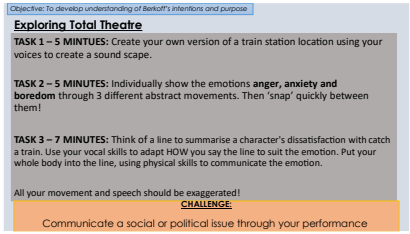
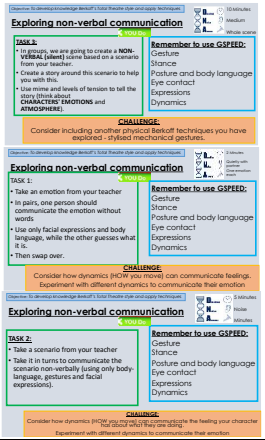
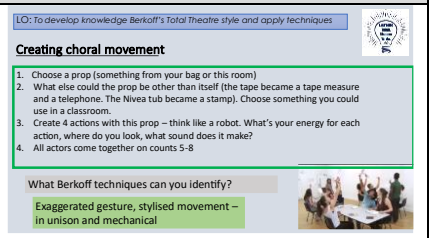
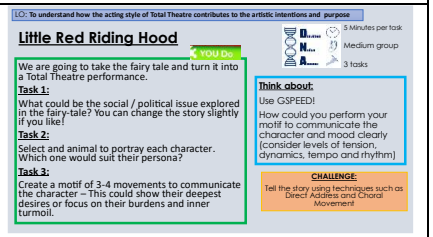
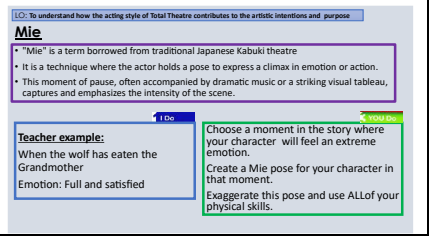
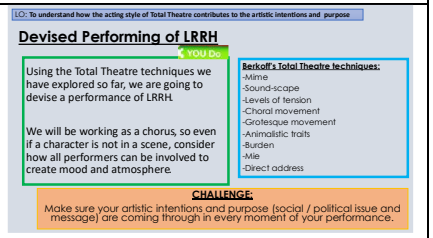
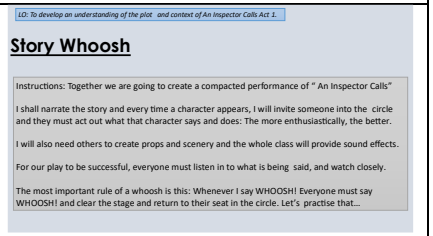
Holy Family Catholic School – Faculty of Drama Autumn Half-Term 2 Year 10

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
Week 1 L1 *To develop understanding of Berkoff's intentions and purpose.*	*gestures, sequence, soundscape, abstract*	To develop an understanding of Berkoff and his theatrical techniques	Practical demonstration	Describe Berkoff's style of theatre Discuss the purpose of Berkoff's theatre Use gestures to create a character sequence Create an environment through a soundscape and abstract movements		 Objective: To develop understanding of Berkoff's intentions and purpose Exploring Total Theatre TASK 1 – 5 MINTUES: Create your own version of a train station location using your voices to create a sound scape. TASK 2 – 5 MINUTES: Individually show the emotions anger, anxiety and boredom through 3 different abstract movements. Then 'snap' quickly between them! TASK 3 – 7 MINUTES: Think of a line to summarise a character's dissatisfaction with catch a train. Use your vocal skills to adapt HOW you say the line to suit the emotion. Put your whole body into the line, using physical skills to communicate the emotion. All your movement and speech should be exaggerated! CHALLENGE: Communicate a social or political issue through your performance
Week 1 L2 *To develop knowledge Berkoff's Total Theatre style and apply techniques*	*Neutral state, levels of tension, grotesque*	To develop character through mime and non-verbal communication	Practical demo	Warm up my body to achieve a neutral state. Use mime to communicate an object Explore levels of tension to communicate mood Create a scene using non-verbal communication and 'the grotesque'		 Objective: To develop knowledge Berkoff's Total Theatre style and apply techniques Exploring non-verbal communication TASK 3: • In groups, we are going to create a NON-VERBAL (silent) scene based on a scenario from your teacher. • Create a story around this scenario to help you with this. • Use mime and levels of tension to tell the story (think about CHARACTERS' EMOTIONS and ATMOSPHERE). Remember to use GSPEED: Gesture Stance Posture and body language Eye contact Expressions Dynamics CHALLENGE: Consider including another physical Berkoff techniques you have explored - stylised mechanical gestures. Objective: To develop knowledge Berkoff's Total Theatre style and apply techniques Exploring non-verbal communication TASK 1: • Take an emotion from your teacher • In pairs, one person should communicate the emotion without words • Use only facial expressions and body language, while the other guesses what it is. • Then swap over. Remember to use GSPEED: Gesture Stance Posture and body language Eye contact Expressions Dynamics CHALLENGE: Consider how dynamics (HOW you move) can communicate feelings. Experiment with different dynamics to communicate their emotion Objective: To develop knowledge Berkoff's Total Theatre style and apply techniques Exploring non-verbal communication TASK 2: • Take a scenario from your teacher • Take it in turns to communicate the scenario non-verbally (using only body-language, gestures and facial expressions). Remember to use GSPEED: Gesture Stance Posture and body language Eye contact Expressions Dynamics CHALLENGE: Consider how dynamics (HOW you move) can communicate the feeling your character experiences. Experiment with different dynamics to communicate their emotion

