



Welcome to A Level
Drama and Theatre

Three Sections to the Course

A LEVEL

- Component 1: Written Exam
- Component 2: Devising
- Component 3: Making Theatre

Servant To Two Masters



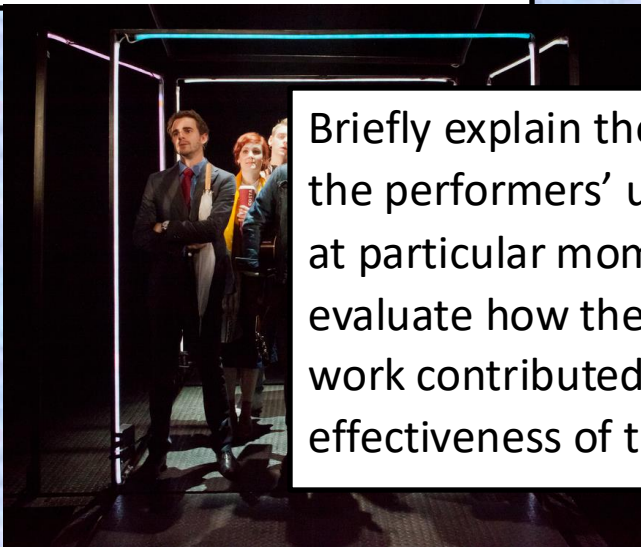
As a performer, discuss how you would perform the role of Florino in two sections of the play in order to convey your interpretation of the character to the audience. You must make specific reference to the social, cultural and/or historical context of Hedda Gabler in your answer

Component 1

Our Country's Good



Live Theatre



Briefly explain the effects created by the performers' use of physical skills at particular moments. Analyse and evaluate how the performers' physical work contributed to the total dramatic effectiveness of the production

Three questions to answer as a Director, Performer and Designer using a given extract. E.g.

As a designer, outline your ideas for lighting/sound/set/costume, props and accessories in this extract. Explain and justify how these would help to create your preferred effects at this point in the play.

Component 2- Devising



Component 3- Making Theatre



Previous examples:

Top Girls

Pillowman

Equus

My Mother Said

Electra

Medea

Midsummer Nights Dream

Across the two years you work with 3 different/contrasting script extracts. These can be monologues, duologues or group pieces

The final script extract is performed to an external examiner and has to link to a practitioner

3000 word coursework documenting and evaluating your process

“The main factor in any form of creativeness is the life of a human spirit, that of the actor and his part, their joint feelings and subconscious creation.”

Constantin

Stanislavsky

Course Overview

Component 1- written exam- 3 hours

Hedda Gabler Our Country's Good Live Theatre

Completed June of Year 13

Component 2- Devised Performance

As a group- **devise a piece** from a stimulus

Coursework- working notebook (max.3000 words)

Completed May of Year 13

Component 3-

Making Theatre- **3 extracts from 3 plays**. Extract 3 is assessed with
visiting examiner

Reflective Log- max 3000 words

Completed February of Year 13

Creating Ensemble

- Practitioner: Sally Cookson

Director who devised theatre

'I like going into a rehearsal room not knowing how things are going to end'



Warm up- Responding to music



Warm up-Physical Improvisation

Individually

- We are travelling on an underground train.
- Find 4 moves you could do on this underground
- Repeat and improve- the rhythm, the energy, the focus/eyes- think robotic
- Add it to a beat of 4
- Change the space
- Add in character
- Add in character has a secret or a problem



Bringing it together

- On 5, 6, 7, 8- do something together i.e. all look at the map and and point and snap back
- Add 4 more beats that are together i.e. 3 stand and move, 3 sit and cross legs
- Add in movement of set

Perform



Reflection

- What do you notice about Sally Cookson's approach?
- If this was your devised piece, how would you take it further?
- Any further opinions or comments

AUGUSTO BOAL

One of my favourites

Brazilian born

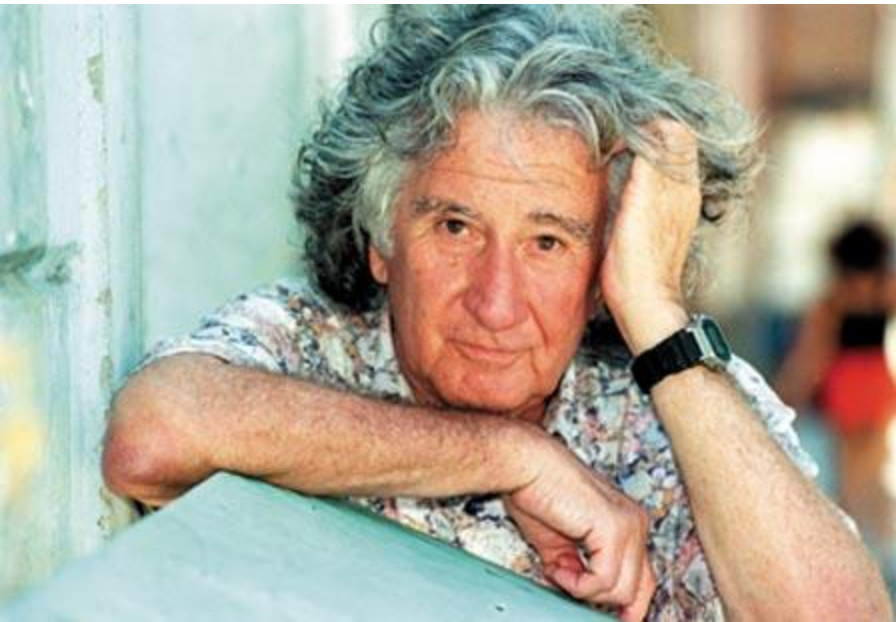
Boal was a cultural activist and during the 1964 coup d'etat in Brazil he was kidnapped and tortured



