

Holy Family Catholic School – Faculty of Humanities and the Arts

Drama

Autumn Half Term 1

Year 10

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge questions	Red Zone
Lesson 1 Introduction to <i>Stanislavski</i>	Visualisation passive/active imagination given circumstance Magic IF, objectives, circle of attention, seven questions	<i>To develop knowledge of Stanislavski's techniques w hilst becoming familiar with the text</i>	Post it notes for given circumstances of a chosen character	I can... Explore Stanislavski's techniques in practical workshops Explain the intentions of Stanislavski's work with actors. Refine use of Stanislavski's techniques in rehearsal and performance.	Why did Stanislavski want acting to change? How did he teach actors?	LO: Explore Stanislavski's techniques in practical workshops Visualisation Exercise TASK 1: ■ Close your eyes and listen. ■ Use your imagination to visualise the following... TASK 2: ■ Close your eyes again and listen. ■ This time you will use your imagination in a different way... 
Lesson 2 Super Objective and Units of action	<i>Super objective, objective, Unit of action, action tactic</i>	To develop knowledge of Stanislavski by studying different techniques	Round up knowledge check	I can... Explore Stanislavski in more depth I can develop knowledge through practical workshops.	What is a super objective? How does this differ from an objective?	Units of Action RZ WE Do ■ Read the second act of An Inspector Calls ■ Think about where the units of actions could fall amongst the script ■ What are the characters objectives during this unit of action? ■ On page 26-28, annotate your script as shown in lesson and on the example of the Units of Action for ONE character of your choice. ■ Remember, a UoFA is what they are 'doing to another character' - eg to persuade / to trick / to fool / to convince / to please / to romance / to interrogate / to reward 

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Lesson 3 Action exercises	Verbs, Physicality, vocality	To develop actioning and verbs in a scene	Bell task retrieval from last lesson	I can... Understand how to use actioning verbs as a rehearsal technique Create atmosphere through actioning and developing physicality and vocality in my work	How does actioning help you to understand your character? Does actioning help you to portray different physicality?	Action exercise ■ In groups of 3 read through lines 1-25 on the first page of Act 2. ■ Think about each characters' objective in this extract. ■ On a whiteboard, list as many action verbs for your character which links to their objective. For example: Gerald's objective could be to remove Sheila from the room. ■ Read the extract again whilst thinking about your action verb. How does the action affect your physicality and vocality?
Lesson 4 Circles of attention	Circle of attention, audience understanding, character, inner monologue	Creating work using circles of attention and given circumstance	Mindmap	I can... Define <i>Circles of Attention</i> in Stanislavski's system. Demonstrate understanding of small, medium, and large circles through a simple practical exercise. Stay focused on stage without being distracted by the	How does a circle of attention help the audience with the story?	 LO2: Explain the intentions of Stanislavski's work with actors WE Do - Return to your activity (makeup, tea or gaming). - Close your eyes and imagine your character's first circle of attention – where are you? How do you feel? How old are you? - Use the second and third circle of attention in your performance. - Make sure you are really focusing on the objects in each circle and imagining them in detail. Ignore everything else other than the objects in this circle. EXAMPLE: You could go from plugging your computer into the plug socket (second circle) to looking at your computer screen (third circle). DEVELOPMENT: Apply to fourth circle of attention to your performance. Remember that the room you are in would have walls. How are you going to use the fourth circle?

