



Subject: Practitioners

Module 4

Overarching Topic:			
<p>Why is this topic being studied at this time?</p> <p>How does it fit into the wider subject curriculum?</p>	<p>The second year of the Performance Studies course begins with a module focused on important practitioner Constantin Stanislavski. Students will be introduced to Stanislavski’s methodologies, which are widely practiced by professional actors in theatre and film.</p> <p>Students will practice applying Stanislavski’s methodologies to rehearsals and performances. Students will be required to create a naturalistic performance from a set script. To be successful in this unit, students will need to collaborate well with their group and are encouraged to rehearse outside of the lesson. Students will need to spend time out of the lesson learning their line and researching ideas for their character.</p>		
	Essential	Core	Ambitious
<p>The Big Questions (What questions will students be able to answer upon mastery of the topic?)</p>	<ul style="list-style-type: none"> • What is a character? • What is a stereotype? • What is a memory? • Who was Stanislavski? • What is naturalism? • What is meant by the term 4th wall? 	<ul style="list-style-type: none"> • Why is relaxation and concentration important in inventing a character? • What is meant by emotional memory? Can I apply this to practical work? • What are the circles of attention? Can I apply this to practical work? • What is the magic if? Can I apply this to practical work? • What are the given circumstances? Can I apply this to practical work? • What are objectives and super objectives? Can I apply this to practical work? • Can I learn lines from a script and consider appropriate use of voice and physicality? 	<ul style="list-style-type: none"> • Can I dissect a script to understand the information in order to portray a role effectively? Can I use a wide range of Stanislavski’s methods to make my character entirely believable? • Can I make appropriate decisions to independently interpret my character? • Can I consider social, historical and political contexts in portrayal of my character? • Can I consider how my character relates to other characters in a scene? • Can I consider the context of the play as a whole and how particular scenes fit within the wider context. • Can I perform in a naturalistic style whilst considering stage space (not having backs to audience)

			<ul style="list-style-type: none"> • Can I consider appropriate costume for my character?
The Key Skills/ Techniques	The sophistication and application of skills will become more advanced as students' progress through the essential, core and ambitious knowledge		
	Skill/Technique	How will this skill be developed?	
	<p><u>General</u> Participation within different 'circles of attention'- ability to work with discipline on solo, duo, group and whole class tasks.</p> <p>Communication and collaborative skills</p> <p>Audience skills- Students will be required to watch their peers performance and contribute WWW/ EBI.</p>	<ul style="list-style-type: none"> • Ability to maintain audience etiquette for the duration of longer performances • Ability to describe and interpret performances • Ability to give others suggestions for development • Complex spatial design: direction, pathways, formations, levels, planes, proximity, symmetry/ Asymmetry • Structure and timing: working with/ without counts, dynamic range, use of structural devices such as canon • Choreographic devices: ability to use a greater range of choreographic devices with an increased level of sophistication • Ability to choreograph material using more open ended tasks. Ability to self-direct task from stimulus. <p>Students learn physical, technical, expressive and mental skills through participation in lessons;</p> <ul style="list-style-type: none"> - Copying movement phrases - Listening to teacher and peer feedback - Observing role-modelling by teacher/ peers - Repetition of movement in rehearsal - Use of mirror (where possible) - Set exercises designed that build in complexity and build muscle groups and develop motor skills - Guide students through choreographic tasks such as; creating your own work using the knowledge of the basic dance actions. - Set choreographic tasks to develop a set of movements using choreographic devices and interesting developments to make work more creative - Watching peers work 	

		<ul style="list-style-type: none"> - Making improvements to own work by appreciating others practical work and providing feedback
	<p><u>Performance- Drama</u> Physical skills- facial expressions, gesture, movement, posture, body language</p> <p>Vocal skills- Pitch, pace, tone, volume</p>	<p>Students will apply Drama techniques to more open-ended tasks and be required to consider contexts more deeply.</p>