



Waseley

Sixth

**Level 3 Performing Arts
Bridging Course**

Welcome to Level 3 Performing Arts!

The course you are about to embark on will allow you to develop a vast array of physical skills in addition to developing your theoretical understanding of practitioners, playwrights and texts.

You will need to work through the tasks in this booklet in detail and keep the work you create in a lever arch folder entitled '**Unit 1: Investigating Practitioners**'. This is the externally assessed written exam that you will sit in Year 13, however you will have 1 lesson a week exploring key practitioners and their repertoire throughout year 12, analysing the contextual influences on them, to ensure you have the knowledge and understanding to be successful.

You will need to begin recording all of the books/websites/articles/journals/sources you use in this task and throughout the course in a bibliography. This bibliography will be added to throughout Year 12 and 13 and forms part of your external assessment so you need to keep it electronically (don't forget to back it up!)

At the end of this booklet you will find a suggested reading list; it is very important that you engage in wider reading to add depth to your analysis in all of your units, so you don't just have to read what is on this list – try and read a wide range of materials on the subject.

You will be expected to hand in your completed work from this booklet (including the bibliography) within your first Drama lesson of Year 12 – don't forget!

Have fun 😊

Task 1:

Unit 1 requires you to analyse the contextual factors that have influenced practitioner's work; that will include the plays they have written or the plays they have chosen to adapt or direct.

Below you will see a list of practitioners; these are the practitioners we will cover within Unit 1 (we may explore others) and for this task you will be researching the contextual influences on them.

You will need to complete a 'context table' per practitioner that includes quotations from your research.

To do this you will need to research what was going on in the world throughout each practitioners working life that has had a clear influence on the work they have produced, you will then need to categorise this research into one of the 7 types of context: Historical, Social, Culitral, Economical, Geographical, Technological, Political.

For each 'type' of research you need to find 3 quotations that clearly demonstrate how that context has impacted upon their work and record these on the table (see below for template)

Practitioners:

Frantic Assembly

John Godber

DV8

Kneehigh

Pina Bausch

Steven Berkoff

Context Table Template:

Type of Contextual Influence	Example One (with quote/ref)	Example Two (with quote/ref)	Example Three (with quote/ref)
Historical	e.g. "Quotation from a book I have read" (3) – <i>this is the number of that book on my bibliography.</i> Brief explanation of the impact on the practitioner's work and how the quote relates.		
Social			
Cultural			
Economic			
Geographical			
Technical			
Political			

TIP: number each source you record on your bibliography (e.g. 1,2,3) then when you record a quotation from that source on the table you can number it based on its corresponding number on the bibliography. Believe me – you will thank me when it comes to referencing!

TIP 2: complete this table electronically – it is so much easier to edit/add to throughout the unit in year 12! Just keep a printed up to date hard copy in your folder.

Task 2:

You are to answer the following question (typed and printed) using the information you have gathered in task 1. You are to use quotations and reference them. **There is a quick 'How to Reference' lower down the page.**

You are to focus on the structure of your response and the comparative nature of your analysis (you should decide on one by the end of your answer!)

You should spend approximately 70 minutes on writing your answer; I would advise you to ensure all research is completed prior to starting.

Question:

To what extent has the work of Steven Berkoff and John Godber been influenced by political factors? You are to compare the works and influences of both practitioners and identify which of the two has been influenced the most by political factors.

How to Reference

The easiest way for you to reference your work is to use the footnoting method.

You will be taught how to Harvard Reference in Year 12 (the preferred method by Universities)

Footnoting

(Microsoft Word will do this for you if you click on the references tab at the top, then click insert footnote)

Manual Footnoting: As you type your essay after a quotation you type a number that links to your numbered bibliography, you then insert a footer at the bottom of the page with the numbers and the full reference.

Suggested Reading List for Level 3 Drama:

You may be able to access most of these online or be able to loan them from a local public library. There is no expectation for you to read or access everything, however the more you read and see the more informed you will be.

- Buchner, Georg, *Woyzeck*, version by Jack Thorne (London: Nick Hern, 2017). Available as an e-copy via Drama Online
- Ibsen, Henrik, *Ghosts*, trans. Michael Meyer, (London: Bloomsbury, 2008). Available as an e-copy via Drama Online
- John Keefe, Simon Murray; *Physical Theatres: A Critical Introduction* (London: Routledge, 2007)
- Anne Bogart, SITI Company and Viewpoints:
https://www.youtube.com/playlist?list=PLSOwa_hp4qdWVQHb9IQpYkT6jJHVQmUX
- Rudolph von Laban (and Mary Wigman):
https://www.youtube.com/playlist?list=PLSOwa_hp4qfiHnRW1UTyPnhUm8totzgd
- Jacques Lecoq (and Simon McBurney's Complicite):
https://www.youtube.com/playlist?list=PLSOwa_hp4qfRp4cYOoKGmgkfnWErKzml
- Pina Bausch: <http://www.ubu.com/dance/bausch.html>
- Forced Entertainment, rule-based durational 'games':
https://www.youtube.com/playlist?list=PLSOwa_h-p4qeNd9agcFaAiCLCjrSy4nmH
- Aston, Elaine & Savona, George, *Theatre as a Sign-System: A Semiotics of Text & Performance* (London:Routledge, 1991)
- Carlson, Marvin, *Performance: A Critical Introduction* (London and New York: Routledge, 1996)
- Freshwater, Helen, *Theatre and Audience* (Basingstoke: Palgrave Macmillan, 2009)
- Kelleher, Joe, *Theatre and Politics* (Basingstoke: Palgrave Macmillan, 2009)
- Artaud A – *The Theatre and its Double* (Grove Press, 2000) ISBN 9780802150301
- Bentley E – *The Theory of the Modern Stage* (Penguin Classics, 2008) ISBN 9780141189185
- Brook P – *The Empty Space* (Penguin, 2008) ISBN 9780141189222
- Eyre R and Wright N – *Changing Stages: A View of British and American Theatre in the Twentieth Century* (BBC, 2000) (and accompanying video series) ISBN 9780375412035
- Grotowski J – *Towards a Poor Theatre* (Routledge, 2002) ISBN9780878301553
- Innes C – *Modern British Drama 1890 to 1990* (Cambridge, 1992) ISBN 9780521315555
- Shellard D – *British Theatre since the War* (Yale University Press, 2000) ISBN 9780300087376