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				audience or external stimuli		
Lesson 5 Develop knowledge of Stanislavski's techniques	Stanislavski, visualisation, passive/active imagination, actions, given circumstances, Magic IF, objectives, circle of attention, seven questions	Create a piece using rehearsal techniques studied in last 4 lessons	Draw a stage plan with labels.	I can... Use Stanislavski's techniques in the rehearsal process of a scripted piece. Adapt a script to suit Stanislavski's style of realism. Apply Stanislavski's techniques to communicate meaning in a scripted performance.	How can you bring all of the techniques into one performance, is it possible to rehearse this?	AO1 Create and develop ideas to communicate meaning for theatrical performance. AO2 Apply theatrical skills to realise artistic intentions in live performance. RZ TASK: - Read Act 2 of the play - In your groups, select an extract which you'd like to play. - Annotate the script by using the Golden Threads (GSPEED, DEPART, BEPLACES) to show how you would play the character in a realistic way.
Lesson 6 Assessment performance	devise, improvisation interpretation backstory, narrative, adaptation	Performance using techniques explored for rehearsal	Create given improvisation using Stanislavskian techniques	I can... Apply Stanislavski's techniques to communicate meaning in a scripted performance.	Perform using the techniques you have discovered over the least few lessons.	AO2 Apply theatrical skills to realise artistic intentions in live performance YOU DO RZ PRACTICAL ASSESSMENT TASK – Pages 27-49 (Act Two): CONTINUED - You must reinterpret a section of the (your choice) scene in the style of realism, selecting and applying Stanislavski's techniques - This task is split into two stages: 1) REHEARSAL AND DEVELOPMENT: Some techniques you could use are... 'seven questions' - hot-seating - annotating your script with objectives 2) PERFORMANCE: In the performance you could try techniques such as... - applying 'actions' to the delivery of the line - using the Magic IF - Using Circle of Attention and <u>visualisation</u> - Emotional memory - You will be assessed using the Component 1 AO2 criteria. Here is what we are looking for (top band)...

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Lesson 7 Introduction to Brecht	Epic Theatre, Verfremdungseffekt	To develop understanding of Brecht's intentions and purpose.	2 quizzes	I can... Discuss the purpose of Brecht's theatre Make connections between Brecht's style and Marxism and Communism Define Verfremdungseffekt Identify dramatic techniques used to create Verfremdungseffekt	What is Epic theatre? Why did Brecht want to develop it?	Objective: To develop understanding of Brecht's intentions and purpose Verfremdungseffekt - Often translated as the 'alienation' or 'distancing' techniques - It means making something that's familiar seem strange so that the audience think about it in a different way and question it - Brecht wanted audiences to see the 'big picture' of the play and not just follow the journey of one character. Verfremdungseffekt techniques: - Breaking the fourth wall - Direct Address - Non-naturalistic Acting - <u>exaggerated</u> characters - Narration (1st and 4rd) - Use of signs or caption (placards) - Multi-role / Split-role - Music / Sound TASK: - Use the <u>Verfremdungseffekt</u> techniques to create a performance of the personal accounts of poverty in the UK. - Consider how you will get the audience to think about the social issue, rather than just the emotional impact on the characters.
Lesson 8 Develop Brechtian techniques	Discuss, connections, define, identify Gest	To develop understanding of Brecht's intentions and purpose.	Last lesson Last month Last year retrieval	I can... Apply Verfremdungseffekt techniques to a monologue performance Explain the impact of the techniques on the intentions and purpose	Can you create a clear gestus? How can you develop this in performance?	LO: Develop knowledge of Brecht's theories and techniques RZ PRACTICAL TASK To further develop the idea of GEST and GESTUS: - As a whole class, create a Still Image of a courtroom. Through GEST you must show that the judge has been bribed, the jury rigged, and the witness terrified into lying. The accused is innocent. Remember to exaggerate and communicate attitude. - Create the scene again but this time where the accused is cocky because he knows his bosses have rigged things so that he will go free. The witness is telling the <u>truth</u> but everyone is reacting as if it were lies. Which performance skills did you have to use to convey this? You will have identified the need to focus on: - Use of space - Levels - Proxemics - Gesture - Posture - Facial expression

