



# Holy Family Catholic School – Faculty of Humanities and the Arts

Drama

Autumn Half Term 1

Year10


Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Red Zone
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 whilst 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.	<p>LO: Explore Stanislavski's techniques in practical workshops</p> <p><b>Visualisation Exercise</b></p> <p>TASK 1: ■ Close your eyes and listen. ■ Use your imagination to visualise the following...</p> <p>TASK 2: ■ Close your eyes again and listen. ■ This time you will use your imagination in a different way...</p> 
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.	<p><b>Units of Action RZ</b></p> <p>■ Read the second act of <i>An Inspector Calls</i> ■ 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 <b>UoFA</b> is what they are 'doing to another character' - eg to persuade / to trick / to fool / to convince / to please / to romance / to <u>interrogate</u> / to reward</p> 

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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	<div> <div>LO1: Explore Stanislavski's techniques in practical workshops.</div> <div>LO2: Explain the intentions of Stanislavski's work with actors</div> </div> <div> <h3>Action exercise</h3> <ul style="list-style-type: none"> <li>In groups of 3 read through lines 1-25 on the first page of Act 2.</li> <li>Think about each characters' objective in this extract.</li> <li>On a whiteboard, list as many action verbs for your character which links to their objective. <b>For example: Gerald's objective could be to remove Sheila from the room.</b></li> <li>Read the extract again whilst thinking about your action verb.</li> </ul> <p>How does the action affect your physicality and vocality?</p> </div>
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 <b>small, medium, and large</b> circles through a simple practical exercise. Stay focused on stage without being distracted by the audience or external stimuli	<div> <div>LO2: Explain the intentions of Stanislavski's work with actors</div> <div>WE Do</div> </div> <div>  <ul style="list-style-type: none"> <li>Return to your activity (makeup, tea or gaming).</li> <li>Close your eyes and imagine your character's <b>first circle of attention</b> – where are you? How do you feel? How old are you?</li> <li>Use <b>the second and third circle of attention</b> in your performance.</li> <li>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.</li> </ul> <p>EXAMPLE: You could go from plugging your computer into the plug socket (<b>second circle</b>) to looking at your computer screen (<b>third circle</b>).</p> <p>DEVELOPMENT: Apply to <b>fourth circle of attention</b> to your performance. Remember that the room you are in would have walls. How are you going to use the fourth circle?</p> </div>

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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.	<div> AO1 Create and develop ideas to communicate meaning for theatrical performance.  AO2 Apply theatrical skills to realise artistic intentions in live performance. </div> <div> <b>RZ TASK:</b> <ul style="list-style-type: none"> <li>Read Act 2 of the play</li> <li>In your groups, select an extract which you'd like to play.</li> <li>Annotate the script by using the Golden Threads (GSPEED, DEPART, BEPLACES) to show how you would play the character in a realistic way.</li> </ul> </div>
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.	<div> AO2 Apply theatrical skills to realise artistic intentions in live performance. </div> <div> <b>YOU DO</b> </div> <div> <b>RZ PRACTICAL ASSESSMENT TASK – Pages 27-49 (Act Two): CONTINUED</b> <ul style="list-style-type: none"> <li>You must reinterpret a <b>section</b> of the <b>(your choice)</b> scene in the style of realism, selecting and applying Stanislavski's techniques</li> <li>This task is split into two stages: <ol style="list-style-type: none"> <li>REHEARSAL AND DEVELOPMENT: Some techniques you could use are... <ul style="list-style-type: none"> <li>'seven questions'</li> <li>hot-seating</li> <li>annotating your script with objectives</li> </ul> </li> <li>PERFORMANCE: In the performance you could try techniques such as... <ul style="list-style-type: none"> <li>applying 'actions' to the delivery of the line</li> <li>using the Magic IF</li> <li>Using Circle of Attention and visualisation</li> <li>Emotional memory</li> </ul> </li> </ol> </li> <li>You will be assessed using the Component 1 AO2 criteria. Here is what we are looking for (top band)...</li> </ul> </div>

