

Year 10 – Autumn Term

Term	Autumn Term
Topic	Introduction to GCSE Drama - Practitioners
Big Question	What type of theatre is more powerful, naturalistic or non-naturalistic? Explore a range of performance styles
Concepts	<p>Naturalistic theatre</p> <p>Non-naturalistic theatre</p> <p>Verfremdungseffekt (alienation)</p> <p>Verbatim theatre</p> <p>Forum theatre</p> <p>Theatre of the Absurd / Theatre of Cruelty</p> <p>Method Acting</p> <p>The Stanislavski System</p> <p>Emotional memory</p> <p>Gestus</p> <p>Role on the wall</p>
Knowledge	<p>Students explore practically a variety of the key staging types, alongside key practitioners, such as Brecht and Stanislavski, and their unique styles of theatre. Students master the ability to differentiate between the naturalistic rehearsal style of Stanislavski, compared to the non-naturalistic and abstract Brechtian style of theatre. Students can identify the advantages and disadvantages of these different styles and can experiment with them through their own practical interpretations.</p>
Skills	<p>Develop ability to distinguish character in opposing styles of theatre – naturalistic and non-naturalistic.</p> <p>Develop ability to explore rehearsal techniques used by these practitioners, such as role on the wall, given circumstances etc to develop character.</p> <p>Develop communication skills when collaboratively working together to create and shape a performance. Students will explore the creative journey of starting with a stimulus, and through careful research, planning and embodiment, developing this into a performance.</p> <p>Students will also experience their first opportunity to create a reflective journal to document each stage of their process.</p>
Common Misconceptions	<p>There is only one style of theatre.</p> <p>A performance has to be limited to one style of theatre.</p> <p>Brechtian theatre can't have emotions conveyed.</p> <p>Every performance wants the audience to connect to the actors.</p> <p>You have to play a character in a piece of theatre to create a successful performance.</p> <p>Performances have to be extravagant in style and in set to be effective.</p>
Key Vocabulary	<p>Naturalistic</p> <p>Non-naturalistic</p> <p>Episodic</p> <p>Linear</p> <p>Characterisation</p> <p>Interpretation</p> <p>Alienation</p> <p>Embodiment</p> <p>Physical Embodiment</p> <p>Stimulus</p> <p>Semiotic</p> <p>Proxemics</p> <p>Lighting vocabulary – see KS4 lighting log</p>
Assessment Points	<p>Regular peer and self-reflection when watching the work of others</p> <p>Consistent verbal feedback offered by the teacher created in class.</p> <p>Mid unit:</p> <p>Research poster created based on both practitioners, documenting the different styles including advantages, disadvantages and examples.</p>

	<p>Small performance created based on a stimulus / fairytale of their choice in the style of one of the practitioners studied</p> <p>End of Unit:</p> <p>Students will undergo the 'mock portfolio' process where they have to create a performance based on one of three stimuli. They will complete a journal, guided by the teacher, and perform a practical piece of theatre, in the style of a practitioner of their choosing. This will be marked and graded against GCSE boundaries and criteria, as their real exam would. Feedback will be given and students will reflect and respond before moving on to the next unit where they will embed the skills they have learned.</p>
<p>Diversity, Inclusion and Personal Development</p>	<p>Throughout the unit, students will be exposed to a range of different scripts, written by a diverse range of prolific playwrights. The narratives in these scripts will cover a range of diverse topics and issues, such as domestic abuse and neglect in Blue Remembered Hills and asylum and immigration in Refugee Boy. The themes of each play varies, dependent on the year group and class, focusing on work surrounding war and conflict, love and relationships, identity and others. Students will be invited to discuss and reflect upon these topics before combining them with their own physical embodiment in the style of a practitioner.</p> <p>In the mock portfolio, the three stimuli that are offered are: Aberfan Colliery disaster, Hillsborough disaster and Joseph Bell (engineer from Titanic). Students are encouraged to choose one stimulus, research it and created a developed performance piece. The three selected stimuli allow students to focus on historical events that have taken place, all well known, and focus on different lines of enquiry that best appeal to them. This will create a cross-curricular link to History, and allow pupils to develop their own interest and knowledge in the subject through practical exploration underpinned by strong research. Students will also see their literacy skills develop throughout the journal process, allowing them to master the skill when creating a successful portfolio, ready for their final one.</p>
<p>How parents can be of support</p>	<p>Discussions with pupils on what skills have been explored in lessons.</p> <p>Help pupils to access film / TV / video clips relating to Brecht and Stanislavski</p> <p>Encourage pupils within their independent research for their chosen stimulus.</p> <p>Monitor the success that pupils are making with their mock portfolio and ensure their homework deadlines are being met.</p>
<p>Extra Curricular Links – further/wider reading, TV or film, useful websites etc.</p>	<p><i>Students / parents could do the following to help skills in this unit:</i></p> <ul style="list-style-type: none"> • Watch a range of different performance styles on YouTube – Brecht and Stanislavski • Research into Aberfan and video clips https://www.youtube.com/watch?v=azlIbHiKW4 • Research into Hillsborough and video clips https://www.youtube.com/watch?v=MNS26Oj9B4o • Research into Joseph Bell https://www.youtube.com/watch?v=ihAZCSVWIRM