolkit collects together for the first time the terms and ideas developed by Stanislavsky throughout his career. It is organised into three sections: Actor Training, Rehearsal Processes and Performance Practices. Key terms are explained and defined as they naturally occur in this process. They are illustrated with examples from both his own work and that of other practitioners.
- **The Theatre and Its Double by Antonin Artaud**
First published in 1938, The Theatre and Its Double is a collection of essays detailing Antonin Artaud's radical theories on drama and theatre, which he saw as being stifled by conservatism and lack of experimentation. Containing the famous manifestos of the 'Theatre of Cruelty', the collection analyses the underlying impulses of performance, provides some suggestions on a physical training method for actors and actresses, and features a long appreciation of the expressive values of Eastern dance drama.
- **The Young Actor's Handbook by Jeremy Kruse**
Written by an experienced acting teacher and coach, The Young Actor's Handbook was created especially for young or beginning actors who have little or no experience or anyone seeking easily understandable information about acting. It presents a comprehensive and detailed explanation of the artistic aspects of acting and what it means to be an actor. The book also provides guidance on a wide range of topics, such as script analysis, camera technique, the audition mindset, getting agents, working with agents, and what a professional actor's life is like.
- **Theatre in Practice: A Student's Handbook by Nick O'Brien and Annie Sutton**
Theatre in Practice provides students with all the 'must have' Drama skills, as well as practical step-by-step exercises and diagrams give access to the key figures and processes central to drama. Each chapter offers advice for both students and teachers, with notes and follow-on exercises ideal for individual study and practice.