

RIVERS BRIDGING WORK 2024

SUBJECT: Drama & Theatre

Course details: Eduqas

Qualification: A Level

Minimum entry requirement: Grade 4 in English and a passion for Theatre

Teacher: Ms K Goodfellow

[kgoodfellow@ormistonriversacademy.co.uk](mailto:kgoodfellow@ormistonriversacademy.co.uk)

SUMMER BRIDGING TASKS:

**Task1:**

A very important part of A Level Drama is watching live theatre. This is something you should love to do if you are planning to take this course. Much of the inspiration for our work comes from what we see and allows us to embed a range of styles and conventions into original drama. The course requires you to be able to look at and analyse professional work that you have seen, and discuss how you can apply ideas that come from this to your own work.

[Drama Online - National Theatre Collection (dramaonlinelibrary.com)](https://www.dramaonlinelibrary.com/national-theatre-collection)

**Username: CRPNQB**

**Password: SIPHGU**

The website above has a range of National Theatre productions that you can view. I would like you to watch at least one of them. You can watch any of the plays available in any of the 3 collections, but here are some recommendations.

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| A Streetcar Named Desire (Young Vic/NT) - *A Streetcar Named Desire*shows a turbulent confrontation between traditional values in the American South - an old-world graciousness and beauty running decoratively to seed - set against the rough-edged, aggressive materialism of the new world. Through the vividly characterised figures of Southern belle Blanche Dubois, seeking refuge from physical ugliness in decayed gentility, and her brutal brother-in-law Stanley Kowalski, Tennessee Williams dramatises his sense of the South's past as still active and often destructive in modern America. |
| After Life - If you could spend eternity with just one precious memory, what would it be? A group of strangers grapple with this impossible question as they find themselves in a bureaucratic waiting room between life and death. Encouraged by enigmatic officials, they must sift through their past lives to choose their forever. Adapted from Hirokazu Kore-eda's award-winning film, *After Life* is a surreal and powerfully human look at the way we view  our lives, and a haunting meditation on what it is to live – and to die. |
| Antigone - The sun rises on Thebes the morning after a war. The new king takes the first decisive step of his government, and a young woman slips out of the city to find her brother's body on the battlefield. By the next sunrise, her act of devotion will have destroyed the ruling family and brought the state to its knees. |
| Barber Shop Chronicles (NT) - *Barber Shop Chronicles*is a generously funny, heart-warming and insightful new play set in five African cities, Johannesburg, Harare, Kampala, Lagos, Accra, and in London.  Inspired in part by the story of a Leeds barber, the play invites the audience into a unique environment where the banter may be barbed, but the truth always telling. The barbers of these tales are sages, role models and father figures who keep the men together and the stories alive. |
| Chewing Gum Dreams (includes audio-described version) - Meet Tracey Gordon. Friendship, sex, UK garage, school, teachers, periods, emergency contraception, raves, tampons, white boys, God, money. Friendship.  The more she learns about the world the less she understands. Michaela Coel plays Tracey in this one-woman play that recalls the last days of innocence before adulthood. |
| Consent (NT) - Why is Justice blind? Is she impartial? Or is she blinkered? Friends take opposing briefs in a rape case. The key witness is a woman whose life seems a world away from theirs. At home, their own lives begin to unravel as every version of the truth is challenged.  Nina Raine’s powerful, painful, funny play sifts the evidence from every side and puts justice herself in the dock. |
| Frankenstein - Childlike in his innocence but grotesque in form, Frankenstein’s bewildered Creature is cast out into a hostile universe by his horror-struck maker. Meeting with cruelty wherever he goes, the friendless Creature, increasingly desperate and vengeful, determines to track down his creator and strike a terrifying deal.  Urgent concerns of scientific responsibility, parental neglect, cognitive development and the nature of good and evil are embedded within this thrilling and deeply disturbing classic gothic tale. |
| Home - Bullet doesn’t want to call a hostel home. Eritrean Girl was smuggled here in a lorry. Singing Boy dreams of seeing his name in lights and Garden Boy just wants to feel safe.  Homelessness amongst young people in the UK is at a record high, so when the big society doesn’t work – where do you go? An inner-city high-rise hostel, TargetEast, offers a roof. Nadia Fall’s verbatim play used more than 30 hours of interviews to give a blistering insight into life inside a homeless hostel. |
| Our Generation - Alecky Blythe follows the success of *London Road* with her astonishing new verbatim play that tells the stories of a generation.  Created from 5 years of interviews with 12 young people from across the UK, *Our Generation* is a captivating portrait of their journey into adulthood.  Often too extraordinary to be fiction, this funny and moving play is for anyone who is – or has ever been – a teenager. |
| Othello - Othello, newly married to Desdemona – who is half his age – is appointed leader of a major military operation. Iago, passed over for promotion by Othello in favour of the young Cassio, persuades Othello that Cassio and Desdemona are having an affair.  This acclaimed production of William Shakespeare’s play about the destructive power of jealousy was nominated for Best Revival at the 2013 Olivier Awards. Adrian Lester and Rory Kinnear jointly won the Evening Standard Best Actor Award for their performances in the iconic roles of Othello and Iago. |
| Paradise - Philoctetes: once a celebrated wartime hero, now a wounded outcast on a desolate island.  When a young soldier appears, his hope of escape comes with suspicion. And as an old enemy also emerges, he is faced with an even greater temptation: revenge. Kae Tempest, the astonishing writer, recording artist and performer, forges an epic new take on Greek legend |
| Shut Up, I’m Dreaming - *Shut Up, I’m Dreaming*leans into the hopes and feelings we hold, and those we are forced to squash. Full of laughter, joy, grief and silliness, this is *The PappyShow‘s* love letter to a new generation.  Throughout 2022, artists from *The PappyShow* spent time with 100 students across 3 schools in Sunderland, Wakefield and Walsall to have conversations about dreams and ambition in an uncertain world.  The tour was directed by Kane Husbands and was based on the views, ideas and experiences of teenagers across England. |
| Small Island (NT) - Adapted for the stage by Helen Edmundson, Small Island follows three intricately connected stories. Hortense yearns for a new life away from rural Jamaica, Gilbert dreams of becoming a lawyer, and Queenie longs to escape her Lincolnshire roots. Hope and humanity meet stubborn reality as the play traces the tangled history of Jamaica and the UK.  Andrea Levy’s epic, Orange Prize-winning novel bursts to new life on the Olivier stage. A company of 40 tells a story which journeys from Jamaica to Britain, through the Second World War to 1948 – the year the HMT Empire Windrush docked at Tilbury. |
| The Crucible - A witch hunt is beginning in Salem. Raised to be seen but not heard, a group of young women suddenly find their words hold a terrible power. As a climate of fear spreads through the community, private vendettas fuel public accusations and soon the truth itself is on trial. Olivier Award-winner Lyndsey Turner directs this electrifying new production with designs by Es Devlin in a restaging of Arthur Miller’s masterpiece – a gripping parable of power and its abuse. |
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| Top Girls - Set in the early Thatcher years, *Top Girls* is a seminal play of the modern theatre, revealing a world of women's experience at a pivotal moment in British history.  The play opens with an anachronistic dinner party hosted by Marlene, the newly-promoted manager of the ‘Top Girls’ employment agency. Her guests are five women from the past: a transvestite Pope, a courtesan-cum-nun, a tireless adventurer, an obedient wife from Chaucer and the leader of a charge into hell from a Bruegel painting. The feminist themes introduced by this cacophonous scene echo throughout the more contemporary action of the play, as Churchill uses the setting of the ‘Top Girls’ agency to allow a glimpse into the lives of several very different working women |
| wonder.land (NT) - Aly is struggling with all the pressures of being a teenager: family, school, friends and her own insecurities. Then she discovers wonder.land – a mysterious online world where, perhaps, she can create a whole new life. The web becomes her looking-glass – but will Aly see who she really is?  A new musical inspired by Lewis Carroll’s iconic story, Moira Buffini’s *wonder.land* was created with Damon Albarn and Rufus Norris. |
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**Task 2:**

