











## Year 11 > 12 Bridging Work Summer Term 2025



Subject	<b>Drama and Theatre Studies</b>
Course	<b>A-Level</b>
Awarding Body	<b>Pearson</b>

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# Course Specification/Overview

## A level Drama at Hayes School

Autumn term	Spring term	Summer term	Autumn term	Spring term	Summer term
<p>Induction period</p> <p>Teacher1: Students given a range of opportunities, including practical sessions, to develop their underpinning knowledge, understanding and skills for the course, as outlined in the specification. This should be an on-going development process.</p> <p>Teacher2: Students are introduced to EQUUS, by Peter Shaffer, the set text for their external written examination.</p> <p>Students explore the text as theatre makers, including performer and designer considerations.</p> <p>Teacher1&amp;2: After half-term Students begin the exploration of an extract from or edited version of a published performance text.</p> <p>Students work on a group performance of the extract.</p> <p>Students to see live theatre, prepare Live Theatre Notes</p>	<p>T1&amp;2:</p> <p>The extract performances/design realisations are finalised and performed in the week before Feb half term. These are assessed by the teachers.</p> <p>T1 &amp; 2: Students select and develop a mono/duo performance or design from an extract from a different performance text.</p> <p>The mono/duo performances are finalised and performed at the end of term.</p> <p><b>These are assessed by the teachers.</b></p>	<p>T1: Students return to EQUUS, learning exam technique.</p> <p>T2: Students prepare their live theatre evaluation notes and are introduced to LYSISTRATA for their external examination (from List B).</p> <p>Students create their director's concept of LYSISTRATA reimagined for a contemporary audience using the ideas of the practitioner.</p> <p>T1&amp;2: Students are introduced to the work of the chosen theatre practitioner for their Component 1 Devising Unit, through a series of practical workshops.</p>	<p>T1 &amp; 2: Students begin the exploration of an extract from a performance text in light of a practitioner.</p> <p>Students to devise a group performance using the exploration as the stimulus.</p> <p>Students begin their portfolio of evidence.</p> <p>The performances /design realisations for the piece are finalised and performed in late Nov. These are assessed by the teacher.</p> <p>Students analyse and evaluate the devising process and the key extract performance.</p>	<p>T1 &amp; 2: Students either:</p> <p>Refresh and re-work the monologue /duologue performance/design realisation they did in year 12.</p> <p>Or</p> <p>Students develop a new monologue/duologue from an extract from a performance text.</p> <p>Students either:</p> <p>Refresh and re-work group performance/ design realisation they did in year 12.</p> <p>Or</p> <p>Students develop a new group performance/design realisation from an extract from a performance text.</p> <p>These performances /design realisations are finalised and performed.</p> <p><b>These are assessed by a visiting examiner teacher.</b></p>	<p>T1 &amp; 2: Students revise the two set texts they have explored over the course.</p> <p>Students to see live theatre and build on their evaluation skills.</p> <p>Students prepare their live theatre evaluation notes.</p> <p>Internally assessed work is prepared for moderation.</p> <p>Students sit the external examination in May/June.</p>



## Our department expectations



### **Welcome to A Level Drama and Theatre Studies - you have chosen an excellent A Level!**

Why is there such a gap between GCSEs and A-levels? Well, A-levels are – as their name suggests – advanced qualifications, and so require much more of you as the student. They require you to gain a deeper understanding of the forms of theatre and the texts that you study. There is a lot more independent work required like researching into influential practitioners' lives and ideas and how they have influenced theatre; reading texts that are not on the examination syllabus in order to gain a deeper understanding of the context or that may have influenced the creation of the play or style of theatre that you are studying.

Dr Ellerby, head of history at Dorset's Parkstone grammar, says: *"GCSE is often highly structured with very specific requirements for homework, whereas at A-level there is a greater expectation for taking the initiative in going beyond the set reading and utilising the library to read around and consolidate."* Roughly speaking, for GCSE exams you can just learn the content. At A-level you actually need to understand it. The internet is a great source for reading other people's interpretations of play texts and productions – use these to formulate your own response and develop your analytical vocabulary – the beauty of analysing and evaluating theatre is that there is never a right or wrong answer as long as you can justify your point of view! Get into the habit of using your time effectively, and organise yourself so you know when you have deadlines and when you're going to need to give up time to after school rehearsals, then the time pressures of this subject won't be a problem and the leap from GCSE to A Level will be less of a jump than expected. Particularly during the pressure points when you have non-examined assessment or exams, being organised and motivated from the start will ensure that you're really prepared, and not too stressed. We are all for our students having part-time jobs, but not if they are used as an excuse for missing rehearsals that your group have arranged! At any point during A-levels, if you're finding it hard, or are struggling with the workload, then it's always worth seeking advice and support. Your form tutor, subject teachers, and head of sixth form are a good place to start, and the earlier you talk to someone about any difficulties that you're having, the sooner they can be resolved. Remember, with Drama you have a responsibility not just for your own learning, but because so much of our work is in groups, you are often responsible for the progress of others. We pride ourselves on being approachable and reasonable, but it has to be a two way relationship! This pack is designed to get you thinking as an A level student – the activities will enable you to think as a developing practitioner of Drama and share your thoughts with others in your class. Well done for making a great choice of A level!



