



Year 11 into 12 Transition Task

A-Level Drama Theatre Studies – Preparatory Practitioner Research Task

Seminar tasks

You will be given a single topic from the list below to research and present on in September. You are solely responsible for the delivery of this section of the course for the both the benefit of yourself and your peers. Therefore, your work needs to well researched, well prepared and engaging. Your fellow drama students are relying on you to do a good job!

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' it on the day. Anything which takes less than 25 minutes will be considered a poor effort.
4. We will be looking for depth and thoroughness when presenting on your practitioner.

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 which will be the beginnings of each student's A-Level Drama folder – 1 side of A4 (min) – 2 sides of A4 (max). **This should include a correctly referenced bibliography/webliography.** References should be made using the Harvard system.
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 of the practitioner;
 - What key events were happening in history at the time they were/are working?
 - 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

Steven Berkoff
Alecky Blythe
Frantic Assembly
The Paper Birds

Stanislavski
Brecht
Kneehigh Theatre

Punchdrunk
Headlong
Complicite