



## Eduqas A Level ***Drama & Theatre***

### Year 12 Handbook and Summer Tasks

#### Instructions

This booklet contains clear information about starting your A level in Drama & Theatre. Please read it carefully before starting in September.

Before joining the course officially, this book or the response to the tasks must be completed and handed in on your first day.

***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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# Eduqas A Level Drama & Theatre

You will study **five** different plays. The texts chosen will represent a range of genres and practitioners and social, historical and cultural contexts. The course is examined over three Components:

## **Component 1: Theatre Workshop**

- You take part in the creation, development and performance of a piece of theatre based on a reinterpretation of an **extract from a play text**.
- The piece must be developed using the techniques and working methods of either an influential theatre **practitioner** or a recognised **theatre company**.
- You will produce:
  - A realisation of the performance or design
  - A creative log.

**ASSESSED: Spring of Y12**

Internally assessed

**20%**

of your A Level

externally moderated

## **Component 2: Text in action**

- Take part in the development and performance of **two pieces of theatre** based on a stimulus supplied by the board:
  1. A **devised** piece using the techniques and working methods of either an influential theatre **practitioner** or a recognised **theatre company** (a different practitioner or company to that chosen for Component 1)
  2. An **extract from a text** in a different style chosen by you.
- You will realise your performance live for the visiting examiner.
- You will produce a **process and evaluation report** within one week of completion of the practical work.

**ASSESSED: Spring of Y13**

Externally assessed  
by a visiting  
examiner

**40%**

of your A Level

## **Component 3: Text in performance**

- **Sections A and B:** Two questions, based on two different texts: *Cat On a Hot Tin Roof* (Tennessee Williams) and *Saved* (Edward Bond). You will have clean copies of the books in the exam.
- **Section C:** Questions based on an extract from *The Curious Incident of the Dog in the Night-Time* (Mark Haddon, adapted by Simon Stephens). You won't have the book in the exam but you will know which extract is to be used in advance.

**ASSESSED: Final exam in June, Y13**

Written exam  
2h 30mins

**40%**

of your A Level

## Your tasks

### Task One

#### SCHP of texts

Begin working through the learning points as detailed later in this document for *Cat of a Hot Tin Roof*, *Saved* and *Curious Incident*. This will involve a lot of research and it would be beneficial if you could read the plays but it's not imperative for now. It is however, so important that you understand SCHP (social, cultural, historical and political) contexts of plays.

Each learning point has a box for you to tick/fill as you respond to it

**D- Developing - you think you know but you're not quite sure or your answer needs to be developed.**

**S – Secure – You are pretty sure you know you are correct.**

**M – You 100% sure you have the right response.**

As you go through each point respond to it by writing the requirement so for example:

#### ***Cat on a Hot Tin Roof*, by Tennessee Williams**

Comp3 section A/B question – CAT ON A HOT TIN ROOF	D	S	M
I know who wrote the play, when it was written and first performed			

I would start my document by stating

- **Cat On A Hot Tin Roof was written by Tennessee Williams. It was both published and performed in 1955.**
- 

I absolutely know this information is correct so I would tick/fill the box marked 'M'.

Remember - doing research as an A Level student requires you to work harder and dig deeper than you ever did for GCSE. You also need to understand what you are finding out about, so don't assume that copying and pasting material will help you. Read it and understand it. If you don't understand something, then contact me for help.

## Task Two

### Theatre practitioner or theatre company research

Knowledge and understanding of drama practitioners underpins 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**

<b>List A</b>	<b>List B</b>
<ul style="list-style-type: none"><li>● Stanislavski</li><li>● Brecht</li><li>● Artaud</li></ul>	<ul style="list-style-type: none"><li>● Steven Berkoff</li><li>● Frantic Assembly</li><li>● Forced Entertainment</li></ul>

Use a variety of sources if you can to complete these sections:

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

<b>List A</b>	<b>List B</b>
<ul style="list-style-type: none"><li>● <b>Social</b> - what was society like at that time</li><li>● <b>Historical</b> - what major events shaped the age</li><li>● <b>Cultural</b> - what artistic, cultural, literary and theatrical trends were prevalent</li><li>● <b>Political</b> - the government and politics of the time</li></ul>	<ul style="list-style-type: none"><li>● <b>Social</b> - what is society like, what cultural concerns or themes are shaping their work?</li><li>● <b>Historical</b> - what recent world events might be influencing their work?</li><li>● <b>Cultural</b> - current trends</li><li>● <b>Political</b> - the political landscape which shaped their work</li></ul>

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 practitioners **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!

