

# Drama and Theatre (AQA) Bridging Project

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2019 - 2021

The Drama and Theatre A Level is made up of three components. This bridging project aims to address some of the content delivered in each component.



Your name:

*Please ensure you have completed **all** tasks set out in this bridging project and that the work created is to the best of your ability.*

*All tasks set have a direct link to the course and will aid your knowledge and understanding of the content studied.*

**Component 1:**  
The Written Exam

**Component 2:**  
Devising

**Component 3:**  
Script

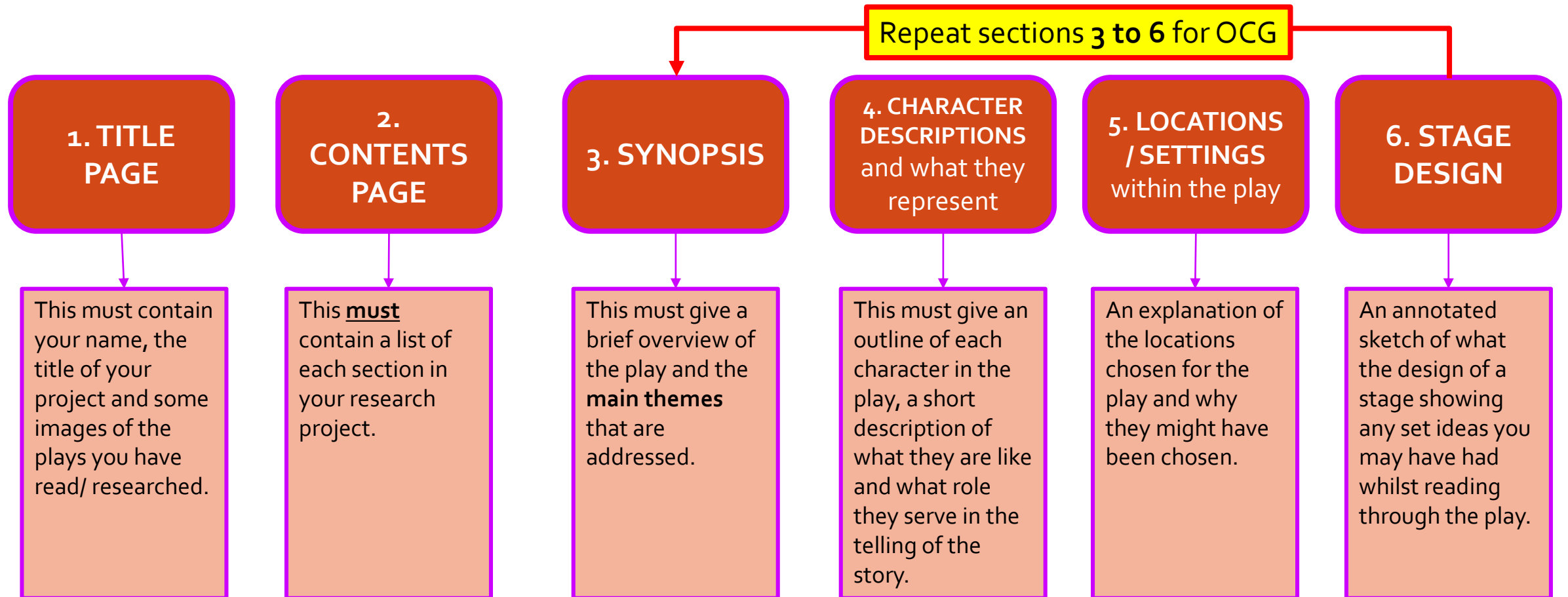


# Bridging Project Checklist

Please ensure all tasks have been completed **in full** before submitting your bridging project, during the first week back in September. Use this checklist to make sure you have completed **all** the necessary tasks: -