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Lesson 9 Develop Brechtian techniques	Slapstick, spass (slap and tickle)	Introduce other Brechtian techniques through practical exploration	Create Gestus of given situation	I can... Identify and discuss the effect of slapstick comedy techniques Explain the effect of 'spass' / slap and tickle Apply slapstick comedy to present a serious situation Present a serious situation in an alternative context	When can slapstick be used in Epic theatre? Why did Brecht use it?	Objective: To develop knowledge Brecht's Epic Theatre style and apply techniques RZ 'Spass' task 1. Work in group on the same serious situation, experiment with changing the context. 1. A very ill person on a long waiting list for an operation 2. A single parent working two jobs and struggling to feed their family 3. A homeless person has stolen a passerby's wallet What effect does this have? What meaning is created? IDEAS: • A cooking show • A boxing match • A football game • A game show • A children's TV show What other alienation (Verfremdungseffekt) techniques could you add to your piece to create a deeper meaning?
Lesson 10 Develop a performance using Caricature	Caricature Gestus Verfremdungseffekt Exaggeration	To introduce the concept of Caricature to Brechtian performance	Watch clip, listing Brechtian techniques used	I can... Define <i>caricature</i> in the context of Brechtian theatre. Use exaggerated physicality and voice to create a stylised character. Demonstrate an awareness that Brechtian characters are often symbolic or political rather than realistic.	What was Brecht's reason for wanting to create caricature and stereotypes? Do they help Epic pieces? How?	Objective: To develop knowledge Brecht's Epic Theatre style and apply techniques This Trial – Chalk Circle Stage the extract, exaggerating the characters Think about use of caricatures and using grotesque movements. Consider how the child will be represented. Think about how your staging decisions will link to Brecht's political aims.

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Lesson 11 Brecht Practical assessment	Performance Rehearsal Caricature Gestus Verfremdungseffekt Exaggeration Epic Theatre	To put into practice what you have learnt about Brecht in a practical way	Bell task on movement	I can... Demonstrate my knowledge of Epic theatre through rehearsal techniques Communicate character through using Brechtian techniques in performance	What have you learnt about practical Brechtian techniques? As an audience member, can you identify the techniques?	LO: To be able to apply the techniques of Epic Theatre to devise a reinterpretation of an extract from Act 2 Assessment Task Create a performance of your extract, using the style of Epic Theatre to communicate the characters and the plot. Make sure you decide on your central theme / focus / message Brecht's Epic techniques: -Direct address -Narration (third person too) -Gestus -Spas (tickle and slap) -Placards -Figures (not characters) -Over exaggerated acting -Lehrstucke (almost like parables) CHALLENGE: Communicate a social / political message (linked to the themes of An Inspector Calls) through your performance
Lesson 12 To create a portfolio for Brechtian work	Identify, define, describe, explain, analyse	To be able to write a log explaining the use of Brecht's techniques in performance	Bell task – stage positions and directions	I can... Identify and define the Brecht techniques used in my performance Describe where and how the techniques were used Explain and analyse why the techniques were used	What does it mean to 'analyse and evaluate'? Can I show how I have developed my work from rehearsal to performance?	OBJECTIVE: To be able to write a log explaining the use of Brecht's techniques in performance TECHNIQUES WHAT • IDENTIFY a Brecht technique you have used in your performance • DEFINE this technique (what does it mean)? Brecht's Epic Theatre techniques: Verfremdungseffekt - • Gestus • Didactic • Direct Address • Spas • Montage • Narration • Figures • Multi-role • Placards • Song and Dance • Visible stage mechanics • Lehrstucke Use your knowledge organisers to help with definitions