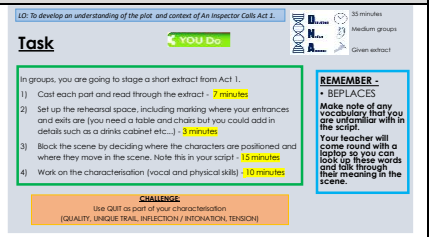
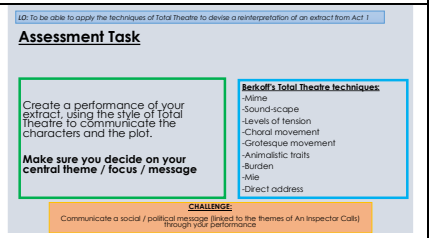
Holy Family Catholic School – Faculty of Drama Autumn Half-Term 2 Year 10

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
Week 2 L1 *To develop knowledge Berkoff's Total Theatre style and apply techniques*	*Warm up, base pulse, choral movement, ensemble, gestures, props*	To create work using Berkoff's techniques – specifically the leading technique and choral ensemble	Physical skills recap	Warm-up the body using circles Use a base-pulse to move as an ensemble Follow choral movement in an ensemble Create choral movement using gestures and props		
Week 2 L2 *To understand how the acting style of Total Theatre contributes to the artistic intentions and purpose*	*Animalistic traits, choreograph, motif*	To use Animalistic qualities and add these movements to character	Vocal skills recap	Present a character using animalistic traits Outline a social issue explored through a fairy tale Develop a fairy-tale character using animalistic traits Choreograph a character motif		
Week 3 L1 *To understand how the acting style of Total Theatre contributes to the*	*Total Theatre, Kabuki, Mie, Burden*	To introduce the concepts of Mie and Kabuki to Total theatre	Practitioner recap	Identify features of Total Theatre within Kabuki Theatre Create a Mie for a fairy tale character		

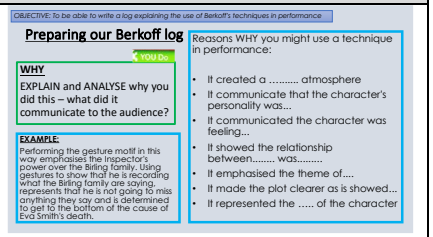
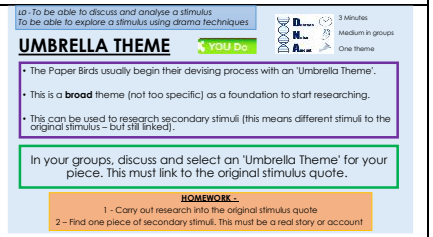
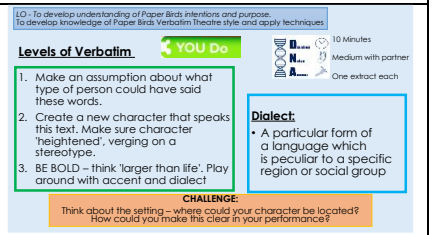
Holy Family Catholic School – Faculty of Drama Autumn Half-Term 2 Year 10