## Research/Revise

**“Unless the theatre can ennoble you, make you a better person, you should flee from it.” Constantin Stanislavski**

**“Because things are the way they are, things will not stay the way they are.” Bertolt Brecht**

**“We must wash literature off ourselves. We want to be men above all, to be human.” Antonin Artaud**

Over the course of the next two years you realise how the majority of modern theatre forms are influenced by the ideas and techniques of these three major figures in 20th Century Drama practice – Constantin Stanislavski, Bertolt Brecht and Antonin Artaud. It is not an overstatement in any way to state that the theatre as we know it today would be an entirely different beast without these three extraordinary artists and we are confident that as you experiment with their ideas and approaches you will quickly come to recognise their overwhelming contribution to our work.

Use the summer to find out about them. You have probably studied at least one of these practitioners if you took Drama GCSE, but build on that knowledge and learn as much as you can about the others.

FOR MUCH OF THIS PACK WE WILL BE USING RESOURCES ON **DIGITAL THEATRE PLUS**.

To Login to DT+ you will need the following username and password

**Username: student\_709**

**Password: note@9298**

Once you have logged in use the following links to start your research. **Read and make notes on the presentations.**

<https://www.digitaltheatreplus.com/education/s/konstantin-stanislavsky>

<https://www.digitaltheatreplus.com/education/s/epic-theatre>

<https://www.digitaltheatreplus.com/education/s/theatre-of-cruelty>



**Digital Theatre Plus** has some brilliant professional recordings of excellent productions.

We recommend that you watch

**THE CRUCIBLE** – Gritty and powerful version of Arthur Miller’s Classic play.

**THINGS I KNOW TO BE TRUE** – Brilliant exploration of a family from Frantic Assembly.

**LOVESONG** – Frantic again – this time with a moving portrayal of a couple’s journey through life.

**EAST** – hard-hitting and stylised social commentary from Steven Berkoff.

**MACBETH** – David Morrissey stars as the titular king in this dark and violent version.

Phyllida Lloyd’s all female Shakespeare Trilogy – **HENRY IV, JULIUS CAESAR and THE TEMPEST.**

**MUCH ADO ABOUT NOTHING** (David Tennant and Catherine Tate! Say no more.)

**THE CONTAINER** - Tells the story of a group of Asylum seekers being smuggled across Europe.

**A DISAPPEARING NUMBER** – Based on some real life discoveries. A devised piece by Complicité and Simon McBurney

Once you get used to Digital Theatre Plus you’ll find a wealth of other material you can watch on there. Interviews with directors and actors, short films on the making of each production, the design, the concepts.... **Make sure you follow up watching a play with a look at all the extras!**

Digital Theatre Plus have also just started a weekly **MASTERCASE** series, which gives students an exclusive look into the process of creating a play, with contributions from celebrated playwrights, directors, designers and actors. This can be found on the **Digital Theatre Plus Facebook Page**. We would like you to watch the 6 episodes as they are uploaded over the course of next half term.



**There are some excellent theatrical podcasts you should listen to.**

**THE MUSICALS AND THEATRE PODCAST**

**ROYAL COURT PLAYWRIGHT'S PODCAST**

**THE HAMILCAST: A HAMILTON PODCAST**

**MISCHIEF MAKERS (the makers of the "goes wrong" plays)**

**NT TALKS**

**BACKSTAGE WITH...**

**SUCH STUFF FROM SHAKESPEARE'S GLOBE**

**And many more – have a search yourself!**



# Complete!

## Your task list for the next few weeks!

1. Watch and make notes on the DT+ presentations on Stanislavski, Epic Theatre (Brecht) and The Theatre of Cruelty (Artaud).	Hold onto these notes - they will be very useful next year!	<u>COMPLETED?</u>
2. Watch at least one full play on Digital Theatre Plus. (Preferably more than one!)		<u>COMPLETED?</u>
3. Sign up to at least a couple of Drama based Podcasts.	LISTEN TO THEM!	<u>COMPLETED?</u>
4. Watch the weekly MasterCast on the Digital Theatre Plus Facebook page.	WATCH, LEARN, ENJOY!	<u>COMPLETED?</u>
5. Search for and follow some theatre accounts on social media.	STAY UP TO DATE WITH WHAT'S ON!	<u>COMPLETED?</u>