



Aspire Achieve Thrive

**Autumn Term  
(Half Term 1 & 2)**

# **Drama**

**Year 10**

**Name:** \_\_\_\_\_

**Tutor:** \_\_\_\_\_

## Year 10 Homework Timetable

<b>Monday</b>	English Task 1	Ebacc Option A Task 1	Option C Task 1	
<b>Tuesday</b>	Sparx Science	Option B Task 1	Modern Britain Task 1	
<b>Wednesday</b>	Sparx Maths	Science Task 1	Option C Task 2	
<b>Thursday</b>	Ebacc Option A Task 2	Sparx Science	Option B Task 2	Sparx Maths
<b>Friday</b>	Modern Britain Task 2	Science Task 2	English Task 2	

### Sparx Science

- Complete 100% of their assigned homework each week

### Sparx Maths

- Complete 100% of their assigned homework each week

Option A (EBACC)
French
Geography
History

Option B
Art
Business Studies
Catering
Music
Sport
IT
Childcare
Triple Science
Travel and Tourism

Option C
Business Studies
Catering
Drama
Health & Social Care
Sport
Computer Science
Media
Photography
Sociology

**Half Term 1 (6 weeks) - Year 10**

<b>Week / Date</b>	<b>Homework task 1 Cornell Notes</b>	<b>Homework task 2 Exam Question</b>
Week 2 11th September 2023	<b>Cornell Notes:</b>  Who is Frantic Assembly?	<b>Question 1</b>  Explain who Frantic Assembly is and how they have influenced physical theatre
Week 3 18th September 2023	<b>Cornell Notes:</b>  <b>Push hands, Push/Pull and Round/By/Through</b>	<b>Question 2</b>  What is involved in <b>Push hands, Push/Pull and Round/By/Through</b> ?
Week 4 25th September 2023	<b>Cornell Notes:</b>  Knowledge of Repertoire 1: <i>The Curious Incident of the Dog in the Night-time</i> , by Simon Stephens	<b>Question 3</b>  Give key information about the physical theatre production: <i>The Curious Incident of the Dog in the Night-time</i>
Week 5 2nd October 2023	<b>Cornell Notes:</b>  Frantic Assembly's influence on theatre techniques	<b>Question 4</b>  Describe Frantic Assembly's influence on a range of theatre techniques
Week 6 9th October 2023	<b>Cornell Notes:</b>  <b>Chair Duets, Body as Prop, Flying and The Fives</b>	<b>Question 5</b>  What is involved in <b>Chair Duets, Body as Prop, Flying and The Fives</b> ?
Week 7 16th October 2023	<b>Cornell Notes:</b>  Staging and themes found within <i>The Curious Incident of the Dog in the Night-time</i>	<b>Question 6</b>  Explain the staging, themes and semiotics used in <i>The Curious Incident of the Dog in the Night-time</i>

**Half Term 2 (8 weeks) - Year 10**

<b>Week / Date</b>	<b>Homework task 1 Cornell Notes</b>	<b>Homework task 2 Exam Question</b>
Week 8 30th October 2023	<b>Cornell Notes:</b>  Who is Constantin Stanislavski?	<b>Question 1</b>  Explain who Stanislavski was and how he influenced naturalistic theatre
Week 9 6th November 2023	<b>Cornell Notes:</b>  Line learning technique	<b>Question 2</b>  How would you advise a new actor to learn their lines effectively using a well established technique?
Week 10 13th November 2023	<b>Cornell Notes:</b>  Knowledge of Repertoire 2: <i>Frankenstein</i> , by Nick Dear	<b>Question 3</b>  Give key information about the naturalistic production: <i>Frankenstein</i>
Week 11 20th November 2023	<b>Cornell Notes:</b>  Stanislavski's influence on theatre techniques	<b>Question 4</b>  Describe Stanislavski's influence on a range of theatre techniques
Week 12 27th November 2023	<b>Cornell Notes:</b>  What is naturalistic acting?	<b>Question 5</b>  How can an actor build knowledge of their character when preparing for a production?
Week 13 4th December 2023	<b>Cornell Notes:</b>  Staging and themes found within <i>Frankenstein</i>	<b>Question 6</b>  Explain the staging, themes and semiotics used in <i>Frankenstein</i>
Week 14 11th December 2023	<b>Online annotated log</b> via Google Classroom	<b>Update coursework document</b> on Google Classroom
Week 15 18th December 2023	<b>Online annotated log</b> via Google Classroom	<b>Update coursework document</b> on Google Classroom

