

Student Name

Ms. Schneider

DP Theatre

09 May 2017

Theatre Theorist

Word Count

## Table of Contents

<b>THE THEORIST, THE ASPECT, AND THE CONTEXT</b>	<b>2</b>
Context of the Theatre Theorist	2
Aspect of the Theory	2
<b>PRACTICAL EXPLORATIONS, INTENTIONS, AND DEVELOPMENT</b>	<b>3</b>
Explorations & Intentions	3
Feedback	3
<b>EVALUATION &amp; REFLECTION</b>	<b>4</b>
Evaluation	4
Learning & Implications	4
<b>Works Cited</b>	<b>5</b>

## THE THEORIST, THE ASPECT, AND THE CONTEXT

### *Context of the Theatre Theorist.*

Present your research on the theoretical **and/or** cultural context(s) from which the theorist originates. What was/is going on in the world when the theorist was creating and working. Present the significant historical/global context of the world at the time. What was going on in the world and/or culture of the theorist that influenced them? Keep in mind that the world may or may not be influencing the theorist's specific work with theatre. What are the particulars of the theory that identify it? ***Demonstrate an understanding of the context, the ideas of the theorist, and the relationship between the two.*** Be sure that you **explain** the context: give a detailed account **including reasons and causes**. **You should include in-text citations** and reference a range of sources.

**This is not an autobiography of the theorist.** I repeat, **theoretical context is not biographical.** Rather, it's what was going on in theatre and in the past that this theory was created in response to, and then, what was the impact on the culture/theatre practice. The personal context of the theorist may or may not be relevant to their contribution to theatre. The cultural context of the world or location of the theorist likely does matter; include it if it is relevant.

Theorist: I, as a theorist in the present, am responding to what has come before me and have made such an impact on theatre that it is to come. Example: I, Meisner, am a theatre theorist in my time period. Before was this kind of theatre . . . I want to change/develop . . . this is the impact I have had on the world of theatre.

Secondary sources are so important because they tell you what others have said about the theorist and their impact on theatre.

### *Aspect of the Theory.*

Choosing an aspect of the theory is the most difficult part. You must choose an aspect that the examiner can **see** - not too much in the head. You must fully explain the aspect of the theory you've selected. Break it down for the examiner. What does it mean? What does it look like? How is it used in theatre? Explain the aspect of the theory as if the reader has never heard of it before.

A great way to approach this is to draw up a chart - write down the aspect of the theory - break that down into specific elements. Next column is a quote to go with each of those elements (primary or secondary sources). We did this in class. You can reference it here and then provide specific information about the theory.

\*\*\*The second part of this criteria is effectively supporting your work with a range of appropriate and relevant sources. This will be assessed based on in-text citations and references within the report and by looking through your works cited. Remember you must use both primary (the theorist's own words) and secondary (what others says about the theorist/theory) sources. \*\*\*

## PRACTICAL EXPLORATIONS, INTENTIONS, AND DEVELOPMENT

This section covers your explorations, piece development, rehearsals, and feedback.

### *Explorations & Intentions.*

From the chart you did in class (referenced in the last section), identify the column that is exercises for the aspect of theory. What explorations did you do and how did you do them? This is a documenting of practical application of the theorist work. This criterion is about alternatives. Ex: I tried it with projections, without projections, try it in the dark, I tried it with an accent, etc. Use practical, appropriate, and relevant techniques to explore the aspect of theory. These explorations should lead you to discovery.

Based on experimenting with the theory and how it actually works, use the theorist to find your intention. For example: Boal wants to change the world - so that should be the performers intention. You must explain how your explorations influenced your choices and led to the development of your intentions regarding your solo piece. This can be a process a bit in reverse. You might start with your aspect and intention and then explore the theory to develop impact and intention. **These four words should drive the material in this section: Aspect, Intention, Impact, Action.** Remember, they don't have to go in that particular order but you should **ALWAYS begin with the aspect of theory.**

Clearly explain (reasons & causes) the impact you want your performance to have on the audience. What do you want them to experience during the show and what do you want to leave them with when it is over? What do you want them to remember? Feel? Say? Think? Justify (explain - giving detailed reasons and causes) how the performance and production elements you have selected will work together to create the intended impact. **Remember that your intended impact should align with the theorist's point of view and goal.**

### *Feedback.*

Provide an insightful reflection on feedback received from others and how this feedback contributed to the development of your solo piece. You should be referencing a peer mentor and teacher feedback. The peer mentor(s) feedback happens throughout the process of the piece development. What feedback did you get from them? How did they challenge you? How did they respond to your explorations? Did they give you ideas? **Pictures** are great here;

remember to caption the pictures. Regarding teacher feedback, remember you only get official feedback one time. That feedback does need to be referenced as well as your response to it. You don't have to agree with the feedback given; however, you must reference it and how that impacted your piece.

## EVALUATION & REFLECTION

### *Evaluation.*

Watch your solo performance. Then, provide a thorough and discerning evaluation of your solo theatre piece. Thinking back to your aspect of theory and the intention of your piece. **Did your piece meet your intentions?** Evaluate your production (Spatial, Technical, Scenic, and Costume) and performance (Body, Voice, Movement, and Blocking) elements and the extent to which they helped you meet your intentions. Remember that production and performance elements are signaling devices that you used to communicate to your audience. Talk about how these *worked together* to create impact.

What was the impact on the audience? **The impact on the audience is a combined effort with everything.** Did your piece come across to them the way you wanted it to? How do you know? Make clear reference to the talkback. **This is another great opportunity for pictures with captions.**

### *Learning & Implications.*

Reflect on what you have learned through the experience of creating your solo piece. Explain the implications this has for your work in theatre. How are you different because of this experience? What changed for you about theatre? This is a great section to use reflection deck questions to get you deeper with your analysis and reflections.

Works Cited

*Notice that everything is alphabetized and hanging indents are used.*

Berman, Morris. *The Twilight of American Culture*. New York: W.W. Norton, 2000.

*Netlibrary*. Web. 22 Aug. 2009.

Cox, Ted. "Once Daring, MTV Now a Bland Corporate Commodity." *Daily Herald*

[Arlington Heights, IL] 1 Aug. 2006: 1. *Infotrac Custom Newspapers*. Web. 27 Aug. 2009.

Curtin, Michael F. "Media and the Degradation of Language: The Tides of Vulgarly Can be

Countered." *Vital Speeches of the Day* 72.20-21 (Aug. 2006): 578-80. Print.

Edmundson, Mark. "One the Uses of a Liberal Education: I. As Lite Entertainment for Bored

College Students." *Harper's* Sept. 1997: 39-49. Print.

Halimi, Serge. "Myopic and Cheapskate Journalism: U.S. Press Obsessed with Local Issues."

*Le Monde Diplomatique – English Edition*. *Le Monde Diplomatique*, Aug.-Sept.

1998. Web. 29 Aug. 2009.