Theatre as a tool to face oppression-
created 'Theatre of The Oppressed'

Theatre as a way of communicating
and facing problems in communities

Theatre used to build trust
In communities



Invisible Theatre

There is never “a reveal.” People who encounter an invisible theatre performance should experience it as reality and forever after think it was real.

To pose a moral dilemma in the midst of everyday life — this can be particularly useful on a topic that people might normally be “too polite” to bring up, such as poverty, racism or homophobia.

“We who in engage in nonviolent direct action are not the creators of tension. We merely bring to the surface the hidden tension that is already alive.”

Dr. Martin Luther King, Jr

Examples

In New York City in 2003, actors posing as a woman in a hijab (also actors) who were stopped at the State Building. This scene sparked increased racial profiling and the “War on Terror.” In



proceeding a di

actors) about questions of economic



While part of the beauty of invisible theatre is its spontaneity, it is also important to anticipate and rehearse potential audience responses. It is a good idea to test out your scene with people who did not participate in its creation to see what responses it provokes. Your invisible theatre performance is only as strong as the reaction or thought process it provokes in your audience

Your task- Groups of 3

Create a piece of invisible theatre. Use a political or social issue that should be discussed.

Decide a location

Decide your 'character' and how you present yourself

Potential Pitfalls

Invisible theatre carries with it significant **ethical and safety considerations**, which should be explored carefully before choosing this tactic. Actors should rehearse a range of observer reactions, including **aggression and abuse**, and should be prepared to roll with the punches (sometimes literally!). Having an escape plan or distress signal, and discussing ahead of time if or when to break character. Take risks, but take care.



10%



70%



10% of children and young people (aged 5-16 years) have a clinically diagnosable mental health problem, yet 70% of children and adolescents who experience mental health problems have not had appropriate interventions at a sufficiently early age.

(Children's Society, 2008)

How do **you** feel about invisible theatre?



Extra Reading

- https://www.facebook.com/inthenow/videos/912099838940386/UzpfSTcyNDc0Nzl1NjpWSzo3OTUzNjEyNTA2Nzl3NDI/?query=invisible%20theatre&pa=SEARCH_BOX
- https://metro.co.uk/2016/01/06/how-people-really-react-to-breast-feeding-on-a-train-5605680/?fbclid=IwAR22ywsjVE6phUrzqQCDBq_qmS3v2Gqt2AwbEkK5ITgCmB0vdbXFeJzAR-l
- https://www.upworthy.com/this-teacher-tried-to-simulate-a-dictatorship-in-her-classroom-the-students-crushed-her?c=ufb1&fbclid=IwAR1V5gSGkFWKohANCjNDosbyAdmQ5Igbuk1WXmy4jChyJr_mfJuKxtFcw5o

Taster Session 2

Objectives

1. To explore the style of Physical Theatre through the theatre company, Frantic Assembly
1. To develop proficiency in how to create effective choreography using:
 1. Round, By, Through
 2. Lifts

First thing's first...

- Safety...
- ...and a warm up...
- ...bring out the dance tunes

Lifts

- Need to have meaning - not for their own sake
 - Should travel/change perspective
1. Hip
 2. Clip
 3. Cradle
 4. Cuddle
 5. Horseshoe
 6. Calippo



Round, By, Through - pairs

- 'Building blocks' for devising choreography

1. Neutral - no meaning
2. Tension/Weight
3. Eyes on/off
4. Repeat
5. Rewind
6. Rhythm
7. Lifts (if you can/wish)



Round, By, Through - pairs

A. Romance / Intimacy

B. Competition / Jealousy

C. Conflict / Aggression



Introducing complexity and context - new sequences

- Create a sequence of Round, By, Through and lifts which communicate:
- Groups of 3 - playfulness, friendly competitiveness and support.
(If you want to try aggression and violence, this can work well here)
- Groups of 4 - laddishness and ‘banter’, but must have at least one moment of sadness and isolation



Re-cap

- What two techniques from Frantic Assembly have we used?
- How have these techniques helped you personally in your devising of choreography?
- If we were to continue with any of these performances, what might happen?
- What room for characterisation is there in your work today?
- What were the significant opportunities and challenges in today's work?
- How does the approach taken today lend itself to work on text rather than devising?

