

Transition Challenge 2024: Drama

The purpose of these tasks are to prepare you with some of the skills you will need to be successful in your A Level Drama and Theatre studies as well as equipping you with information that you will use throughout the course. This will help you to get a step ahead before you start.

I very much look forward to seeing you in September!

**Please email if you have any questions:
crossinghamr@wallingfordschool.com**

Transition Challenge 2024: Drama

OVERVIEW:

Deadline for below: 18th JULY 2024

TASK 1: Research three PRACTITIONERS

TASK 2: Create a PRESENTATION based on ONE of the three practitioners (**Submit work**)

Deadline for below: 2nd SEPTEMBER 2024

TASK 3: Watch a recorded THEATRE PERFORMANCE and take notes

TASK 4: Write a REVIEW of the performance (**Submit work**)

(DETAILS ON FOLLOWING SLIDES)

Transition Challenge 2024: Drama

DEADLINES:

18th July: Please email me your PRESENTATION based on your chosen practitioner so I can give you feedback

2nd September: Please email me your Theatre Review so I can give you feedback

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Transition Challenge 2024: July

July - TASK 1:
This week you should research three practitioners

Choose three of the following practitioners (two of which are current practising theatre companies) and conduct in-depth research by watching Youtube clips, reading books and searching the internet. The following slides will give you a head start for each practitioner. Feel free to research all of them should you get carried away 😊

Constantin Stanislavski	Bertolt Brecht	Antonin Artaud
Peter Brook	Kneehigh (theatre company)	Frantic Assembly (theatre company)

Transition Challenge 2024: STANISLAVSKI GUIDE

Looking into Stanislavski's work and approaches to Theatre

<https://www.biography.com/actor/constantin-stanislavski>

Reading:

An Actor Prepares - Constantin Stanislavski

Building a Character – Constantin Stanislavski

Creating a Role – Constantin Stanislavski



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Transition Challenge 2024: BRECHT GUIDE

Looking into Brecht's work and approaches to Theatre

<https://www.youtube.com/watch?v=c7fqMPDcKXM&t=498s> |

<https://www.youtube.com/watch?v=l-828KqtTkA>

Plays:

Mother Courage and her Children

Caucasian Chalk Circle

The Good Person of Szechwan

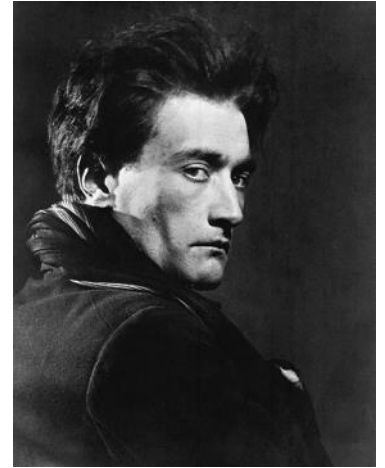
The Resistible Rise of Arturo Ui

Threepenny Opera



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Transition Challenge 2024: ANTONIN ARTAUD GUIDE



Looking into Antonin Artaud's work and approaches to Theatre

Research and share the Theatre of Cruelty ideas developed by Antonin Artaud and discuss their relevance today.

Discuss what you understand by the term 'total theatre'.

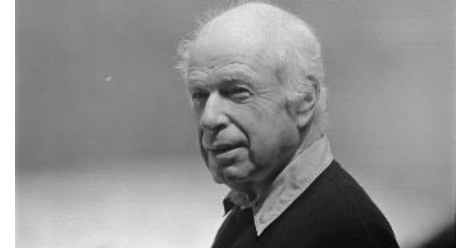
How might combining theatrical devices and techniques challenge audience perceptions?

Discuss how symbolic, multi-function setting and scenery can be effective.

https://www.youtube.com/watch?v=DK_vZuLYHcw

<https://www.youtube.com/watch?v=yn-lvqV36jg>

Transition Challenge 2024: PETER BROOK GUIDE



Looking into Peter Brook's work and approaches to Theatre

<https://www.youtube.com/watch?v=aV6KXW0SF3A> – On minimalism

<https://www.youtube.com/watch?v=hqQotE5jz1E> – Brook on Directing and Theatre

<https://www.youtube.com/watch?v=Sx2qHHFS5Yk> – An interview with Peter Brook

Reading:

The Empty Space – Peter Brook (link to book below)

https://cdn.preterhuman.net/texts/religion.occult.new_age/occult.conspiracy.and.related/Brook,%20Peter%20-%20The%20Empty%20Space.pdf

