



**UNIT 1**

**INVESTIGATING PRACTITIONERS’ WORK**

**WEEK ONE RESEARCH**

**Unit 1 - Investigating Practitioners’ work**

In Unit 1, you will develop skills that allow you to investigate the work of DV8 and Frantic Assembly, demonstrating your understanding of contextual factors that have influenced and informed the work. You will critically analyse key information, evaluate and make your own personal judgements. You will also develop your analysis skills, critically understanding the theatrical elements employed by the companies and what is being communicated in a number of specific moments from their productions

This work will lead to a written exam where you will undertake three time controlled activities.

**1.**

Understanding of each company, how they were formed etc. What contextual factors have influenced the work? Understanding the contextual factors influencing specific examples of each company’s repertoire.

**2.**

Understanding and analysing the specific elements utilised in examples of each company’s repertoire.

**3.**

A persuasive essay responding to a given quote and interrogating the work of the company and how it responds to the given quote.

**Task brief:**

A festival of performing arts is being organised. This year, the festival will include works from **DV8 and Frantic Assembly.**

You have been asked by the festival organisers to investigate contextual influences and critically analyse the work of DV8 and Frantic.

During this process you will need to:

* Research using a range of sources
* Select information
* Record and collate information
* Reference and document your research in a bibliography
* Independently produce A4 notes to bring to the exam (not full sentences/bullet points)
* **Keywords for this unit**

|  |  |
| --- | --- |
| Contextual influences | Circumstances or facts that influence practitioners’ work, such as culture and music. |
| Creative intentions | Use of original ideas and purpose during the creative development process. |
| Critical analysis | Investigation, judgement and evaluation of practitioners’ work. |
| Practitioners | A recognised individual actively engaged in performance practice. |
| Investigation Formal research | primary/secondary through practical exploration. |
| Theme | The topic or subject that influences a piece of work. |

* **Try alternatives to the words/phrases below to improve your written expression**

|  |  |
| --- | --- |
| Change: Puts over/gets across/brings out To: evokes…conveys…suggests… depicts… portrays…  The poet evokes an impression of peacefulness…  The writer conveys a strong sense of justice…  The narrator suggests that humans are…  The opening paragraph depicts a scene of isolation…  The character is portrayed as a person who… | Change: makes clear/gets clear/shows clearly  To: evident…  focuses…  clarifies…  apparent…  It is evident that the writer presents her…  The attention of the reader is focused on…  The situation is clarified by the writer when…  The character’s feelings become apparent when… |



**Links to use:**

**Articles to read:**

<https://www.theguardian.com/stage/2008/oct/27/dv8-straight-with-you>

<https://www.dv8.co.uk/projects/can-we-talk-about-this/foreword-by-lloyd-newson>

<https://www.theguardian.com/stage/2012/mar/13/dv8-can-we-talk-about-this>

<http://www.theargus.co.uk/magazine/interview/11742491.Lloyd_Newson_on_meaning_and_movement_in_physical_theatre/>

<http://www.officiallondontheatre.co.uk/news/backstage-pass/article/item137116/the-big-interview-lloyd-newson/>

<https://theatreanddance.britishcouncil.org/artists-and-companies/d/dv8-physical-theatre/>

<http://danceworks.net/inspiration/dance-companies/dv8/>

<http://www.bbc.co.uk/education/guides/ztfk6sg/revision/1>

**Clips to watch:**

Search YOU TUBE FOR DV8 “To Be Straight With You” and “Dead Dreams of Monochrome Men”

**Interviews:**

<https://www.dv8.co.uk/pages/interview-dance-now-lloyd-newson-on-dance>

<https://www.dv8.co.uk/media-portal/explore-our-work/can-we-talk-about-this/hear-from-the-performers>



**Links to use:**

**Articles to read:**

<https://theatreanddance.britishcouncil.org/artists-and-companies/f/frantic-assembly/>

<https://www.franticassembly.co.uk/>

<https://www.theguardian.com/stage/2005/may/16/theatre2>

<http://exepose.com/2015/02/27/an-interview-with-scott-graham-movement-director-of-national-theatres-curious-incident/>

**Interviews:**

[https://www.digitaltheatreplus.com/making-theatre/creative-team/on-directing-scott-graham#](https://www.digitaltheatreplus.com/making-theatre/creative-team/on-directing-scott-graham)

<http://matttrueman.co.uk/2014/04/frantic-antics-scott-graham.html>

<https://www.theguardian.com/stage/2015/jan/06/frantic-assembly-othello-scott-graham-steven-hoggett-interview>

<https://www.timeout.com/london/theatre/scott-graham-and-steven-hoggett-interview>

<http://www.theatrevoice.com/audio-tags/frantic-assembly/>

<http://www.theatrevoice.com/audio/frantic-assembly-and-othello/>

**Task 1.1:**

Basic Research: Contextual information (DV8)

<https://www.youtube.com/watch?v=AsKtaMrxguE>

|  |  |
| --- | --- |
| Name of company |  |
| Name of company director and training |  |
| How big is the company? |  |
| Where is the company based? |  |
| Why and when was the company started? |  |
| How is the company funded? |  |
| Time line of pieces |  |
| Why was the company created? |  |
| What does the company want to achieve? |  |
| How would you describe the company’s early work? |  |
| What happened in the 1990’s to the company’s work? |  |

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| **NOTE YOUR SOURCES** |
|  |

**Task 2.1:**

Contextual Responses. From this early introduction to the company try to make a brief analysis of their contextual factors/influences:

|  |  |
| --- | --- |
| POLITICAL |  |
| CULTURAL |  |
| TECHNICAL |  |

**Task 3.1:**

Basic Research: Contextual information (Frantic Assembly)

<https://soundcloud.com/user-937115012/the-frantic-podcast-the-first-one>

|  |  |
| --- | --- |
| Name of company |  |
| Name of company director and training |  |
| How big is the company? |  |
| Where is the company based? |  |
| What inspired him to make his own theatre? |  |
| Why does he consider they were in the right place at the right time and how does the perception of ‘class’ play into this? |  |
| What did the phrase that Scott loves “Gorilla’s on the outside throwing little bombs of culture towards the capital rather than being lost within it” mean to the company during it’s formation? Do you think they have now become ‘lost within it’? |  |
| Why does he describe his work as ‘a dialogue’? |  |
| What does the company define as the difference between Frantic and DV8? |  |
| What concerns do Frantic have about the education system today? |  |

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| --- |
| **NOTE YOUR SOURCES** |
|  |

**Task 4.1:**

Contextual Responses. From this early introduction to the company try to make a brief analysis of their contextual factors/influences:

|  |  |
| --- | --- |
| SOCIAL |  |
| CULTURAL |  |
| TECHNICAL |  |
| ECONOMIC |  |
| POLITICAL |  |

**Task 5.1:**

Contextual Responses. Please note down how each of these contextual factors influence FRANTIC ASSEMBLY’S THE UNRETURNING:

|  |  |
| --- | --- |
| SOCIAL |  |
| CULTURAL |  |
| HISTORICAL |  |
| TECHNICAL |  |
| ECONOMIC |  |
| POLITICAL |  |

**Task 6.1:**

Look at (and add to as much as possible) the SCENE ANALYSIS form for THE UNRETURNING – THE OPENING