# Knowledge Organiser

BTEC Level 1 / 2 Tech Award in Performing Arts - Acting

Year 10

Half Term 1

<b>Weeks 2 and 5</b> <b>Physical Theatre and FRANTIC ASSEMBLY</b>	<b>Weeks 3 and 6</b> <b>Building Blocks Exercises:</b>	<b>Weeks 4 and 7</b> <b>Repertoire 1: Frankenstein</b>
<p><b>Theatre Practitioner: Frantic Assembly (1994-Now)</b></p> <ul style="list-style-type: none"> <li>• A modern <b>Physical Theatre</b> company who produce scripted plays (Othello) and also devise their own (Pool No Water).</li> <li>• Created by Scott Graham, Steven Hoggett and Vicki Middleton.</li> <li>• Artistic Aims: To produce ‘thilling, energetic and uncompromising theatre, constantly attracting new audiences.’ Collaborating with a wide variety of artists.</li> <li>• Encourages <b>non-naturalistic, or stylised</b> approach to storytelling, where the actors use highly physical movement to tell their story.</li> <li>• <b>Semiotics:</b> Set design is often minimalistic and multi-purpose. High energy modern music is used. Costumes and props are realistic.</li> <li>• <b>Audiences</b> are directly addressed and engaged in the performances as the actors ‘break the fourth wall’.</li> <li>• Developed a <b>devising</b> based <b>actor training system</b>, using what they call <b>building blocks</b> which start with the physical movement, before developing the storyline or characters.</li> <li>• <b>Choreography</b> - A piece of movement made up of several parts, retained in a specific order.</li> <li>• <b>Movement Memory</b> - Remembering a string of material after plenty of rehearsal.</li> <li>• <b>Contact Work</b> - When actors make physical contact with each other.</li> <li>• <b>Stamina</b> - The ability to retain high energy levels</li> </ul>	<p><b>Push Hands</b> - A movement exercise to enhance partnership and teamwork. Actors move together with joined hands. Hands are placed palm to palm, the person with their hands on top is ‘leader’ and should explore space and levels with their partner.</p> <p><b>Push / Pull</b> - A sequence of movements/a string of material exploring the transference of <u>control</u>.</p> <p><b>Round/By/Through</b> - A string of movement material with R-B-T at the centre of each movement choice.</p> <p><b>Round</b> = Any move that involves passing closely around the body of partner</p> <p><b>By</b> = Slotting in a move that is neat and efficient. Reducing the space between the partners to as small as possible.</p> <p><b>Through</b> = Passing through the partner, usually confined to the upper body and arms.</p> <p><b>Chair Duets</b> - Physical movement based on and around chairs – includes touches, action, reaction, embraces, rejections, etc all performed at speed.</p> <p><b>Body as Prop</b> - Creating shapes and movements with your body to replicate objects.</p> <p><b>The Fives</b> - Walking in unison, in beats of 5, in a grid sequence – Evident in Curious.</p> <p><b>Flying</b> - Flying is being suspended through the air by the ensemble, who move you around the stage.</p>	<p><b>Playwright</b> - Simon Stephens (original novel was written by Mark Haddon)</p> <p><b>Director</b> - Marianne Elliott</p> <p><b>Year Created</b> - 2012</p> <p><b>Genre</b> - Crime Mystery, Family Drama, Bildungsroman</p> <p><b>Themes and Issues</b> - Family Honesty and Trust Braving the Unknown Aspergers</p> <p><b>Lead Actors</b> - Luke Treadaway, Paul Ritter, Nicola Walker and Niamh Cussack</p> <p><b>Stage</b> - London</p> <p><b>Audience Position</b> -In the round (although it was done on Proscenium Arch on tour)</p> <p><b>Performance Style</b> - Physical theatre (Stylised)</p> <p><b>Practitioner</b> - Frantic Assembly</p> <p><b>Costume</b> - Naturalistic of the era</p> <p><b>Lighting</b> - White and straws - depending on real time or flashback. Lighting from projections to illustrate Christopher’s mind.</p> <p><b>Set Design</b> - Minimalistic and multi-functional. Symbolic use of the train</p>