Marat Sade – Peter Brook

<https://www.youtube.com/watch?v=RJc4I6pivqg> Marat Sade – Peter Brook 1967

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Transition Challenge 2024: KNEEHIGH GUIDE

Looking into Kneehigh's work and approaches to Theatre

<https://www.kneehigh.co.uk/>

<https://www.youtube.com/watch?v=6DFizaErQa0&list=PLCEGxqp8KhMeggIxtFj4JpwwPZePGbIYf>

<https://www.youtube.com/watch?v=TyHKir0CfeE>



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Transition Challenge 2024: Frantic Assembly GUIDE

Looking into Frantic Assembly's work and approaches to Theatre
There is loads of new stuff they have put on their website for you to explore

<https://www.franticassembly.co.uk/frantic-digital>

<https://www.franticassembly.co.uk/>



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Transition Challenge 2024: July

July - TASK 2:

You should choose one of the three practitioners you have researched and create a presentation or hand out considering the following:

- Who are they? E.g. date of birth, full name, country, occupation etc...
- What were/are the key characteristics of their style of theatre?
- Why did they develop their theatrical practices in this way (E.g. what were they trying to change about the world of theatre and / or society of the time?)
- Any pictures/examples/clips of their work?

Do not copy and paste. Instead... read, understand and put into your own words.

Submit this work on 28th July 2024.

Transition Challenge 2024: September

September - TASK 3:

Watch the online theatre performance (Link and log in below) and using the keywords on the slides towards the end of this presentation, choose 5 key moments and make notes for each of these on the following:

- Performance techniques
- Costume
- Lighting
- Sound
- Props/stage furniture
- Set

Your access details
are: <https://www.dramaonlinelibrary.com>

Username: 5Ax&7Xe-m)

Password: 0Xv!2Zn@bx

Go to 'National Theatre Collection'

Please watch: Yerma

September - Task 4:

Live Theatre Question

Analyse and evaluate the live performance you have seen in light of the following statement:

'Live theatre today has no connection to the lives of young people'

This question asks you to respond to a thought-provoking statement in light of watching a piece of live theatre. At the heart of the statement is the debate that live performance has no relevance or interest to young people. You will need to engage with the statement as an informed member of the audience and discuss the contribution made by different theatre makers.

You will want to offer the following in your response to the question:

- Arguments that agree, disagree or offer a balanced reaction to the statement
- Analysis and understanding of the role of the director and how specific production values have been used to communicate ideas and meaning to an audience
- Analysis and evaluation of how dramatic elements have been used to create theatrical impact such as set, lighting, costume, sound, staging and acting (key moments)
- The evaluation of key theatre makers, their collaboration and the contribution they have made to specific aspects of the production
- Reference to key moments
- An understanding of the overall aims and intentions of the production.

Live Theatre Structure Breakdown

Analyse and evaluate the live performance you have seen in light of the following statement:

'Live theatre today has no connection to the lives of young people'

Introduction: Link question and your views. Mention theme and your initial personal response to statement. Do you agree or disagree? Explore director's intention and vision – what did they want to communicate/make audience think/feel or understand from the production? To entertain/anger/educate???

Paragraph 1 Role of Director/Themes/Ideas: What does the play explore. Link to themes, ideas give example and statement.

Paragraph 2 Design Element: Key moment - Specific examples, reference the name of the designer. 2 or 3 design elements types such as lighting, costume, sound. What atmosphere, themes etc... do they communicate?

Paragraph 3 Performance Examples: Key moment - Specific performance examples (in detail) with key words, link to themes and the statement. 2/3 Performance skills examples (use names of actors 'playing the role of...')

Conclusion: Sum up idea on play linked to view point in response from statement.