**Task One**

**Cat on a Hot Tin Roof, by Tennessee Williams**

Comp3 section A/B question – CAT ON A HOT TIN ROOF	D	S	M
I know who wrote the play, when it was written and first performed			
I know about the first performance, location, style and context			
I know about the playwright’s life and how that influenced his writing			
I can describe the social / political opinions of the playwright and how they might be reflected in his work			
I know the playwright’s theories and ideas about writing, theatre and performance			
I can discuss the playwright’s intentions			
I can discuss the themes of the play in some detail, using textual examples:	x	x	x
Social mores			
Greed			
Superficiality			
Mendacity			
Decay			
Sexual desire			
Repression			
Death			
I can explain the social, cultural, historical and political conditions of 1950s America			
I can explain the role of censorship and self censorship at this time and how the play was changed for its first performance, for later performances, publication and cinema			
I can explain how audiences and critics reacted to the play when it was first performed			
I can compare William’s work to other playwrights of the time, such as Eugene O’Neill and Arthur Miller			
I can talk about at least one other play by Williams and what it might have in common with CoaHTR - Williams’ style and cultural concerns			

I can explain how this play has been staged at different times, including how casting and ethnicity have been used.			
I can explain how I expect audience to react to my staging concept, such as how immersive theatre will work			
I know about attitudes towards homosexuality in the 1950s			
I know about the Deep South and the role of race in US culture and history			
I know about the status of women during the sixties, gender stereotypes and the language in the play			
I can explain how Williams uses language to symbolise themes in the play			
I can describe and exemplify popular genres of the time, including:	X	X	X
Expressionism			
Realism			
Naturalism			
Epic theatre			
Theatre of cruelty			
I have a full summary of the action in each act and section			
I have character profiles of each character, using quotes to justify all my points			
I have an image bank of pictures of CoaHTR, past productions, characters, costumes and staging			
I can describe four or more staging types			
I can explain the pros and cons of different staging types			
I can name and describe the five traditional lanterns, and their uses			
I can describe more modern AV equipment			

### **Saved, by Edward Bond**

<b>Comp3 section A/B question – SAVED</b>	D	S	M
I know who wrote the play, when it was written and first performed			
I know about the first performance, location, style and context – the club			
I know about the playwright’s life and how that influenced his writing			
I can describe the political opinions of the playwright and how they are reflected in his work			

I know the playwright's theories and ideas about theatre and performance			
I can discuss the playwright's intentions			
I can discuss the themes of the play in some detail, using textual examples:	x	x	x
Alienation and loneliness			
Violence, anger and hatred			
Family			
Care and concern			
Guilt and innocence			
Poverty			
Rejection			
I can explain the social, cultural, historical and political conditions of the mid sixties			
I can explain the role of censorship at this time and the "club conditions" of the original performance			
I can explain how audiences and critics reacted to the play when it was first performed			
I can compare Bond's work to other "shock playwrights" of the day, such as Ravenhill, Ridley and Kane			
I can explain how this play has been staged at different times, such as German theatres' more expressionist approach.			
I can talk about at least one other play by Bond and what it might have in common with Saved - Bond's style and cultural concerns			
I can explain how I expect audience to react to my staging concept, such as how Epic Theatre will work			
I know about changing attitudes to sex in the sixties			
I know about attitudes to race and racism in the sixties			
I know about the status of women during the sixties, gender stereotypes and the language in the play			
I can describe and exemplify popular genres of the time, including:	x	x	x
Theatre of the absurd			
Expressionism			
Kitchen sink drama			
The angry young man			

Epic theatre			
Theatre of cruelty			
I have a full summary of the action in each scene			
I have character profiles of each character, using quotes to justify all my points			
I have an image bank of pictures of Saved, past productions, characters, costumes and staging			
I can describe 4 or more staging types			
I can explain the pros and cons of different staging types			
I can name and describe the five traditional lanterns, and their uses			
I can describe more modern AV equipment			

