

A-Level Drama

Year 12 into Year 13

Section A – The Book of Dust (5 Tasks)

Task 1

Using this link [Book of Dust - Blended Learning](#) read about:

1. Original production
2. Synopsis
3. Structure
4. Themes in the play

and make notes on each of them.

Task 2

You are going to deliver seminars to the class using the text from the opening of Act 2 Scene 1 until Act 2 Scene 4. You will find the extract on pages 77 to the bottom of page 86, concluding on the stage direction MALCOLM, *red-eared, pushes off. The current takes them as...*

Prepare notes on how you would use 3 sound effects in your extract – for each sound you will tell us:

- Where they start and stop
- What ATMOSPHERE do you want to create
- Fade in or out?
- Volume and any changes?
- Speaker positioning?
- Live or recorded?
- Diegetic or non-diegetic?
- Effects reverb/echo

Task 3

Make notes on your ideas and prepare to tell us about 2 lighting states:

- When the lighting cue starts and ends
- Lantern type
- Intensity
- Lantern position
- Gel – colour symbolism
- Gobo (only in Profile lantern and intelligent MAC)
- Wash/spot to give selected focus
- Fade in/fade out quickly/slowly

Task 4

Prepare 2 costume designs for three of the characters in the extract. In your seminar you will tell us:

- Style - this will be naturalistic?
- Colours/ colour symbolism
- Choice of Materials
- How the actor wears the item – loose/tight, too short/long, too large/small etc.
- Shoes
- Textures
- Cheap/ expensive fabric
- Faded/ like new - ironed/ creased
- Patterned bold/bright/plain
- Clean/stained/ripped

Task 5

Read about staging the play and start to list ideas of how you may design a set for a production of BoD. Create a Concept, include elements such as:

- Themes you are influenced by
- Period
- Staging Type
- Style of set
- Location
- Colour symbolism
- Entrances/Exits
- Rostra and Levels
- Furniture

- Backdrops
- Use of AV/Projection

SECTION B – Component 2 Performance Preparation (2 Tasks)

In Component 2 you will perform TWO pieces of theatre for a visiting examiner and live audience. Your first performance will be an extract from a play for three characters from any published play that will work in the Naturalistic style. (keeping the fourth wall)

The performance needs to last between 7 - 12 minutes. It will be for yourself and two other actors. This will be performed in the style of Naturalism (achieve truth! - you and the audience need to believe in the characters and action) The scene/extract and must provide opportunities for you and your partners to showcase your outstanding Naturalistic acting skills.

Research and list any contexts and themes (social/cultural/ historical/political) that exist in the play. Consider and list how you might make your performance topical and engaging.

The task may be easier to find if you search for plays with three actors (could be all women or a mix if you're willing).

Task 1

Choose one suitable play extract that you would like to perform and apply Stanislavski's technique of Actioning to the extract by

- a) Make a photocopy/scan of the script so you can write on it.
- b) Dividing the play into Units
- c) Give each Unit a concise title
- d) Give each Unit ONE Objective for each character (e.g. If you have divided the extract into eight units then list eight Objectives for character A, and eight Objectives for character B) and then action the lines in a way that you feel is the most appropriate.

To find the start and end of a new Unit look for changes in subject matter/changes in relationship/changes in status/changes in atmospheres/entrance and exit of a character. 'What does my character want to achieve?' When writing an Objective keep it brief and to the point and use the words 'want' and 'because' e.g. 'I want to leave the room because I'm meeting Sue' or 'I want to distract him because I need to steal the purse'.

Task 2

Produce a five-minute pitch to give to your peers about why you think it is a good play extract to develop for C2. Structure for your pitch – you must follow this:

1. Start your pitch with a brief outline of the plot. 3 sentences
2. Give an insight into the playwright's background/influences. 3 sentences.
3. Give an insight into a couple of important contexts from the play. 3 sentences.
4. Give an insight about the characters in your chosen extract. 4 sentences.

5. Give an insight into what is happening in your chosen extract. 3 sentences.
6. Give an insight as to why the extract would work well with Stanislavski's style.
7. Explain why you think it's a potentially successful choice for the C2 performance exam.

SECTION C – Revision Materials

Please work on creating the following materials to aid your revision - you may have already completed several of them but now complete the list and compile the information into one 'Revision Folder' with TWO SECTIONS, one for each play.

You must show this revision work the first week back.

One set for Small Islands and one set for The Book of Dust.

- Create flashcards for lighting and sound terminology.
- Create flashcards for costumes, hair and makeup terminology.
- Create flashcards for set and props terminology.
- Create flashcards for acting terminology.
- Create flashcards for directing terminology.
- Create flash cards for ground plans and staging.
- Create a practitioner mind map or revision map for Stanislavski – including rehearsal techniques, add terminology.
- Rewatch your chosen National Theatre productions.
- Use Memrise and quizlet to test yourself on all relevant terminology.
- Use BBC bitesize and Spark notes quizzes to test and recall your knowledge on both Small Island and BoD plays.

Reflecting Learners are required to explain the process of creating their piece of theatre, outlining how they apply research from stage 1 to the development of the piece in stage 2. To this end, learners are required to produce a creative log which explains:

1. how ideas are created and developed to communicate meaning as part of the theatre making process, including:

- how conventions, forms and techniques are used in the piece
- how ideas are created, developed and refined

2. the connections between dramatic theory and practice, including a) research on the extract in context and b) research on the company and how this relevant research is applied to the piece