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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 Verfrumdungseffekt Identify dramatic techniques used to create Verfrumdungseffekt	<p>Objective: To develop understanding of Brecht's intentions and purpose.</p> <p><b>Verfremdungseffekt</b></p> <ul style="list-style-type: none"> <li>Often translated as the 'alienation' or 'distancing' techniques</li> <li>It means making something that's familiar seem strange so that the audience think about it in a different way and question it</li> <li>Brecht wanted audiences to see the 'big picture' of the play and not just follow the journey of one character.</li> </ul> <p><b>Verfremdungseffekt techniques:</b></p> <ul style="list-style-type: none"> <li>Breaking the fourth wall</li> <li>Direct Address</li> <li>Non-naturalistic Acting - <u>exaggerated</u> characters</li> <li>Narration (1st and 4rd)</li> <li>Use of signs or caption (placards)</li> <li>Multi-role / Split-role</li> <li>Music / Sound</li> </ul> <p><b>TASK:</b></p> <ul style="list-style-type: none"> <li>Use the <u>Verfremdungseffekt</u> techniques to create a performance of the personal accounts of poverty in the UK.</li> <li>Consider how you will get the audience to think about the social issue, rather than just the emotional impact on the characters.</li> </ul>
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 Verfrumdungseffekt techniques to a monologue performance Explain the impact of the techniques on the intentions and purpose	<p>LO: Develop knowledge of Brecht's theories and techniques</p> <p><b>RZ PRACTICAL TASK</b></p> <p>To further develop the idea of GEST and GESTUS:</p> <ol style="list-style-type: none"> <li>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.</li> <li>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.</li> </ol> <p>Which performance skills did you have to use to convey this?</p> <p>You will have identified the need to focus on:</p> <ul style="list-style-type: none"> <li>Use of space</li> <li>Levels</li> <li>Proxemics</li> <li>Gesture</li> <li>Posture</li> <li>Facial expression</li> </ul>

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Develop Brechtian techniques	Slapstick, spass (slap and tickle)	Introduce other Brechtian techniques through practical exploration	Create Gestus of given situation	<p>I can...</p> <p>Identify and discuss the effect of slapstick comedy techniques</p> <p>Explain the effect of 'spass' / slap and tickle</p> <p>Apply slapstick comedy to present a serious situation</p> <p>Present a serious situation in an alternative context</p>	<p>Objective: To develop knowledge Brecht's Epic Theatre style and apply techniques</p> <p><b>RZ 'Spass' task</b></p> <ol style="list-style-type: none"> <li>1. Work in group on the same serious situation, experiment with changing the context.</li> <li>1. A very ill person on a long waiting list for an operation</li> <li>2. A single parent working two jobs and struggling to feed their family</li> <li>3. A homeless person has stolen a passerby's wallet</li> </ol> <p>What effect does this have? What meaning is created?</p> <p><b>IDEAS:</b></p> <ul style="list-style-type: none"> <li>• A cooking show</li> <li>• A boxing match</li> <li>• A football game</li> <li>• A game show</li> <li>• A children's TV show</li> </ul> <p>What other alienation (Verfremdungseffekt) techniques could you add to your piece to create a deeper meaning?</p>
Develop a performance using Caricature	Caricature Gestus Verfremdungseffekt Exaggeration	To introduce the concept of Caricature to Brechtian performance	Watch clip, listing Brechtian techniques used	<p>I can...</p> <p>Define <i>caricature</i> in the context of Brechtian theatre.</p> <p>Use <b>exaggerated physicality</b> and <b>voice</b> to create a stylised character.</p> <p>Demonstrate an awareness that Brechtian characters are often symbolic or political rather than realistic.</p>	<p>Objective: To develop knowledge Brecht's Epic Theatre style and apply techniques</p> <p><b>This Trial – Chalk Circle</b></p> <p>Stage the extract, exaggerating the characters</p> <p>Think about use of caricatures and using grotesque movements.</p> <p>Consider how the child will be represented.</p> <p>Think about how your staging decisions will link to Brecht's political aims.</p>