Tasks	Estimated Completion time	Why?	Completed?
1 - I have read "Jerusalem" by Jez Butterworth and the guide booklet based on the themes/ characters in the play.	1 day	In September, you will be tested on your prior knowledge (baseline test). You will answer a <b>1 hour exam question, based</b> on this text, in Year 13. You will need to evidence your understanding of social, cultural and historical moments that occur/ are referenced in this play.	
I have created a <b>research document (800 – 1000 words) with supporting visual images (PowerPoint)</b> , about the story of <b>Saint George and the Dragon</b> (the play makes comparisons between Johnny being the 'dragon' that Troy wishes to slay).	1 day		
2 - I have read "Our Country's Good [OCG]" by Timberlake Wertenbaker.	1 day	In September, you will be tested on your prior knowledge (baseline test). You will answer a <b>1 hour and 15 minute exam question, based</b> on this text, in Year 13. You will need to evidence your understanding of social, cultural and historical moments that occur/ are referenced in this play.	
3 - I have completed a <b>research document (800-1000 words), with supporting visual images (PowerPoint)</b> , about the officers and convicts on the 'First Fleet' bound for Australia in the 1780s (the play is based on this journey).	1 day		
4 - I have completed my <b>theatre research project</b> on <u>three practitioners</u> of my choice and created an information document.	2 days	In May 2020, you will be creating your own theatre performance based on the work of a chosen theatre practitioner.	
5 – I have purchased 2-3 folders, dedicated to A Level Theatre, containing 10 page dividers in each. I have labelled each section as follows: Folder 1 Comp 1 Section A –Jerusalem Folder 2 Comp 1 Section B – Our Country's Good Folder 3 – Comp 1 Section C – Live Production, Comp 2 Devising and Comp 3 Scripted	30mins	You will be given several useful handouts, exemplar material and mark schemes. It is best to organised these in the correct sections early on (as it can become quite confusing).	

# "My Research Project on 'Jerusalem' by Jez Butterworth and 'Our Country's Good' by Timberlake Wertenbaker."



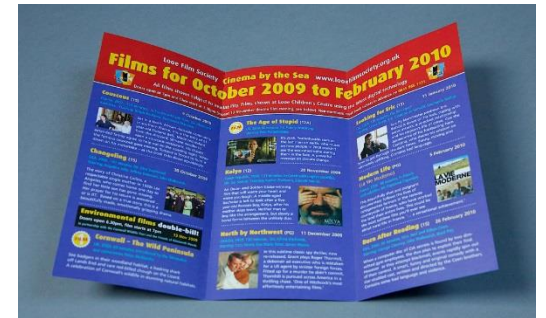
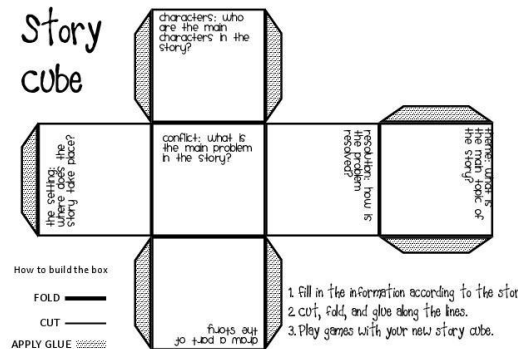
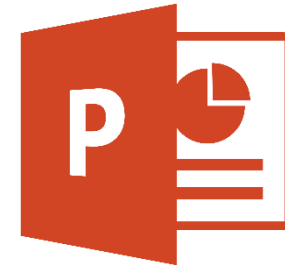
# TASK: Research at least three **theatre practitioners** and create an informative document of your choice (see list) – 750 words per practitioner (guide only)

## You must include: -

- ❖ a description of the chosen practitioner and when they practiced (era) (250 words)
- ❖ a description of the **style of theatre** they are most commonly associated with (give examples) (250 words)
- ❖ examples of plays they have **performed/ written/ adapted** and what they are about (250 words)
- ❖ Examples of rehearsal techniques/ workshop practices/ activities that would use to creating performance material/ meaning (250 words)
- ❖ **images** of the chosen practitioner and plays in performance