<p><b>Weeks 8 and 11</b> <b>NATURALISM and STANISLAVSKI</b></p>	<p><b>Weeks 9 and 12</b> <b>Techniques</b></p>	<p><b>Weeks 10 and 13</b> <b>Repertoire : Frankenstein</b></p>
<p><b>Theatre Practitioner: Constantin Stanislavski (1863-1938)</b></p> <ul style="list-style-type: none"> <li>● Known as the <b>Father of Naturalism</b> - He found theatre to be dull, because actors in his day simply walked on stage and delivered their lines without being realistic or believable. He wanted actors to feel the emotion of the play and express it - showing depth and reality on stage. He created a 'SYSTEM' which is a set of rules and exercises to help actors practise and explore their roles.</li> <li>● Encourages <b>reality to be presented on stage</b></li> <li>● <b>Real</b> Set, Costume and Actor IS their role</li> <li>● <b>Audience</b> are 'fly on the wall' <b>observers</b></li> <li>● Developed an actor training <b>system</b>, to help actors in rehearsal fully <b>immerse</b> themselves with their character - to become as one. They should <b>feel</b> the pain or joy of the actor, <b>empathy</b> was really important.</li> <li>● <b>Emotion Memory Technique</b> - when an actor spends time in a personal memory where they felt the same emotion as the character in order to bring truth on stage.</li> <li>● Created the <b>imaginary fourth wall</b></li> <li>● <b>Magic if</b></li> <li>● <b>Given Circumstances</b></li> <li>● <b>Actioning</b></li> <li>● <b>Circle of attention</b></li> <li>● <b>Emotional connection for the audience</b></li> </ul>	<p>Line Learning Technique: Memorising the lines</p> <ul style="list-style-type: none"> <li>● Repetition</li> <li>● Reading the line then closing your eyes to visualise the lines</li> <li>● Speaking them aloud in various tones and volumes</li> <li>● Attach an action to a moment in the line, such as a nod, look away, walking away</li> <li>● Writing the lines out several times</li> <li>● Make a poster for your room</li> <li>● Rehearse over again until perfect</li> </ul> <p><b>Restraint and control is vital in naturalistic acting. An actor must avoid unnecessary gestures and over-acting.</b></p> <p><b>Diction and pronunciation with the words spoken must be accurate. You need to use pitch, pace, pause and tone to sound meaningful - REAL.</b></p> <p><b>Steps to building a character:</b></p> <ol style="list-style-type: none"> <li>1. <b>Who am I?</b></li> <li>2. <b>Where am I?</b></li> <li>3. <b>When is it?</b></li> <li>4. <b>What do I want?</b></li> <li>5. <b>Why do I want it?</b></li> <li>6. <b>How will I get it?</b></li> <li>7. <b>What do I need to overcome?</b></li> </ol>	<p><b>Playwright</b> - Nick Dear</p> <p><b>Director</b> - Danny Boyle</p> <p><b>Year Created</b> - 2011</p> <p><b>Genre</b> - Gothic Tragedy, with elements of Horror</p> <p><b>Themes and Issues</b> - Scientific Responsibility Love and Loneliness Acceptance and Prejudice Good versus Evil</p> <p><b>Lead Actors</b> - Benedict Cumberbatch Jonny Lee Miller</p> <p><b>Stage</b> - The Revolving Olivier Stage at the National Theatre, London</p> <p><b>Audience Position</b> -End on, semi-circle. Slight Thrust.</p> <p><b>Performance Style</b> - Naturalistic Acting</p> <p><b>Practitioner</b> - Constantin Stanislavski</p> <p><b>Costume</b> - Naturalistic of the era</p> <p><b>Lighting</b> - Atmospheric. Light bulbs above the stage - symbolise electricity within experiments.</p> <p><b>Set Design</b> - Minimalistic. Suggested location. Uses technology for changes.</p>

## STEP 2: CREATE CUES

**What:** Reduce your notes to just the essentials.

**What:** Immediately after class, discussion, or reading session.

**How:**

- Jot down key ideas, important words and phrases
- Create questions that might appear on an exam
- Reducing your notes to the most important ideas and concepts improves recall. Creating questions that may appear on an exam gets you thinking about how the information might be applied and improves your performance on the exam.

