

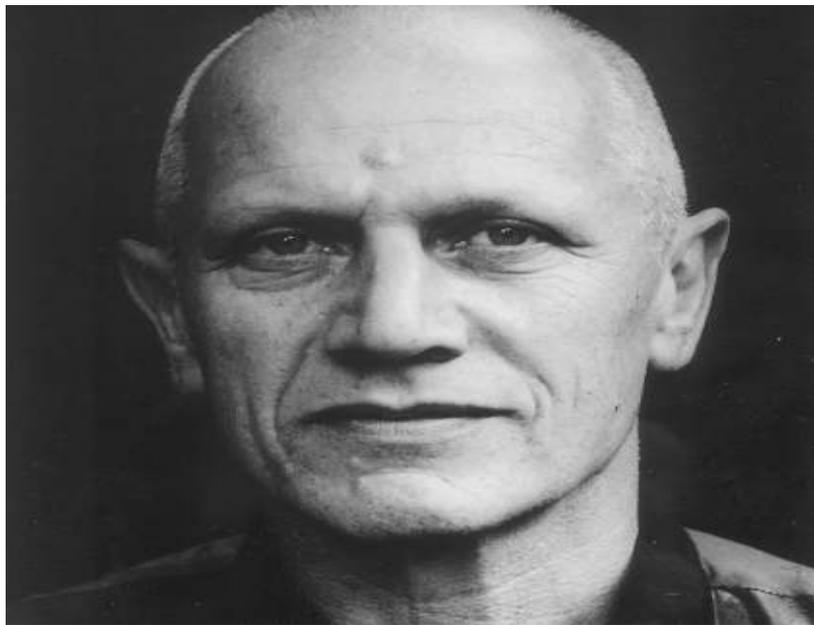
Year 12 2022-2024
Drama and Theatre Studies
EDUQAS/WJEC
Theatre Practitioners Component one and Component two

Name:

Target Grade:

Assessment Grade:

Steven Berkoff



Theatre Practitioners we will be studying:

Konstantin Stanislavski

Bertolt Brecht

Steven Berkoff

Katie

Companies we will be studying:

Kneehigh/Wise Children

Frantic Assembly

Where in the course we need this information and practical exploration:

Component 1: Theatre Workshop

Non-exam assessment: internally assessed, externally moderated 20% of qualification

Learners will be assessed on either acting or design. Learners participate in the creation, development and performance of a piece of theatre based on a reinterpretation of an extract from a text chosen from a list supplied by WJEC. The piece must be developed using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company. Learners must produce: a realisation of the performance or design a creative log.

Component 2: Text in Action

Non-exam assessment: externally assessed by a visiting examiner 40% of qualification

Learners will be assessed on either acting or design. Learners participate in the creation, development and performance of two pieces of theatre based on a stimulus supplied by WJEC:

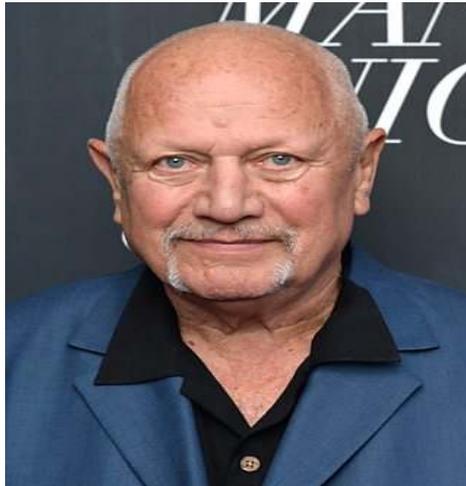
- 1. a** devised piece using the techniques and working methods of either an influential theatre practitioner or a recognised theatre company (a different practitioner or company to that chosen for Component 1)
- 2.** an extract from a text in a different style chosen by the learner. Learners must realise their performance live for the visiting examiner. Learners choosing design must also give a 5-10 minute presentation of their design to the examiner. Learners produce a process and evaluation report within one week of completion of the practical work.

What is a theatre practitioner:

A theatre practitioner is a person or theatre company that creates practical work or theories to do with performance and theatre. The list of theatre practitioners is constantly changing and evolving, as people are always creating new work and coming up with new thoughts and methodologies for theatre and performance.

Why study a theatre practitioner: Looking at how theatre has changed, developed and progressed over time can be very useful for helping to shape ideas of **what** to devise and **how** to devise

Steven Berkoff



Social, Historical and cultural background

Question:

Why is it important to understand the background of the practitioners?

Where was Berkoff born? What is the significance of this?	
Where did he train as an actor?	
What styles influenced Berkoffs own work	
Key Techniques that Berkoff uses.	
Theatre/plays that Berkoff has created.	

Learning objectives

You will gain the following knowledge/skills during the 6/8 lessons:

- An introduction to a physical style of theatre to help them approach text work more creatively and be inspired to develop interesting devised pieces
- An understanding of mime, chorus and bodies as objects and how this has influenced Berkoff's work
- An exploration of three of Berkoff's most popular texts
- How to use their bodies confidently to convey story and exaggerated characters to an audience.

Assessment

A short mock piece – based on the 'Re-interpretation' Component 1 of Eduqas Drama and Theatre A level

Performance activities – peer and self-assessment.

Lesson overview

Lesson 1/2

The physical language of the stage: an introduction to 'physical theatre'.

Lesson 2/3

Mime: an exploration of mime and the influence of Jacques Le Coq on Berkoff's theatrical style.

Lesson 3/4

Chorus work: a look at Greek chorus and how this has influenced Berkoff's work.

Lessons 4 and 5

Text work: an introduction to Metamorphosis and East.

Lesson 6

Creating devised work: how to use Berkoff's style to create interesting and varied physical devised work.

Extension work is also outlined at the end of this scheme:

Discussion/Question:

Berkoff's style of theatre is not naturalistic. He famously said 'naturalism is what you do when you don't know anything else'.

Why do you think Berkoff uses mime, chorus work and an exaggerated physical style in his theatre?

What is he trying to achieve?

Kerry Frampton, the wonderful artistic director of Splendid Theatre, described the work of Berkoff brilliantly she said to imagine life as a rock. The rock is smooth and nice to look at. It's how we present ourselves to the world. But lift the rock and what do you find underneath it? ***Bugs, mud, creepy crawlies that are there all the time, but we try to cover it up. If you want to capture Berkoff's work – lift the rock. He shows his audiences the underbelly of society, the nasty, gritty, grimy side to life that always exists, but we try to cover it up with the rock.*** I think this is a great analogy, Berkoff's work is perhaps more hard-hitting and provocative than other forms of physical theatre.



Style:

- **stylised movement**, including slow motion and robotic, from an ensemble of performers
- exaggerated facial expressions and vocal work
- often includes direct asides and tableaux
- minimalistic use of costume and set
- exaggerated and stylised mime, sometimes using masks

Key facts:

- Berkoff is an English actor, director and playwright
- he focuses on the physical abilities of the performers as a substitute for sets and props, often known as **total theatre**
- his work is influenced by **Ancient Greek theatre**, Japanese **Noh** and **Kabuki**, Shakespeare, East End music halls and his Jewish heritage
- he also uses the techniques of practitioners such as **Artaud** and **Brecht** in his work

Please research the bold and underlined and present your findings below.