You may present this information in any of the following ways: -

- An essay
- A PowerPoint presentation
- A leaflet
- A creative design of your choosing



Practitioner	Active	Broad approach or role
Mike Alfreds	Contemporary	Actor centred/truth in performance
Antonin Artaud	Early 20 <sup>th</sup> century	Theatre of Cruelty
Steven Berkoff	Contemporary	Expressionism/physical theatre
Alecky Blythe	Contemporary	Verbatim theatre maker
Augusto Boal	Late 20 <sup>th</sup> century	Theatre of the Oppressed
Bertolt Brecht	Early 20 <sup>th</sup> century	Political/epic theatre
Peter Brook	Contemporary	Wide spectrum of approaches
Bruiser Theatre Company	Contemporary	Physical/actor orientated
Alison Chitty	Contemporary	Costume and set designer
Complicite	Contemporary	Physical theatre
Paule Constable	Contemporary	Lighting designer
Gordon Craig	Early 20 <sup>th</sup> century	Designer
Bob Crowley	Contemporary	Costume and set designer
DV8	Contemporary	Physical/verbatim theatre/multimedia
Declan Donnellan	Contemporary	Director
Gregory Doran	Contemporary	Director
Eclipse	Contemporary	Black-led company
Marianne Elliott	Contemporary	Director
Polly Findlay	Contemporary	Director
Dario Fo & Franca Rame	Contemporary	Political/comic theatre
Forkbeard Fantasy	Contemporary	Multimedia
Frantic Assembly	Contemporary	Physical theatre
Gareth Fry	Contemporary	Sound designer
John Godber	Contemporary	Political comedy
Rupert Goold	Contemporary	Director
Graeae Theatre Company	Contemporary	Performers with disabilities
Jerzy Grotowski	Mid 20 <sup>th</sup> century	Poor theatre
Handspring Puppet Company	Contemporary	Puppetry
Headlong	Contemporary	Innovative ensemble theatre
Nicholas Hytner	Contemporary	Director
Nicholas Kent	Contemporary	Verbatim theatre

## Choose three from this list of Theatre Practitioners

Practitioner	Active	Broad approach or role
Kneehigh Theatre	Contemporary	Multi-disciplined/storytelling/physical theatre
Ralph Koltai	Late 20 <sup>th</sup> century	Designer
Mike Leigh	Contemporary	Character based devising
Phyllida Lloyd	Contemporary	Director
David Mamet	Contemporary	Director
John McGrath	Mid 20 <sup>th</sup> century	Socio-political/site specific theatre
Vsevolod Meyerhold	Early 20 <sup>th</sup> century	Constructivism
Bill Mitchell	Contemporary	Site specific theatre, set and costume designer
Katie Mitchell	Contemporary	Naturalism/multimedia
John Napier	Contemporary	Sets and costume designer
Rufus Norris	Contemporary	Director
Richard Pilbrow	Mid 20 <sup>th</sup> century	Lighting
Tom Piper	Contemporary	Designer
Mic Pool	Contemporary	Sound designer
Propeller	Contemporary	All male company
Punchdrunk	Contemporary	Immersive theatre
Malcolm Rippeth	Contemporary	Lighting designer
Josie Rourke	Contemporary	Director
Shared Experience	Contemporary	Expressionism
Rae Smith	Contemporary	Set and costume designer
Max Stafford-Clark	Contemporary	Political/ensemble theatre
Konstantin Stanislavski	Late 19 <sup>th</sup> , early 20 <sup>th</sup> century	Naturalism
Talawa	Contemporary	Black-led company
Tamasha	Contemporary	Multiculturalism in Britain/British Asian influences
Julie Taymor	Contemporary	Director, set and costume designer
Theatre Alibi	Contemporary	Storytelling theatre
Polka Theatre	Contemporary	Children's theatre
Deborah Warner	Contemporary	Director
1927	Contemporary	Multimedia