Submit Theatre Review 2nd Sep 2024

Lighting Key Words

1. **Backlit** – Light coming from behind the action. This can create silhouettes.
2. **Crossfade** – One lighting state fades down and another fades up, without darkness
3. **Blackout** – A sudden or slow fading out of the lighting.
4. **Gobo** – A plate shape placed in front of a spotlight to create a shape on stage
5. **Intensity** – The brightness of softness of the light
6. **Direction** – Where the light is coming from – the source of lighting
7. **Follows spot** - Powerful light used to follow actors around on stage
8. **Flood light** – Lights a large area no edge. No lens means no focus.
9. **PAR can** – Lights a large area with an edge. Lens allows for some focus.
10. **Fresnel** – Small fixture that gives a soft-edged spot of light. Little flexibility in the size of focus.
11. **Profile spot** – Long fixture that gives a hard-edge spot of light. Very flexible in the size of focus.
12. **Moving heads** – Automatic lights that offer flexibility and variation.
13. **Shutter** – Device in a lantern used to shape a beam
14. **Focus** – Different types of lantern combinations can focus the audience's attention on different parts of the stage

15. **Projection**
16. **Fade**
17. **Intensity**
18. **Transitions**

Lighting Starting Points

1. Colours to enhance
2. Reasons for lighting choices
3. Intentions of lighting choice
4. Time (day/night)
5. Location
6. Projection
7. Mood/Atmosphere
8. Symbolism
9. Character
10. Relate to emotion



Performance skills key words

Stage Directions & Stage Space

1. Entrances and exits
2. Awareness of audience
3. Appropriate space for performers
4. Sightlines (where audience/actors eye line is)
5. Centre stage
6. Stage-right left
7. Type of staging (in-the round)
8. Area Thrust Stage
9. Traverse
10. Proscenium Arch
11. Levels
12. Enter
13. Exit
14. Transitions

Vocal

1. Tone
2. Pitch
3. Projection/Volume
4. Pace/speed
5. Emotion
6. Inflection
7. Silence
8. Pauses
9. Clarity
10. Emphasis
11. Diction
12. Accent
13. Expression

Physical

1. Posture
2. Levels
3. Body Language
4. Facial Expression
5. Positioning
6. Space
7. Proxemics
8. Stillness
9. Stance
10. Eye contact
11. Spatial Awareness
12. Speed/Pace
13. Repetition
14. Gesture
15. Movement
16. Positioning/space

Sound key word fact sheet

Sound

1. Sound Effects
2. Recorded
3. Live on stage (actor noises)
4. Mood/atmosphere
5. Historically – (year play set)
6. Specific sounds (door closing, thunder)
7. Cue
8. Music
9. Fading
10. Background noise
11. Audience/character Impact
12. Live instruments
13. Soundscape
14. strengthen an emotion or empathise the action onstage
15. Help set the scene
16. Indicate a change of time or location/scene
17. Transitions
18. Focus attention on to a particular character



Staging Key words and fact sheet

Select a Stage type

1. In the round
2. Traverse
3. End On -
Proscenium arch
4. Thrust
5. Drum revolve

Other things to consider:

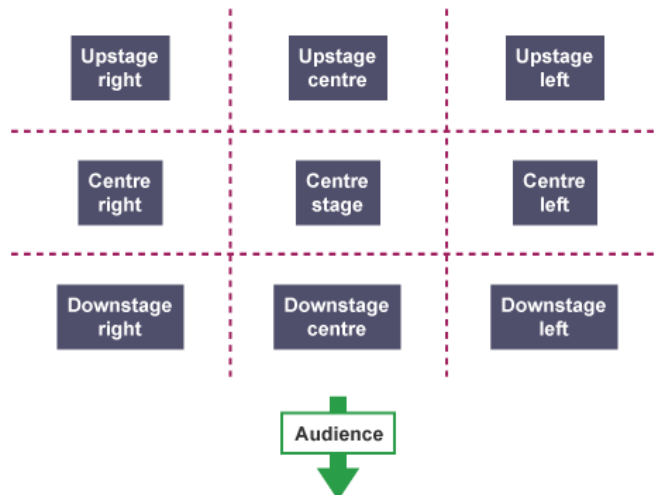
1. Power points - focal points for audience.
2. Levels
3. Entrances / Exits
4. Flats
5. Back drops
6. Flies
7. Platforms
8. Colour, Materials, dimensions