I would like you all to also read at least one complete play text. You can choose any play, but be sure to make a record of the name of the play and the playwright of what you read.

The more plays you read, the more you will enrich your drama knowledge and understanding of theatre. There are so many brilliant plays out there. If you want to email me, I will reply with some of my favourites, but here is the list that the exam board recommends.

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| Playwright | Title |
| Bennett, Alan | The History Boys |
| Blythe, Alecky | London Road |
| Brecht, Bertolt | Causation Chalk Circle |
| Buchner, George | Woyzeck |
| Butterworth, Jez | Jerusalem |
| Cartwright, Jim | Road |
| Chekhov, Anton | The Cherry Orchard |
| Churchill, Caryl | Top Girls |
| Daniels, Sarah | The Gut Girls |
| Delaney, Shelagh | A Taste of Honey |
| Edmunson, Helen / Levy, Andrea | Small Island |
| Franzmann, Vivienne | Mogadishu |
| Genet, Jean | The Maids |
| Ibsen, Henrik | A Doll’s House |
| Ionesco, Eugene | Rhinoceros |
| Kane, Sarah | Blasted |
| Keatley, Charlotte | My Mother Said I Never Should |
| Khan-Din, Ayub | East is East |
| Kirkwood, Lucy | Chimerica |
| Kushner, Tony | Angels in America |
| Leigh, Mike | Abigail’s Party |
| Miller, Arthur | The Crucible |
| Osborne, John | Look Back in Anger |
| Pinter, Harold | The Birthday Party |
| Potter, Dennis | Blue Remembered Hills |
| Ravenhill, Mark | Pool, No Water |
| Russell, Willie | Blood Brothers |
| Shaffer, Peter | Equus |
| Soper, Katherine | Wish List |
| Stephens, Simon | Punk Rock |
| Weiss, Peter | Marat Sade |
| Wertenbaker, Timberlake | Our Country’s Good |
| Wilde, Oscar | The Importance of Being Earnest |
| Williams, Tennessee | A Streetcar Named Desire |

HOW DO I HAND IN?

You need to be able to talk about what you watched in the first lesson in September.

WHAT IF I GET STUCK?

Then email me, my email is in the title of this sheet..

DO I NEED ANYTHING FOR SEPTEMBER?

You will need a notebook and a folder specifically for drama. You also need to buy the following scripts. You won’t need them straight away, but some people prefer to get them over the summer and hold onto them until we need them.

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| Playwright | Title | ISBN |
| Sophie Treadwell | Machinal | NHB ISBN 978-1-85459-211-8) |
| Edward Bond | Saved | Methuen ISBN 978-0-413-31360-7 |
| Mark Haddon | Curious Incident of the Dog in the Night-time | Bloomsbury, ISBN: 978-1-4081-7335-0 |

**THAT'S IT! Have a great summer and I look forward to starting the course properly with you in September.**