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
artistic intentions and purpose				Perform a burden which communicates a social issue		
Week 3 L2 *To understand how the acting style of Total Theatre contributes to the artistic intentions and purpose*	*Artistic Intentions, purpose, direct address, Total Theatre*	To add Direct address and develop scripts beyond the story with understanding of purpose and artistic intentions	Recap questions – Total Theatre	Describe the artistic intentions and purpose of your performance Write a script using direct address to tell the story Devise a performance of LRRH using Total Theatre techniques		 LO: To understand how the acting style of Total Theatre contributes to the artistic intentions and purpose **Devised Performing of LRRH** YOU Do: Using the Total Theatre techniques we have explored so far, we are going to devise a performance of LRRH. We will be working as a chorus, so even if a character is not in a scene, consider how all performers can be involved to create mood and atmosphere. **Berkoff's Total Theatre techniques:** -Mime -Sound-scape -Levels of tension -Choral movement -Grotesque movement -Animalistic traits -Burden -Mie -Direct address **CHALLENGE:** Make sure your artistic intentions and purpose (social / political issue and message) are coming through in every moment of your performance.
Week 3 L3 *To develop an understanding of the plot and context of An Inspector Calls Act 1.*	*Morality, Class, Socialism, Capitalism Welfare state*	To add Berkoff's techniques to AIC whilst exploring and understanding the script	Story Whoosh	Perform in a 'story whoosh' of An Inspector Calls Recall information about the context Define the meaning of the key themes		 LO: To develop an understanding of the plot and context of An Inspector Calls Act 1. **Story Whoosh** Instructions: Together we are going to create a compacted performance of " An Inspector Calls" I shall narrate the story and every time a character appears, I will invite someone into the circle and they must act out what that character says and does: The more enthusiastically, the better. I will also need others to create props and scenery and the whole class will provide sound effects. For our play to be successful, everyone must listen in to what is being said, and watch closely. The most important rule of a whoosh is this: Whenever I say WHOOSH! Everyone must say WHOOSH! and clear the stage and return to their seat in the circle. Let's practise that…

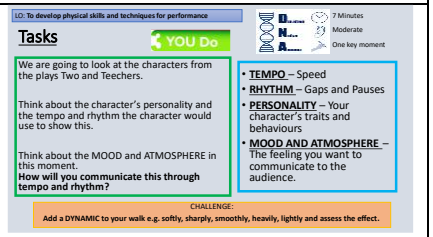
Holy Family Catholic School – Faculty of Drama Autumn Half-Term 2 Year 10

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
Week 4 L1 *To develop an understanding of the plot and context of An Inspector Calls Act 1.*	*DEPART, GSPEED, BEPLACES vocab, blocking*	To revisit and recreate a short extract of AIC using	Quick Qs AIC	Demonstrate each character through a pose and quoted line Block an extract from Act 1 Use vocal and physical skills to interpret the characters		
Week 4 L2 & Week 5 L1 (2 lessons) *To be able to apply the techniques of Total Theatre to devise a reinterpretation of an extract from An Inspector Calls Act 1*	*burden, Kvetch, Grotesque, gesture motif*	To recreate the same extract as last lesson but using Beckoff's techniques to create character and story	10 minute assessment	Identify the burdens of each character Explore Kvetch in Act 1 Devise a grotesque gesture motif for a character		
Week 5 L1 See above						

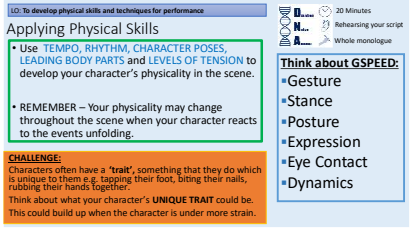
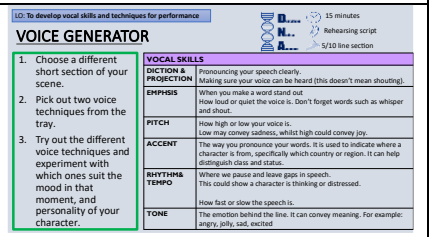
Holy Family Catholic School – Faculty of Drama Autumn Half-Term 2 Year 10

