



Subject: Practitioner Stanislavski

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>		
	Critical	Core	Pinnacle
<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) • Can I consider appropriate costume for my character?