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Brecht Practical assessment	Performance Rehearsal Caricature Gestus Verfremdungs effekt 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	<p>LO: To be able to apply the techniques of Epic Theatre to devise a reinterpretation of an extract from Act 2</p> <p><b>Assessment Task</b></p> <p>Create a performance of your extract, using the style of Epic Theatre to communicate the characters and the plot.</p> <p><b>Make sure you decide on your central theme / focus / message</b></p> <p><b>Brecht's Epic techniques:</b></p> <ul style="list-style-type: none"> <li>-Direct address</li> <li>-Narration (third person too)</li> <li>-Gestus</li> <li>-Spass (tickle and slap)</li> <li>-Placards</li> <li>-Figures (not characters)</li> <li>-Over exaggerated acting</li> <li>-Lehrstucke (almost like parables)</li> </ul> <p><b>CHALLENGE:</b> Communicate a social / political message (linked to the themes of An Inspector Calls) through your performance</p>
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	<p>OBJECTIVE: To be able to write a log explaining the use of Brecht's techniques in performance</p> <p><b>TECHNIQUES</b></p> <p><b>YOU Do</b></p> <p><b>WHAT</b></p> <ul style="list-style-type: none"> <li>• IDENTIFY a Brecht technique you have used in your performance</li> <li>• DEFINE this technique (what does it mean)?</li> </ul> <p><b>Brecht's Epic Theatre techniques:</b> <i>Verfremdungseffekt</i> -</p> <ul style="list-style-type: none"> <li>• Gestus</li> <li>• Didactic</li> <li>• Direct Address</li> <li>• Spass</li> <li>• Montage</li> <li>• Narration</li> <li>• Figures</li> <li>• Multi-role</li> <li>• Placards</li> <li>• Song and Dance</li> <li>• Visible stage mechanics</li> <li>• Lehrstucke</li> </ul> <p><b>Use your knowledge organisers to help with definitions</b></p>

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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	<p>OBJECTIVE: To be able to write a log explaining the use of Brecht's techniques in performance</p> <p><b>REFINEMENT</b></p> <p><b>WHAT</b></p> <ul style="list-style-type: none"> <li>IDENTIFY what needed to be improve in your performance</li> <li>Did you need to work on your vocal or physical skills?</li> <li>Did you need to add in a technique?</li> <li>Did you need to edit the script?</li> <li>Did you need to show your character more clearly?</li> </ul> <p><b>WHERE</b></p> <ul style="list-style-type: none"> <li>DESCRIBE where this improvement needed to happen in your performance / story?</li> </ul> <p><b>EXAMPLE:</b></p> <p><b>WHAT -</b></p> <ul style="list-style-type: none"> <li>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.</li> </ul> <p><b>WHERE-</b></p> <ul style="list-style-type: none"> <li>We particularly needed to do this in the third person narration section where I played Eva Smith and explained her situation.</li> </ul>
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.	<p>LO-Develop knowledge of Berkoff's theories and techniques (C1)</p> <p>Watch the clip from Berkoff's 'Decadence'</p> <p>These are Berkoff techniques, which did you see?</p> <ul style="list-style-type: none"> <li>Stylised movement (slow motion/robotic)</li> <li>Exaggerated facial expressions</li> <li>Direct address</li> <li>Exaggerated vocal work</li> <li>Tableaux</li> <li>Mask</li> <li>Ensemble playing</li> <li>Minimalistic set</li> <li>Exaggerated and stylised mime</li> <li>Non-naturalistic set and lighting</li> </ul> <p><b>YOU Do</b></p> 

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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.	<p>LO -Develop knowledge of Berkoff's theories and techniques.</p> <p><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></p> <p><b>TASK</b></p> <ol style="list-style-type: none"> <li>1. Recap the exaggerated gesture motif you created yesterday (everyday actions – making breakfast, waking up, brushing teeth).</li> <li>2. Rehearse the motif so it can be repeated at least twice.</li> <li>3. Add a 'dead pan' mask.</li> </ol> <p>How does it change the rehearsal experience? How does it change the audience's take away from the performance?</p> <p>What do you think the intention of the neutral mask is with Lecoq's actors?</p> <p>Why is it important they master the 'neutral mask' before anything else?</p> 
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	<p>LO: Develop knowledge of BERKOFF's theories and techniques (C1)</p> <p><b>Task</b></p> <p>Watch this clip of <b>Metamorphosis</b> and make notes on...</p> <ul style="list-style-type: none"> <li>• Physicality</li> <li>• Vocality and sound accompaniment</li> <li>• Set</li> <li>• Lighting</li> <li>• Anything else which stands out to you.</li> </ul> <p>• <a href="#">Metamorphosis by Steven Berkoff Part 1 - YouTube</a></p> <p>How does this piece relate to what you already know about his style, techniques and theories? Use your knowledge organiser to help you.</p> 

