



Autumn Term
Term 1

Drama

Year 10

Name: _____

Tutor: _____

*Care to Learn,
Learn to Care*

Year 10 Homework Timetable

Monday	English Task 1	Option A Task 1	Option C Task 1
Tuesday	Option B Task 1	Sparx Maths	Science Task 1
Wednesday	Sparx Maths	Option C Task 2	Sparx Science
Thursday	Option A Task 2	Sparx Science	Option B Task 2
Friday	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
History
Geography

Option B
Health and Social Care
Languages
Drama

Option C
Psychology
Health and Social Care
Sport

Half Term 1 (8 weeks) - Year 10

Week / Date	Homework Task 1 Exam Coursework Document	Homework Task 2 Analysis - Google Classroom
Week 1 1st September 2025	1) Explain what physical theatre is?	Practical logbooks: via Google Classroom
Week 2 8th September 2025	2) What is involved in Push hands, Push/Pull and Round/By/Through ?	Practical logbooks: via Google Classroom
Week 3 15th September 2025	3) Give key information about the physical theatre production: <i>The Curious Incident of the Dog in the Night-time</i>	Practical logbooks: via Google Classroom
Week 4 22nd September 2025	4) Describe Frantic Assembly's approach to devising, audiences and semiotics.	Practical logbooks: via Google Classroom
Week 5 29th September 2025	5) What is involved in Chair Duets, Body as Prop, Flying and The Fives ?	Practical logbooks: via Google Classroom
Week 6 6th October 2025	6) Explain the staging, themes and semiotics used in <i>The Curious Incident of the Dog in the Night-time</i> (use your own observations from watching the production)	Practical logbooks: via Google Classroom
Week 7 13th October 2025	7) What are the artistic aims of Frantic Assembly?	Practical logbooks: via Google Classroom
Week 8 20th October 2025	8) Explain the staging, themes and semiotics used in <i>The Curious Incident of the Dog in the Night-time</i>	Practical logbooks: via Google Classroom

Half Term 2 (7 weeks) - Year 10

Week / Date	Homework Task 1 Exam Coursework Document	Homework Task 2 Analysis - Google Classroom
Week 9 3rd November 2025	Google Classroom Explain who Stanislavski was and how he influenced naturalistic theatre	Practical logbooks: via Google Classroom
Week 10 10th November 2025	Google Classroom How would you advise a new actor to learn their lines effectively using a well established technique?	Practical logbooks: via Google Classroom
Week 11 17th November 2025	Google Classroom Give key information about the naturalistic production: <i>Frankenstein</i>	Practical logbooks: via Google Classroom
Week 12 24th November 2025	Google Classroom Describe Stanislavski's influence on a range of theatre techniques (Emotion memory, Magic If etc)	Practical logbooks: via Google Classroom
Week 13 1st December 2025	Google Classroom How can an actor build knowledge of their character when preparing for a production?	Practical logbooks: via Google Classroom
Week 14 8th December 2025	Google Classroom Explain the staging, themes and semiotics used in <i>Frankenstein</i>	Practical logbooks: via Google Classroom
Week 15 15th December 2025	Update coursework document on Google Classroom	Practical logbooks: via Google Classroom

Knowledge Organiser

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

Year 10

Half Term 1

Weeks 1, 4 and 7 Physical Theatre and FRANTIC ASSEMBLY	Weeks 2 and 5 Building Blocks Exercises:	Weeks 3, 6 and 8 - Repertoire 1: <i>The Curious Incident of the Dog in the Night-time</i>
Theatre Practitioner: Frantic Assembly (1994-Now) - A modern Physical Theatre company who produce scripted plays (Othello) and also devise their own (Pool No Water). - Created by Scott Graham, Steven Hoggett and Vicki Middleton. - Artistic Aims: To produce 'thrilling, energetic and uncompromising theatre, constantly attracting new audiences.' Collaborating with a wide variety of artists. - Encourages non-naturalistic, or stylised approach to storytelling, where the actors use highly physical movement to tell their story. Semiotics: Set design is often minimalistic and multi-purpose. High energy modern music is used. Costumes and props are realistic. Audiences are directly addressed and engaged in the performances as the actors 'break the fourth wall'. - Developed a devising based actor training system, using what they call building blocks which start with the physical movement, before developing the storyline or characters. Choreography - A piece of movement made up of several parts, retained in a specific order. Movement Memory - Remembering a string of material after plenty of rehearsal. Contact Work - When actors make physical contact with each other. Stamina - The ability to retain high energy levels	<u>Push Hands</u> - 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. <u>Push / Pull</u> - A sequence of movements/a string of material exploring the transference of <u>control</u>. <u>Round/By/Through</u> - A string of movement material with R-B-T at the centre of each movement choice. Round = Any move that involves passing closely around the body of partner By = Slotting in a move that is neat and efficient. Reducing the space between the partners to as small as possible. Through = Passing through the partner, usually confined to the upper body and arms. <u>Chair Duets</u> - Physical movement based on and around chairs – includes touches, action, reaction, embraces, rejections, etc all performed at speed. <u>Body as Prop</u> - Creating shapes and movements with your body to replicate objects. <u>The Fives</u> - Walking in unison, in beats of 5, in a grid sequence – Evident in Curious. <u>Flying</u> - Flying is being suspended through the air by the ensemble, who move you around the stage.	Playwright - Simon Stephens (original novel was written by Mark Haddon) Director - Marianne Elliott Year Created - 2012 Genre - Crime Mystery, Family Drama, Bildungsroman Themes and Issues - Family Honesty and Trust Braving the Unknown Aspergers Lead Actors - Luke Treadaway, Paul Ritter, Nicola Walker and Niamh Cussack Stage - London Audience Position - In the round (although it was done on Proscenium Arch on tour) Performance Style - Physical theatre (Stylised) Practitioner - Frantic Assembly Costume - Naturalistic of the era Lighting - White and straws - depending on real time or flashback. Lighting from projections to illustrate Christopher's mind. Set Design - Minimalistic and multi-functional. Symbolic use of the train

