

A-Level Theatre Studies – Preparatory Practitioner Research Task

Seminar tasks

You will be given a single topic from the list below to research and present on. You are solely responsible for the delivery of this section of the course. We will not be mopping up any missing bits. If you do a half-hearted job then we will let the group know and that they will have to make good the missing information. A very poor effort will mean that you will not have access to the others' presentations and support materials as this would not be fair.

So, how do you do it properly?

1. Thorough research from a number of good sources.
2. A wealth of visual images, statistics and facts.
3. A practiced presentation rather than 'winging it' on the day. Anything which takes less than 25 minutes will be considered a poor effort.
4. Do not try to be inventive or flash to cover a lack of depth and thoroughness.

You will need to produce the following:

1. A presentation sharing key information from the numbered list below
2. A practical workshop involving the whole group applying theoretical understanding of the practitioner in **two or three** practical exercises
3. A hand out of key information to be shared with the group – 1 side of A4 min - 2 sides of A4 max. **This should include a correctly referenced bibliography/webliography.**
4. An A3 poster to be put on a working wall of practitioners – must be visually interesting and containing the information shared through your presentation

What should you cover?

1. The social, cultural and historical context in which the practitioner is/was working:
 - What key events were happening in history at the time?
 - How was your practitioner's work influenced by other theatrical/performance styles, genres and methods?
2. Theatrical purpose and practice:
 - Artistic intentions - Who was your practitioner's work aimed at? What did the practitioner aim to achieve with their work? Why did the practitioner aim for these things?
 - Working methods - How did the practitioner actually go about creating their form of theatre? What was their process? What was original/unique/innovative about their way of working and the product of their practice?
 - Theatrical style and use of conventions
3. Collaboration with/influence on other practitioners from and throughout theatre history

The Practitioners – you will be allocated 1

- Steven Berkoff
- Frantic Assembly
- Complicite
- DV8
- Jacques LeCoq
- Stanislavski
- Brecht
- Artaud
- Kneehigh Theatre
- Punchdrunk
- Headlong
- Brook