

GETTING READY FOR PACK

A Level Drama and Theatre

We are delighted you have chosen to study Drama and Theatre at Haywards Heath College.

WHAT YOU WILL STUDY

Unit/Topic	A Level Drama and Theatre. Staging, Stage Directions and Characterisation. Edexcel Summer 2023.
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WHAT YOU NEED

Kit List	You will need: -Suitable clothing that you can move and work in for practical sessions. -Performing Arts hoodies and t-shirts will be available from the start of the year.
Equipment	You will need: -Pencil case with pens, highlighters etc.
Essential Textbooks	No essential textbook needed. We will be working on specific texts, that will be given on loan to you at the start of the year. Specification (pearson.com)

ENRICHMENT

Trips	We will have many trips on offer during your time at the college. Some will be optional, but some trips will be compulsory as these will be used in reference for exam material.
Guest Speakers	More information to follow at the start of the year.
Events	N/A

SUMMER WORKING TASK INFORMATION

Completion Date: First Lesson Week Commencing 9/9/24

This pack will help you make the best possible start to studying this subject. The tasks in this pack should take you about 4-6 hours to complete.

The tasks are designed to get a bit more difficult as you work through them as they are preparing you for studying at a higher level and to become an effective independent learner. You should try to get as far as you can working on your own but if you do need help, please email us at info@haywardsheath.ac.uk telling us which Getting Ready For pack you are working on and what help you need. Help is available throughout the summer holidays.

SUMMER WORKING TASK

Skills Focus

Design and Directorial skills. Reflective analysis. Research, Analytical and Characterisation skills.

Task 1

Stage space research and analysis

As part of your course, you will need to think like a performer, director, and designer, being able to consider how it is possible to stage performances, and what type of stage to use.

Research the three main ways stage space is used in contemporary theatre, by answering the following questions:

- What are the main features of a Proscenium Arch stage?
- What are the main features of an Arena stage?
- What are the main features of a Thrust stage?
- What are the main features of a Promenade stage?

Consider;

- What are the advantages/disadvantages of the four different types of stage?
- Are there any other types of staging you could use?

Top Tips;

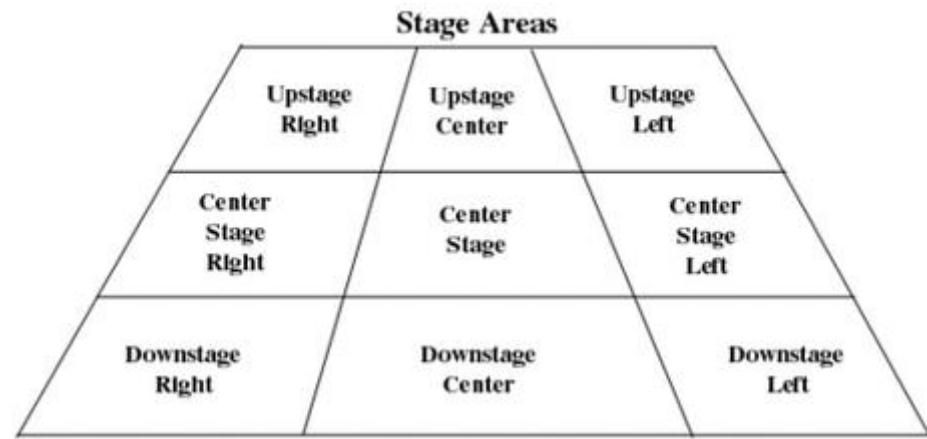
- Use diagrams and sketches to help get your point across.
- Be detailed in your descriptions and analysis of advantages and disadvantages.
- Remember it is more important to go in depth on one additional type of staging rather than skimming the surface of a few.

*High Grade learners will be detailed and specific in their descriptions and analysis as well as using examples of how different stage types can impact the audience drawing from their own theatre experiences.

Task 2

Understanding and utilising stage directions

The diagram on the below illustrates the way a traditional stage can be divided during rehearsals, so that Directors can work more easily with actors.

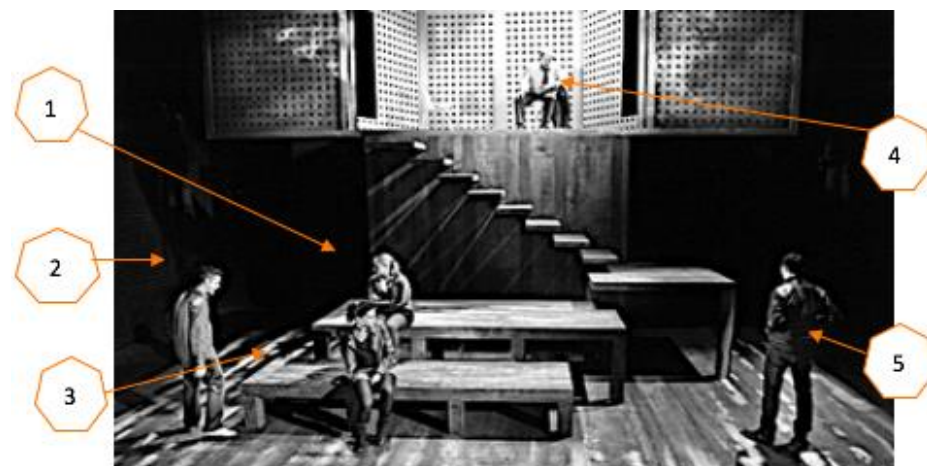


Therefore, if you apply the stage directions to the image of several actors in a performance space on the next page, you could describe them in the following way.