Weeks 9 and 12 NATURALISM and STANISLAVSKI	Weeks 10 and 13 Techniques	Weeks 11 and 14 Repertoire : Frankenstein
Theatre Practitioner: Constantin Stanislavski (1863-1938) - Known as the Father of Naturalism - 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. - Encourages reality to be presented on stage Real Set, Costume and Actor IS their role Audience are 'fly on the wall' observers - Developed an actor training system, to help actors in rehearsal fully immerse themselves with their character - to become as one. They should feel the pain or joy of the actor, empathy was really important. Emotion Memory Technique - 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. - Created the imaginary fourth wall Magic if Given Circumstances Actioning Circle of attention Emotional connection for the audience	Line Learning Technique: Memorising the lines - Repetition - Reading the line then closing your eyes to visualise the lines - Speaking them aloud in various tones and volumes - Attach an action to a moment in the line, such as a nod, look away, walking away - Writing the lines out several times - Make a poster for your room - Rehearse over again until perfect Restraint and control is vital in naturalistic acting. An actor must avoid unnecessary gestures and over-acting. Diction and pronunciation with the words spoken must be accurate. You need to use pitch, pace, pause and tone to sound meaningful - REAL. Steps to building a character: - Who am I? - Where am I? - When is it? - What do I want? - Why do I want it? - How will I get it? - What do I need to overcome?	Playwright - Nick Dear Director - Danny Boyle Year Created - 2011 Genre - Gothic Tragedy, with elements of Horror Themes and Issues - Scientific Responsibility Love and Loneliness Acceptance and Prejudice Good versus Evil Lead Actors - Benedict Cumberbatch Jonny Lee Miller Stage - The Revolving Olivier Stage at the National Theatre, London Audience Position -End on, semi-circle. Slight Thrust. Performance Style - Naturalistic Acting Practitioner - Constantin Stanislavski Costume - Naturalistic of the era Lighting - Atmospheric. Light bulbs above the stage - symbolise electricity within experiments. Set Design - Minimalistic. Suggested location. Uses technology for changes.

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 1: Exam Question (Homework task 1)

Question: Explain what physical theatre is?

Answer:

WEEK 1: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 1: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 2: Exam Question (Homework task 1)

Question: What is involved in **Push hands**, **Push/Pull** and **Round/By/Through**?

Answer:

WEEK 2: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 2: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 3: Exam Question (Homework task 1)

Question: Give key information about the physical theatre production: *The Curious Incident of the Dog in the Night-time*

Answer:

WEEK 3: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 3: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 4: Exam Question (Homework task 1)

Question: Describe Frantic Assembly's approach to devising, audiences and semiotics.

Answer:

WEEK 4: Exam Question review and improvement (Classwork)

Question:

Answer:

Week 4: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 5: Exam Question (Homework task 1)

Question: What is involved in **Chair Duets**, **Body as Prop**, **Flying** and **The Fives**?

Answer:

WEEK 5: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 5: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 6: Exam Question (Homework task 1)

Question: Explain the staging, themes and semiotics used in *The Curious Incident of the Dog in the Night-time* (use your own observations from watching the production)

Answer:

WEEK 6: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 6: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 7: Exam Question (Homework task 1)

Question: What are the artistic aims of Frantic Assembly?

Answer:

WEEK 7: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 7: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 8: Exam Question (Homework task 1)

Question: Explain the staging, themes and semiotics used in *The Curious Incident of the Dog in the Night-time*.

Answer:

WEEK 8: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 8: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 9: Exam Question (Homework task 1)

Question: Explain who Stanislavski was and how he influenced naturalistic theatre

Answer:

WEEK 9: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 9: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 10: (Homework task 1)

Question: How would you advise a new actor to learn their lines effectively using a well established technique?

Answer: _____

WEEK 10: Exam Question review and improvement (Classwork)

Question:

Answer: _____

WEEK 10: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 11: (Homework task 1)

Question: Give key information about the naturalistic production: *Frankenstein*

Answer:

WEEK 11: Exam Question review and improvement (Classwork)

Question:

Answer:

WEEK 11: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 12: Exam Question (Homework task 1)

Question: Describe Stanislavski's influence on a range of theatre techniques (Emotion memory, Magic If etc)

Answer: _____

WEEK 12: Exam Question review and improvement (Classwork)

Question:

Answer: _____

WEEK 12: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 13: Exam Question (Homework task 1)

Question: How can an actor build knowledge of their character when preparing for a production?

Answer: _____

WEEK 13: Exam Question review and improvement (Classwork)

Question:

Answer: _____

WEEK 13: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 14: Exam Question (Homework task 1)

Question: Explain the staging, themes and semiotics used in *Frankenstein*

[illegible]

WEEK 14: Exam Question review and improvement (Classwork)

Question:

[illegible]

WEEK 14: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

WEEK 15: Research Logbook Notes (Homework task 2)

Topic: Online annotated log - via Google Classroom

[illegible]