### **The Curious Incident of the Dog in the Night Time**

<b>Comp3 section C question – CURIOUS INCIDENT</b>	<b>D</b>	<b>S</b>	<b>M</b>
I know who wrote the novel and the play and when it was written and first performed			
I can discuss the 2 original intentions of the play			
I can discuss the themes of the play			
I can discuss the plot of the play			
I can discuss in detail at least 5 characters (including the company)			
I know the section being examined in minute detail			
I know and can describe at least 2 different types of stage			
I know and can describe a range of lights using key terms			
I know and can describe set and props that could be used for the play			
I know and can describe a range of ideas for costume, hair and make up			
I can suggest how technical aspects can communicate mood / atmosphere			
I can suggest where entrances and exits could be and justify my ideas			
I know what proxemics are and can suggest how they can communicate meaning			
I can explain my technical ideas using key terms and justify them with examples from the play			
I can evaluate my technical suggestions in relation to the idea I am trying to communicate			
I can analyse how different stages can communicate different meanings to an audience			
I can discuss technical aspects from live theatre that I have seen			



I can suggest the director's intentions for live theatre that I have seen			
I can analyse how technical aspects seen in live theatre contribute to atmosphere / mood			
I can evaluate how technical aspects were used in live theatre and whether director's intentions were reached			
I can discuss, using key terms and examples , how technical aspects of live theatre have influenced my ideas for Curious incident			

## Reading List

A student of Drama & Theatre Studies who is working at C or above is a student who has embraced the necessity of independent learning. Below is an idea of reading list which will expand your understanding and allow you to show knowledge and creativity in the exam components. The ones in the first box are the absolute MUSTS but it would help you to have a wider reading experience. You may be expected to be reading something and documenting your reading in your drama journal.

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

**Plays: the set texts, you will be provided with these but if you wish to buy them prior to the start of the course you must get the versions with the correct ISBN number. The ISBN is given below**

Author	Title	ISBN
Tennessee Williams	Cat on a Hot Tin Roof*	Penguin ISBN 978-0-141- 19028-0
Edward Bond	Saved*	Methuen ISBN 978-0-413-31360-7
Mark Haddon	Curious Incident of the Dog in the Night-time*	Bloomsbury, ISBN: 978-1-4081-7335-0

## Plays: general

Author	Title
Bean, Richard	One Man, Two Guvnors
Beckett, Samuel	Waiting For Godot*
Bennett, Alan	The History Boys
Brecht, Bertolt	Causation Chalk Circle

Brecht, Bertolt	Mother Courage*
Brecht, Bertolt	The Resistible Rise of Arturo Ui
Brecht, Bertolt	The Threepenny Opera
Buchner, George	Woyzeck
Butterworth, Jez	Jerusalem*
Cartwright, Jim	Road*
Chekhov, Anton	The Cherry Orchard
Chekhov, Anton	The Three Sisters*
Churchill, Caryl	Top Girls
Enslar, Eve	The Vagina Monologues
Euripides	Medea
Frayn, Michael	Noises Off
Gay, John	The Beggars Opera
Godber, John	Bouncers
Godber, John	Shakers
Goldsmith	She Stoops to Conquer
Ibsen	A Doll's House*
Ionesco, Eugene	Rhinoceros
Kane, Sarah	Blasted
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	Death of a Salesman*
Nichols, 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
Pinter, Harold	The Caretaker
Potter, Dennis	Blue Remembered Hills
Ravenhill, Mark	Pool, No Water
Ravenhill, Mark	Shopping and F***ing
Russell, Willie	Blood Brothers
Shaffer, Peter	Equus
Shaffer, Peter	The Royal Hunt Of The Sun
Shakespeare, William	A Midsummer Night's Dream
Shakespeare, William	Hamlet
Shakespeare, William	Henry V
Shakespeare, William	Macbeth
Shakespeare, William	Othello

Shakespeare, William	The Tempest
Shakespeare, William	Twelfth Night
Shelagh Delaney	A Taste of Honey
Sheridan	The Rivals
Sophocles	Oedipus Rex*
Stoppard, Tom	Rosencrantz and Guildenstern Are Dead
Webster	The Duchess of Malfi
Wertebaker, Timberlake	Our Country's Good
Wilde, Oscar	The Importance of Being Earnest
Williams, Tennessee	A Streetcar Named Desire