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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	<p>LO: Develop knowledge of Berkoff's theories and techniques.</p> <p><b>Finding the gesture and motif</b></p> <p>7 Minutes On your own 8 counts of motif</p> <p>Move around the space as your chosen character. Think about the shoes you would wear and how that effects your physicality.</p> <ul style="list-style-type: none"> <li>Stop and stand in your mime pose. Add the following character motif or gesture: <ul style="list-style-type: none"> <li>Mr Birling: light and smoke a cigar.</li> <li>Mrs Birling: Accepts a cup of tea from the maid and sips</li> <li>Inspector Goole: take out his <u>note book</u> to write notes</li> <li>Eric Birling: pouring a glass of port into a crystal glass</li> </ul> </li> </ul> <p>Build up a sequence of movement using the character, walk and motif.</p> <p>Add a drum beat or a piece of music from Puccini.</p> <p>Find a chair. Individually work out three or four clear moves <b>using 8 counts</b> that will deconstruct how you sit down and achieve your final character pose. Rehearse and perform your character arriving and sitting on the chair.</p> <p>Remember to push the physicality to its limit. Don't forget your feet and legs.</p>
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	<p>LO: Develop knowledge of BERKOFF's theories and techniques (C1)</p> <p><b>WE Do</b> <b>YOU Do</b></p> <p>Recap your motif from last lesson and add in your prop</p> <ol style="list-style-type: none"> <li>Move around the space as your chosen character. Think about the shoes you would wear and how that effects your physicality.</li> <li>Stop and stand in your mime pose.</li> <li>Add your character motif but incorporate your prop and only use 4 counts, e.g: <ul style="list-style-type: none"> <li>Mr Birling: light and smoke a cigar.</li> <li>Mrs Birling: Accepts a cup of tea from the maid and sips</li> <li>Inspector Goole: take out his <u>note book</u> to write notes</li> <li>Eric Birling: pouring a glass of port into a crystal glass</li> </ul> </li> </ol> <p>Count the beats as you perform each action in a mechanical/robotic way</p> <p>4. Walk towards a chair, then perform your 4 count motif with your prop.</p>

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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	<p>LO1 -Develop knowledge of Berkoff's theories and techniques.</p> <p><b>AN INSPECTOR CALLS</b></p> <p>Using the techniques of Total Theatre we have explored in the previous lessons, start to stage the first act of An Inspector Calls.</p> <p>Think about:</p> <ul style="list-style-type: none"> <li>• The use of pace/tempo/beats</li> <li>• Carrying burden</li> <li>• Motifs</li> <li>• Mie (EXTREME FACIAL EXPRESSION)</li> <li>• Levels of tension</li> <li>• Animalistic traits (the beetle)</li> <li>• Working as a chorus to create the environment/mood</li> <li>• Using mime instead of objects</li> </ul> <p>How can we <b>emphasise</b> words or phrases using our voices? Think about DEPART</p> <p>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.</p> <p>Use your knowledge organiser to help you - you may need to conduct extra research.</p> <p>15 Minutes Groups Techniques</p>
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	<p>LO1 -Develop knowledge of Berkoff's theories and techniques.</p> <p><b>AN INSPECTOR CALLS</b></p> <p>Using the techniques of Total Theatre continue to stage the first act of An Inspector Calls.</p> <p>Think about:</p> <ul style="list-style-type: none"> <li>• The use of pace/tempo/beats</li> <li>• Carrying burden</li> <li>• Motifs</li> <li>• Mie (EXTREME FACIAL EXPRESSION)</li> <li>• Levels of tension</li> <li>• Animalistic traits (the beetle)</li> <li>• Working as a chorus to create the environment/mood</li> <li>• Using mime instead of objects</li> </ul> <p>How can we <b>emphasise</b> words or phrases using our voices? Think about DEPART</p> <p>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.</p> <p>Use your knowledge organiser to help you - you may need to conduct extra research.</p> <p>20 Minutes Groups Techniques</p>