

A Level Drama & Theatre Year 12 Handbook and Summer Tasks

Instructions

The response to the tasks must be completed and handed in on your first timetabled drama lesson.

There are two tasks to complete plus a reading list which may be of interest but isn't compulsory. If you have any questions or issues, please email:

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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 dress code 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

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

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

Author/ Playwright	Title
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
Ensler, 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
Wertembaker, 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

Task 1: Reading

You MUST read at least: The Book of Dust – La Belle Sauvage Philip Pullman adapted by Bryony Lavery (Nick Hearn) and ONE other play on the list. Texts marked with an asterisk (*) are deemed classic, seminal, essential, or at least highly recommended reading. Write a review about your initial thoughts on the plays. No longer than 500 words each.

Task 2: Theatre practitioner or theatre company research

Knowledge and understanding of drama practitioners underpin the whole course. You will need to choose your own practitioners as you do in GCSE and apply them to the practical and theoretical work in all three components.

Choose one practitioner from list A and another practitioner or company from list B

List A	List B
Stanislavski Brecht Artaud	Steven Berkoff Frantic Assembly Forced Entertainment

Use a variety of sources to complete these sections

- 1: Write a biography of the person, company or individuals in the company.
- 2: Investigate the social, historical, cultural and political context that their work existed or exists in.

List A	List B
Social: what society was like at the time. Historical: what major events shaped the age Cultural: what artistic, cultural, literary, and theatrical trends were prevalent Political: the government or politics of the time	Social: What is society like, what are the cultural concerns or themes shaping their work? Historical: What recent world events may be shaping their work? Cultural: Current trends Political: The political landscape that has shaped their work

- 3: Conventions of their theatrical style or genre (what methods did they use in their performances)
- 4: Productions of their work – how has their work been received? Find reviews and accounts.
- 5: What other practitioner 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:

[Practitioners – Essential Drama](#)