**Why:** Spend at least ten minutes every week reviewing all of your previous notes. Reflect on the material and ask yourself questions based on what you've recorded in the Cue area. Cover the note-taking area with a piece of paper. Can you answer them?

## STEP 1: RECORD YOUR NOTES

**What:** Record all keywords, ideas, important dates, people, places, diagrams and formulas from the lesson. Create a new page for each topic discussed.

**When:** During class lecture, discussion, or reading session.

**How:**

- Use bullet points, abbreviated phrases, and pictures
- Avoid full sentences and paragraphs
- Leave space between points to add more information later

**Why:** Important ideas must be recorded in a way that is meaningful to you.

## STEP 3: SUMMARISE & REVIEW

**What:** Summarise the main ideas from the lesson.

**What:** At the end of the class lecture, discussion, or reading session.

**How:** In complete sentences, write down the conclusions that can be made from the information in your notes.

**Why:** Summarising the information after it's learned improves long-term retention.

# WEEK 2: Cornell Notes (Homework task 1)

<b>Date</b> 11 / 09 / 23	<b>Topic:</b> Who is Frantic Assembly?	Revision guide page:
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<b>links</b>	<b>Notes</b>
<b>Questions</b>	

**Summary**





# WEEK 3: Cornell Notes (Homework task 1)

Date      18 / 09 / 23	Topic: Push Hands, Push/Pull and Round, By Through	Revision guide page
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links	Notes
Questions	

Summary



# WEEK 4: Cornell Notes (Homework task 1)

Date    25 / 09 / 23	Topic: Knowledge of Repertoire 1 - The Curious Incident of the Dog in the Night-time.	Revision guide page
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links	Notes
Questions	

Summary



## Week 5: Cornell Notes (Homework task 1)

<b>Date</b> 2 / 10 / 23	<b>Topic: Frantic Assembly's influence of theatre techniques</b>	Revision guide page
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<b>links</b>	<b>Notes</b>
<b>Questions</b>	

**Summary**



# WEEK 6: Cornell Notes (Homework task 1)

Date <b>9 / 10 / 23</b>	Topic: <b>Chair Duets, Body as Prop, Flying and The Fives</b>	Revision guide page
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<b>links</b>	<b>Notes</b>
<b>Questions</b>	

**Summary**





# WEEK 7: Cornell Notes (Homework task 1)

<b>Date</b> 16 / 10 / 23	<b>Topic: Staging and themes found within The Curious Incident of the Dog in the Night-time</b>	Revision guide page
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<b>links</b>	<b>Notes</b>
<b>Questions</b>	

**Summary**



# WEEK 8: Cornell Notes (Homework task 1)

Date 30 / 10 / 23	Topic: Who is Constantin Stanislavski?	Revision guide page
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links	Notes
Questions	

Summary



# WEEK 9: Cornell Notes (Homework task 1)

<b>Date</b> 6 / 11 / 23	<b>Topic:</b> Line learning technique	Revision guide page
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<b>links</b>	<b>Notes</b>
<b>Questions</b>	

**Summary**



# WEEK 10: Cornell Notes (Homework task 1)

Date 13 / 11 / 23	Topic: Knowledge of Repertoire 2 - <i>Frankenstein</i>	Revision guide page
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links	Notes
Questions	

Summary









# WEEK 12: Cornell Notes (Homework task 1)

<b>Date</b> 27 / 11 / 23	<b>Topic: What is Naturalistic acting?</b>	Revision guide page
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# WEEK 13: Cornell Notes (Homework task 1)

Date 4 / 12 / 23	Topic: Staging and themes found within <i>Frankenstein</i>	Revision guide page
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links	Notes
Questions	

Summar



# WEEK 14: Cornell Notes (Homework task 1)

Date 11 / 12 / 23	Topic: Google Classroom document on <i>Frankenstein</i>	Revision guide page
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links	Notes
Questions	

Summary





# WEEK 15: Cornell Notes (Homework task 1)

<b>Date</b> 18 / 12 / 23	<b>Topic: Google classroom coursework</b>	Revision guide page
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<b>link</b>	<b>Notes</b>
<b>Questions</b>	

**Summary**



Aspire  
ACHIEVE  
Thrive

Develop your character



Aspire | Achieve | Thrive