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Lesson 13 To be able to prepare a portfolio log on refinement of Brechtian techniques	Identify, define, describe, explain, analyse Refine	To understand how to write a refinement paragraph for a portfolio log	Quiz	I can... Identify and define the Brecht techniques used in my performance Describe where and how the techniques were used Explain and analyse why the techniques were used	How was my work refined in rehearsal? What did I change and why?	OBJECTIVE: To be able to write a log explaining the use of Brecht's techniques in performance REFINEMENT WHAT - IDENTIFY what needed to be improve in your performance - Did you need to work on your vocal or physical skills? - Did you need to add in a technique? - Did you need to edit the script? - Did you need to show your character more clearly? WHERE - DESCRIBE where this improvement needed to happen in your performance / story? EXAMPLE: WHAT - - In our Brecht performance, we needed to make Eva Smith's position in society clearer to the audience by engaging them more in her story. WHERE- - We particularly needed to do this in the third person narration section where I played Eva Smith and explained her situation.
Lesson 14 Introduction to Berkoff and his dramatic techniques	Techniques, theories, Total Theatre, motif	Develop knowledge of BERKOFF's theories and techniques	GSPEED DEPART Bell task retrieval	I can... Explore Berkoff's techniques in workshops. Explain the intentions of Berkoff's work with actors. Refine use of Berkoff's techniques in rehearsal and performance.	What is Total Theatre? Is it more similar to Brecht or Stanislavski?	LO-Develop knowledge of Berkoff's theories and techniques (C1) Watch the clip from Berkoff's 'Decadence' These are Berkoff techniques, which did you see? - Stylised movement (slow motion/robotic) - Exaggerated facial expressions - Direct address - Exaggerated vocal work - Tableaux - Mask - Ensemble playing - Minimalistic set - Exaggerated and stylised mime - Non-naturalistic set and lighting YOU Do 

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Lesson 15 Develop knowledge of BERKOFF's theories and techniques	Techniques, <i>theories</i> , Total Theatre, Mime	Use 'Two' to explore Berkoff's techniques	Lecoq 4 reasons task	I can... Explore Berkoff's techniques in workshops. Explain the intentions of Berkoff's work with actors. Refine use of Berkoff's techniques in rehearsal and performance.	Can I use Total theatre on a published piece of writing?	LO -Develop knowledge of Berkoff's theories and techniques. <i>"The neutral mask can lead an actor to reject his habitual identification in favour of a deeper, simpler understanding of his powers of expression." – Philip Zarrilli</i> TASK 1. Recap the exaggerated gesture motif you created yesterday (everyday actions – making breakfast, waking up, brushing teeth). 2. Rehearse the motif so it can be repeated at least twice. 3. Add a 'dead pan' mask. How does it change the rehearsal experience? How does it change the audience's take away from the performance? What do you think the intention of the neutral mask is with Lecoq's actors? Why is it important they master the 'neutral mask' before anything else?
Lesson 16 Link Berkoff's techniques to AIC	Techniques, <i>theories</i> , Total Theatre, Mime Links	To explore and use Berkoff's techniques in an extract of AIC	AIC whiteboard task form home learning	I can... Use Berkoff's techniques to rehearse an extract of AIC Develop my work to create a performance of an extract	What effect does total theatre have on AIC? Does it enhance it in any way? If so, how?	LO: Develop knowledge of BERKOFF's theories and techniques (C1) Task Watch this clip of Metamorphosis and make notes on... - Physicality - Vocality and sound accompaniment - Set - Lighting - Anything else which stands out to you. • Metamorphosis by Steven Berkoff Part 1 - YouTube How does this piece relate to what you already know about his style, techniques and theories? Use your knowledge organiser to help you.

