

An explanation

For your unit 1 you will be asked to investigate two PRACTITIONERS.

You will need to analyse the productions they created, the THEMES they covered and the CREATIVE INTENTION they communicated.

You will also have to explain how CONTEXTUAL INFLUENCES had an impact on the work they made.

The next few pages will introduce this work.

Pre-teaching the vocabulary for unit 1

- Practitioner
- Influence

- Creative intention

- Theme
- Contextual factors

- A person or company that creates a theatre productions
- People or things that had an effect on someone or something
- How a practitioner wants an audience to think, feel or understand from watching their production
- The subject or topic that will run through a production
- Historical, cultural, political, social, geographical events

Contextual factors

Historical

The time period when the practitioner was born, lived and made work

Social

The current social issues the practitioner experienced in their lifetime

Political

The current politics, politicians and political issues during the practitioner's life and career

Cultural

Beliefs, traditions, artistic trends and practices popular at the time the practitioner lived and worked

Geographical

Where the practitioner was born, lived and made work

It is important to understand that CONTEXTUAL FACTORS has details that we need to learn and remember. Read all of the boxes above and take your time. Make a note of each of the different CONTEXTIAL FACTORS.

Test yourself, memory retrieval practice

Recall the definition of the new vocabulary. Write the definitions next to the key word.

Vocabulary	Definition
Contextual factors	
Influence	
Creative intention	
Practitioner	
Theme	

Test yourself, memory retrieval practice

Historical

Social

Political

Cultural

Geographical

Complete the boxes above by recalling the meaning of each of these individual contextual factors.

Your task

You will have to write your own CONTEXTUAL FACTORS analysis just like the teacher example (on the next page). You can see that I have used the contextual factors as subheadings, I would suggest you do the same. This will be a piece of extended writing where you will need to identify the historical, cultural, political, social and geographical events that have shaped your life.

You do not need to write more than one page.

The deadline for this is 23rd July.

You will need to submit your work on your first day in school.

Teacher example

Geographical: Born in London in 1986, the daughter of a mechanic and nursery nurse. My first homes were in Fulham and Pimlico before my parents moved out to Croydon. I grew up in middle class suburbia in Purley a leafy and affluent part of Croydon, a dichotomy to my heritage and extended family. My mum was always involved in early years education and social care, my nursery was at County Hall in Waterloo in the 80s and as a result my early years were a melting pot of different people and cultures. I used to get dropped off at both my nan's houses – Nanny Bridie Northern Irish, lived in a high rise in Pimlico and my nanny Netta an Italian immigrant from Wandsworth, I spent my time split between my two nan's homes and my own. Later on in life I spent summer holidays leaving the country summer 2003 was Magaluf, '04 Thailand and 2005 – 2008 was spent in Ibiza. Music and performance art was highly influential. I studied at a conservatoire in the heart of Newcastle for my degree, where I wore my birthplace of London like a badge of honour, most of my peers had never been to London and I exploited their perception of me as being very “cosmopolitan.” I worked as a dancer in the North East and Scotland, I joined a dance company and worked freelance. We used to make our own costumes and design stage shows for charity events and club nights, we were 20 and thought we were living the dream in grimey green rooms backstage of clubs across the North East of England.

Social: In Purley it was the norm for all little girls to go to ballet and so I begged for this to happen. I did everything at school; I attended dance two to three times a week, speech and drama lessons once a week, private violin lessons, choir and swimming lessons. I was very much the product of two parents who had very little who then became parents and wanted to give me everything. The impact that this had was establishing that I had a keen interest in the arts. A friend of my mum's recognised this in me and so used to take me to all the West End shows and ballets at The Opera House where I would be able to go backstage and meet the performers, collecting gold autographs in glossy programmes as a hobby. This was the cementing of my future pursuits.

Cultural: The London rave scene was the heartbeat of my late teens and throughout my twenties. House music and the club culture scene was so significant. One of my A level dances was inspired by DV8's work and the music I loved. At college I was introduced to DV8 this was transformative, it changed how I watched dance how I wanted to choreograph and perfectly aligned with my sociology A level learning where I was trying on my “anti-establishment” hat. I wanted to choreograph work that challenged our norms and values. This was a stark contrast to my Royal Academy of Dance training, very ballet focused and left a lot of creativity out but taught me everything I know about technique. I started to take myself off to dance classes at Pineapple Studios in Covent Garden at about 17, I felt like I had entered the world of “fame”. I took every class going widening my understanding of what dance is, I wasn't working towards an exam or GCSE and A level, I was dancing for pleasure and I was pushing myself, lws side by side professionals so it taught me to up my game and compete.

Dance City was experimental and valued abstract and avante garde contemporary dance. It was perfectly normal to come to the main entrance at 8am to train and see a bunch of people intertwined with each other in a contact improvisation piece. Training here I fell in love with three teachers Julia, Nev and Julie. I was inspired by how they taught dance and choreography and all three had such high expectations of us that I wanted to embody that. Nev in particular took me under his wing, he taught me how to choreograph to music and create interesting work, I felt like his apprentice and wanted to do everything he taught me.