- The actor on the chair in the distance is positioned - Upstage Centre.
- The actor standing sideways is positioned – Downstage Right.

Use the correct stage directions to respond to the questions below, in regard to the photo on the next page.

- Which actor is in the most high-status position? Why?
- Where do you think the actors in the picture entered the stage space from? Why?
- If one of the actors was to deliver an emotional monologue to the audience, where would you position them, whilst they performed the dialogue? Why?



Top Tips;

- Justify your opinion by considering audience impact.
- Consider proxemics and levels.

***High Grade learners will utilise any drama terminology they may have.**

- Justify your opinion by considering audience impact.
- Consider proxemics and levels.

Task 3
Performance
ideas in

Task 3

As a performer, discuss how you might interpret and portray one of the key roles in the extract from THAT FACE by Polly Stenham. (Below)

Discuss the various choices you would make in order to practically bring one of the key roles in the extract to life. **You might refer to the following in your response;**



Top Tips;

- Use direct quotes to justify your opinions.
- Consider the impact your creative decisions will have on the audience.
- How will they feel or react?
- What will it show them?
- What mood/atmosphere will it create?
- Be specific in describing how you would perform and portray your chosen character.

***High Grade learners will write three paragraphs exploring a different point in each, e.g. how you would use body language to portray how Henry feels about his relationship with Martha.**

Notes:

That Face
By Polly Stenham

Martha returns. She has washed her face and done up her nightdress. She is holding two mugs of coffee and a book.

She puts the coffee and the book down and sits next to Henry. She begins to stroke his back in long, slow, luxurious motions over his pyjama top.

Henry stirs and wriggles closer to her. Nestling into her warmth.

Martha Baby boy . . . So good.

Regards him. Continues stroking in silence.

Sorry.

Beat.

Sorry. Sorry. Sorry.

Beat.

Martha You look so handsome. Like a Russian soldier.

She starts to scratch his back, gently, in long strokes. Henry stretches out, still seemingly asleep, and makes a satisfied sound.

Soldier boy. So good.

Forgive me and I will be good. I promise. Never again.

Henry . . . ?

Henry stirs. Beat.

Can we forget about it? Please.

I'll make it up to you.

He nods sleepily.

Was that a yes . . . ?

He nods again and stretches out to be scratched more.

He wakes up properly. At first he is sleepy and disorientated. Then it dawns on him.

Henry Hungover.

Martha What?

Henry Are you hungover?

Martha I'm fine.

Beat.

I brought you some coffee. I thought we could go out and get some breakfast.

Henry I'm not hungry –

Martha A big fry-up. Anything you want.

Henry Surprise, surprise. No food in the house.

Martha I could go and get some.

Henry Do you even know where Waitrose is?

Martha You could have it in bed.

Henry I'm not hungry, and I bet you're feeling sick.

Martha I feel fine.

Henry You feel guilty.

Martha Please, Hen. I said I was sorry. I mean it. I really mean it. It won't happen again. I promise. What can I do to prove it to you?

Well, just you see. I will. It might take time, but I will.

She starts to stroke his back again.

Let's have a nice day together. We can do anything you want.

He flinches away from her stroking.

Henry Stop touching me like that. It's perverse.
You don't remember much, do you?

Martha I –

Henry I find that a sick justice. Whenever this happens, I wake up remembering it. Remembering everything you said, and you wake up weird and optimistic.

Martha Please –

Henry You can't really be sorry. Not if you don't properly remember.

Martha Don't be nasty to me, I beg you. Don't, Henry. Don't. I'm just trying to make it. Up. I won't do it again. We can clean the flat together. I wish I could take it – (*Gulp.*) – back. I don't think you understand – when you are older you'll understand. (*Gulp.*) Don't be cruel. I mean it. (*Sobs.*)

He watches her cry.

She cries harder. He watches in silence.

She starts to gasp. She starts to hyperventilate.

He doesn't budge.

What if you don't? If you don't, what will I do? You're all I have. What will I do? I love you. I'm not perfect, I love you. I will get better. Please, Hen, you're scaring me, you're frightening me, please. What will I do if you don't – You're all I have. My baby boy, my baby boy. (*Gasp.*) Scaring me.

Henry gets up. Exits.

When he is gone her hyperventilation calms noticeably. When he re-enters it increases in volume and speed.

Henry is now carrying a brown paper bag. Expertly and dispassionately he fixes it to her mouth. He starts breathing in a deep slow regular breaths and signals to her to do the same. She does and begins to calm.

When she is breathing regularly he takes the bag away and gently lowers her back onto the bed. He

props her up. He fetches a glass of water and a single pill. She takes it and gratefully gulps it down with the water.

Henry You shouldn't have coffee this early. You know it doesn't help.

Beat.

I know you egged that on.

I don't know if you could help egging it on. But I know you did.

Cruella.

I should be the one having a panic attack. What would you do if I did, huh?

Henry convincingly mocks Martha's hyperventilation. He increases it in speed and volume, then flops back on the bed as if dead.

He twitches a few times.

Martha whimpers.

Henry sits up.

Sorry. Maybe that was cruel.

She curls up into the bed.

Mummy . . .

He tries to pull the duvet away from her. She clings to it.

OK. I'm sorry.

Martha . . .

He curls round her on the bed and hugs her.

Are you my mummy?

She nods.

Take me home?

She nods.