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
Week 5 L2 *To be able to write a log explaining the use of Berkoff's techniques in performance*	Identify, define, describe, explain, analyse	To understand and be able to create an piece of a portfolio for C1	Portfolio	Identify and define the Berkoff techniques used in my performance Describe where and how the techniques were used Explain and analyse why the techniques were used		
Week 5 L3 *1: To be able to discuss and analyse a stimulus* *2: To be able to explore a stimulus using drama techniques*	*Stimulus, Tableaux, SoundscapeUmbrella theme*	To introduce students to the concept of devising around a stimulus using the Umbrella Theme	Recap quiz	Create a mind map in response to a stimulus Perform a tableaux montage in response to a stimulus Devise a soundscape to create mood and atmosphere Select and 'Umbrella Theme' in response to the stimulus		
Week 6 L1 *1: To develop understanding of Paper Birds intentions and purpose.*	*devised, verbatim, naturalistic, heightened, ethics, spectrum*	To understand and implement the ways in which the paper birds worked on devising	Quiz on verbatim and umbrella theme	To identify the five 'key ingredients' for every Paper Birds devised piece To perform Verbatim text in two contrasting		

Holy Family Catholic School – Faculty of Drama Autumn Half-Term 2 Year 10

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
2: To develop knowledge of Paper Birds Verbatim Theatre style and apply techniques				styles (naturalistic and heightened stereotype) To discuss the ethics of different spectrums of Verbatim To describe three intentions and purposes of The Paper Birds Theatre Company		
Week 6 L2 To develop physical skills and techniques for performance (C2)	Physical, tempo, rhythm, character, levels of tension, leading body parts, gestures, stance, posture, expression, eye contact, dynamics	To introduce C2 and in particular physicality into a given script.	GSPEED physicalisation and demonstration	Use tempo and rhythm to communicate mood and atmosphere Create a character pose Use levels of tension and leading body parts to communicate my character		

Holy Family Catholic School – Faculty of Drama Autumn Half-Term 2 Year 10

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
Week 7 L1 Developing Dymanics	Physical, tempo, rhythm, character, levels of tension, leading body parts, gestures, stance, posture, expression, eye contact, dynamics	Development on techniques and ideas explored last lesson – specifically working on dynamics and leading	Quick quiz	Use dynamics to create a movement for your character Incorporate a trait for the character using gesture. Let your character be led with a certain part of the body to inform character		 LO: To develop physical skills and techniques for performance Applying Physical Skills • Use TEMPO, RHYTHM, CHARACTER POSES, LEADING BODY PARTS and LEVELS OF TENSION to develop your character's physicality in the scene. • REMEMBER – Your physicality may change throughout the scene when your character reacts to the events unfolding. CHALLENGE: Characters often have a 'trait', something that they do which is unique to them e.g. tapping their foot, biting their nails, rubbing their hands together. Think about what your character's UNIQUE TRAIT could be. This could build up when the character is under more strain. D... 20 Minutes N... Rehearsing your script A... Whole monologue Think about GSPEED: ▪Gesture ▪Stance ▪Posture ▪Expression ▪Eye Contact ▪Dynamics
Week 7 L2 To develop vocal skills and techniques for performance	Diction, Projection, Emphasis, Pitch, Accent, Rhythm, Tempo, Tone, Support, Vocal, Flexibility, Diagraphm, Resonance	To explore & introduce vocality into character to work alongside physicality	DEPART quiz	Warm up my voice to improve support, diction, projection and vocal flexibility. Communicate subtext using vocal skills. Use the 'vocal generator' technique to explore different interpretations of the script.		 LO: To develop vocal skills and techniques for performance VOICE GENERATOR D... 15 minutes N... Rehearsing script A... 5/10 line section 1. Choose a different short section of your scene. 2. Pick out two voice techniques from the tray. 3. Try out the different voice techniques and experiment with which ones suit the mood in that moment, and personality of your character. VOCAL SKILLS DICTION & PROJECTION: Pronouncing your speech clearly. Making sure your voice can be heard (this doesn't mean shouting). EMPHSIS: When you make a word stand out. How loud or quiet the voice is. Don't forget words such as whisper and shout. PITCH: How high or low your voice is. Low may convey sadness, whilst high could convey joy. ACCENT: The way you pronounce your words. It is used to indicate where a character is from, specifically which country or region. It can help distinguish class and status. RHYTHM& TEMPO: Where we pause and leave gaps in speech. This could show a character is thinking or distressed. How fast or slow the speech is. TONE: The emotion behind the line. It can convey meaning. For example: angry, jolly, sad, excited

Holy Family Catholic School – Faculty of Drama Autumn Half-Term 2 Year 10

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
Week 7 L3 Perform	Physicality Vocality Character GSPEED DEPART	To put into practice all that we have learnt in the last few lessons about creating character through physicality and vocality	Performance	To perform using: - • Changes of vocality • Changes of Physicality • Changes of dynamic		Performance