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Lesson 17 To develop knowledge of Berkoff's techniques looking at Motif and Gesture	Motif Gesture Sequence Physicality Facial Expression	To create character through exploration of Motif and gesture	AIC plot overview and character trait quiz	I can... Explore character and physicality through gesture and motif Create a sequence of gesture and motif to show character traits	How is gesture important to Berkoff? How can I develop my physicality to become Total Theatre?	LO - Develop knowledge of Berkoff's theories and techniques. Finding the gesture and motif Move around the space as your chosen character. Think about the shoes you would wear and how that effects your physicality. • Stop and stand in your mime pose. Add the following character motif or gesture: - Mr Birling: light and smoke a cigar. - Mrs Birling: Accepts a cup of tea from the maid and sips - Inspector Goole: take out his note book to write notes - Eric Birling: pouring a glass of port into a crystal glass Build up a sequence of movement using the character, walk and motif. Add a drum beat or a piece of music from Puccini. Find a chair. Individually work out three or four clear moves using 8 counts that will deconstruct how you sit down and achieve your final character pose. Rehearse and perform your character arriving and sitting on the chair. Remember to push the physicality to its limit. Don't forget your feet and legs. 7 Minutes On your own 8 counts of motif
Lesson 18 To create chorus in a piece	Exaggerated gesture. Stylised movement Unison Robotic	To develop ways of creating a chorus using techniques and choreography	Video and whiteboard questions	I can... Explore movement to create chorus Develop counts and choreography to show exaggerated character traits	Why did Berkoff use Choral pieces in his productions? Do you feel they were successful?	LO: Develop knowledge of BERKOFF's theories and techniques (C1) WE Do YOU Do Recap your motif from last lesson and add in your prop 1. Move around the space as your chosen character. Think about the shoes you would wear and how that effects your physicality. 2. Stop and stand in your mime pose. 3. Add your character motif but incorporate your prop and only use 4 counts, e.g: - Mr Birling: light and smoke a cigar. - Mrs Birling: Accepts a cup of tea from the maid and sips - Inspector Goole: take out his note book to write notes - Eric Birling: pouring a glass of port into a crystal glass Count the beats as you perform each action in a mechanical/robotic way 4. Walk towards a chair, then perform your 4 count motif with your prop.
Lesson 19 To introduce animalistic qualities to Berkoff's work using 7 levels of tension	Animalistic Tension 7 levels	Explore and create work using 7 levels of tension and bring techniques together	Total theatre list	I can... Explore character and meaning through movement Create understanding by using the 7 levels of tension	Do the levels of tension help to portray meaning to an audience? How?	LO1 - Develop knowledge of Berkoff's theories and techniques. AN INSPECTOR CALLS Using the techniques of Total Theatre we have explored in the previous lessons, start to stage the first act of An Inspector Calls. Think about: - The use of pace/tempo/beats - Carrying burden - Motifs - Mie (EXTREME FACIAL EXPRESSION) - Levels of tension - Animalistic traits (the beetle) - Working as a chorus to create the environment/mood - Using mime instead of objects How can we emphasise words or phrases using our voices? Think about DEPART 15 Minutes Groups Techniques When working on the text, select some key words or phrases to emphasise through your vocality. Remember, your voice should be just as energetic and imaginative as your physicality. Use your knowledge organiser to help you - you may need to conduct extra research.

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Lesson 20 To perform an Extract of AIC using Berkoff's techniques	Motif Gesture Sequence Physicality Facial Expression Exaggerated gesture. Stylised movement Unison Robotic	To perform using techniques that have been explored in previous workshops	Mindmap everything known about AIC and Berkoff's techniques	I can... Perform using Berkoff's techniques Use Berkoff's techniques to convey character and feeling	Can I perform using the Berkovian techniques I have learnt about through the workshops? Am I successful?	L01 - Develop knowledge of Berkoff's theories and techniques. AN INSPECTOR CALLS Using the techniques of Total Theatre continue to stage the first act of An Inspector Calls. Think about: - The use of pace/tempo/beats - Carrying burden - Motifs - Mie (EXTREME FACIAL EXPRESSION) - Levels of tension - Animalistic traits (the beetle) - Working as a chorus to create the environment/mood - Using mime instead of objects When working on the text, select some key words or phrases to emphasise through your vocality. Remember, your voice should be just as energetic and imaginative as your physicality. How can we emphasise words or phrases using our voices? Think about DEPART Use your knowledge organiser to help you - you may need to conduct extra research. 20 Minutes Groups Techniques