Staging

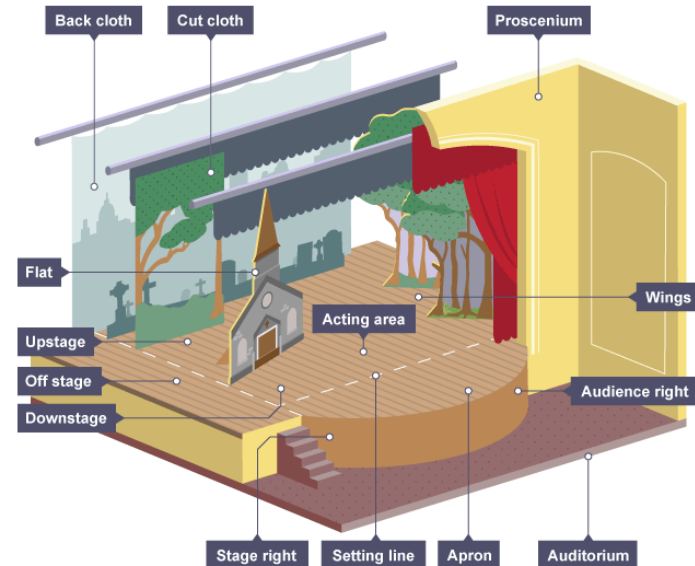
1. Entrances and exits
2. Awareness of audience
3. Appropriate space for performers
4. Sightlines
5. Stage-right left
6. Type of staging (in-the round)
7. Transitions

Select a style

1. Naturalistic
2. Symbolic
3. Minimalistic



Basic staging



Transition Challenge 2024: OPTIONAL EXTRAS

Other things that you could be doing include:

Using the amazing resource from Drama Online (you have the log in details below) and watch other productions that take your fancy...

Your access details
are: <https://www.dramaonlinelibrary.com>
Username: 5Ax&7Xe-m)
Password: 0Xv!2Zn@bx
Go to 'National Theatre collection'

Watch the following interesting clips:

<https://www.youtube.com/watch?v=GvJRhCQ-nLI>

<https://www.youtube.com/watch?v=M6VFfGvAVZI>

Explore the reading list on the next slide...

Transition Challenge 2024: OPTIONAL EXTRAS recommended reading:

Simon Stephens – Port
Simon Stephens – Punk Rock
Henrik Ibsen – A Doll’s House
Anton Chekhov – Three Sisters
Anton Chekhov – Uncle Vanya
Federico Garcia Lorca – Bloody Wedding
Federico Garcia Lorca – Yerma
Jessica Swale – Blue Stockings
Arthur Miller – The Crucible
Arthur Miller – A View from the Bridge
Arthur Miller – Death of a Salesman
Martin McDonagh - The Pillowman
Martin McDonagh – The Lieutenant of Inishmore
Franz Kafka – Metamorphosis
Oscar Wilde - The Importance of being Earnest
Tennessee Williams - A Streetcar Named Desire
Tennessee Williams - Cat on a Hot Tin Roof
Bertolt Brecht – Caucasian Chalk Circle
Bertolt Brecht - The Resistible Rise of Arturo Ui
Bertolt Brecht – The Threepenny Opera
Timberlake Wertenbaker – Our Country’s Good
A. Perks and J. Porteous A2 Drama and Theatre Studies – The Essential Introduction for Edexcel
The Monologue Audition - A Practical Guide for Actors By Karen Kohlhaas ISBN: 9781854596086
The Methuen Drama Book of Monologues for Young Actors By Anne Harvey and Jane Lapotaire
Audition Speeches for Younger Actors 16+ by Jean Marlow
An Actor’s Work – Konstantin Stanislavski
The Complete Stanislavski Toolkit – Bella Merlin
A sourcebook on Naturalist Theatre – Edited by Christopher Innes
Performance studies: An Introduction – Richard Schechner
Devising Performance: A Critical History – Deidre Heddon and Jane Milling
Analysis: An Introduction Coursebook – Edited by Colin Counsell and Laurie Wolf
The Routledge Companion to Theatre and Performance – Paul Allain and Jen Harvie

A-Level Set texts on Edexcel website

	Playwright	Text
Edexcel	Sophocles (adapted by Don Taylor)	Antigone
	Christopher Marlowe	Doctor Faustus
	Henrik Ibsen (adapted by Richard Eyre)	Hedda Gabler
	Aristophanes (translated by Alan H. Sommerstein)	Lysistrata
	Jean Genet (translated by Bernard Frechtman)	The Maids
	Richard Brinsley Sheridan	The School for Scandal
	William Shakespeare	The Tempest
	Samuel Beckett	Waiting for Godot
	Georg Büchner (translated by John Mackendrick)	Woyzeck
	Dario Fo (adapted by Gavin Richards)	Accidental Death Of An Anarchist
	Laura Wade	Colder Than Here
	Peter Shaffer	Equus
	August Wilson	Fences
	Sophie Treadwell	Machinal
Polly Stenham	That Face	