Holy Family Catholic School – Faculty of Drama Autumn Half-Term 2 Year 11

Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
Week 1 L1 *To make changes and develop piece for C1.*	*Feedback* *Developme nt* *Practitioner* *Rehearse*	To make final developments for C1 recording next week	Through quiz and feedback	To be able to perform whilst staying in character To be able to clearly implement the Brechtian techniques in the scene To tell the story		Red Zone: Rehearse Peer feedback Make changes Rehearse
Week 1 L2 *To make changes and develop piece for C1.*	*Feedback* *Developme nt* *Practitioner* *Rehearse*	To make final developments for C1 recording next week	Through quiz and feedback	To be able to perform whilst staying in character To be able to clearly implement the Brechtian techniques in the scene To tell the story		Red Zone: Rehearse Peer feedback Make changes Rehearse
Week 1 L3 *To make changes and develop piece for C1.*	*Feedback* *Developme nt* *Practitioner* *Rehearse*	To make final developments for C1 recording next week	Through quiz and feedback	To be able to perform whilst staying in character To be able to clearly implement the Brechtian techniques in the scene To tell the story		Red Zone: Rehearse Peer feedback Make changes Rehearse
Week 2 L1 *Final rehearsal*	*Feedback* *Developme nt* *Practitioner*	To have a final dress rehearsal ready for	Performance implementing feedback	To be able to perform whilst staying in character		Red Zone: Rehearse Peer feedback

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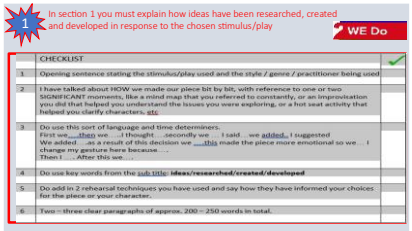
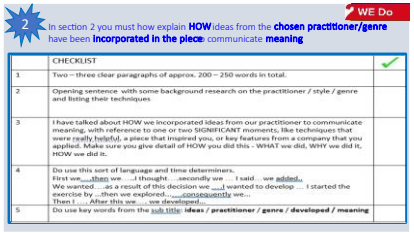
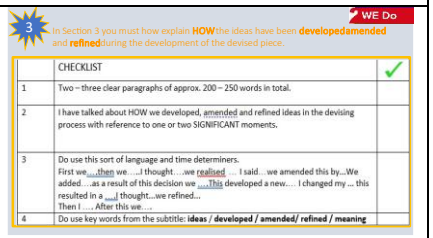
	Rehearse	recording next week		To be able to clearly implement the Brechtian techniques in the scene To tell the story		Make changes Rehearse Final Dress
Week 3 L1 *Component 1 Portfolio*	Portfolio, illustrative material	To understand how to write the portfolio in the PAZ using a checklist	Checklists	Annotate part one of a top band portfolio Use a checklist to plan my response to part 1 Select illustrative material for my portfolio		 1 In section 1 you must explain how ideas have been researched, created and developed in response to the chosen stimulus/play WE Do CHECKLIST 1 Opening sentence stating the stimulus/play used and the style / genre / practitioner being used 2 I have talked about HOW we made our piece bit by bit, with reference to one or two SIGNIFICANT moments, like a mind map that you referred to constantly, or an improvisation you did that helped you understand the issues you were exploring, or a hot seat activity that helped you clarify characters, etc 3 Do use this sort of language and time determiners. First we,…then we…..I thought…..secondly we … I said…we added.. I suggested We added …as a result of this decision we ….this made the piece more emotional so we… I change my gesture here because….. Then I …..After this we….. 4 Do use key words from the sub title: **ideas/researched/created/developed** 5 Do add in 2 rehearsal techniques you have used and say how they have informed your choices for the piece or your character. 6 Two – three clear paragraphs of approx. 200 – 250 words in total.
Week 3 L2 *Component 1 Portfolio – Part 2*	Portfolio, illustrative material	To understand how to write the portfolio in the PAZ using a checklist	Checklists	Annotate part one of a top band portfolio Use a checklist to plan my response to part 2 Select illustrative material for my portfolio		 WE Do 2 In section 2 you must how explain **HOW** ideas from the **chosen practitioner/genre** have been **incorporated in the piece** to communicate **meaning** CHECKLIST 1 Two – three clear paragraphs of approx. 200 – 250 words in total. 2 Opening sentence with some background research on the practitioner / style / genre and listing their techniques 3 I have talked about HOW we incorporated ideas from our practitioner to communicate meaning, with reference to one or two SIGNIFICANT moments, like techniques that were really helpful, a piece that inspired you, or key features from a company that you applied. Make sure you give detail of HOW you did this - WHAT we did, WHY we did it, HOW we did it. 4 Do use this sort of language and time determiners. First we,…then we…..I thought…..secondly we … I said…we added.. We wanted…..as a result of this decision we ….I wanted to develop … I started the exercise by …then we explored…..…consequently we… Then I …..After this we…..we developed….. 5 Do use key words from the sub title: **ideas / practitioner / genre / developed / meaning**
Week 3 L3 *Component 1 Portfolio – Part 3*	Portfolio, illustrative material	To understand how to write the portfolio in the PAZ using a checklist	Checklists	Annotate part one of a top band portfolio Use a checklist to plan my response to part 3 Select illustrative material for my portfolio		 WE Do 3 In Section 3 you must how explain **HOW** the ideas have been **developedamended** and **refined** during the development of the devised piece. CHECKLIST 1 Two – three clear paragraphs of approx. 200 – 250 words in total. 2 I have talked about HOW we developed, amended and refined ideas In the devising process with reference to one or two SIGNIFICANT moments. 3 Do use this sort of language and time determiners. First we,…then we…..I thought…..we realised … I said…we amended this by…We added …as a result of this decision we ….This developed a new…. I changed my … this resulted In a ….I thought…we refined… Then I …..After this we….. 4 Do use key words from the subtitle: **ideas / developed / amended/ refined / meaning**

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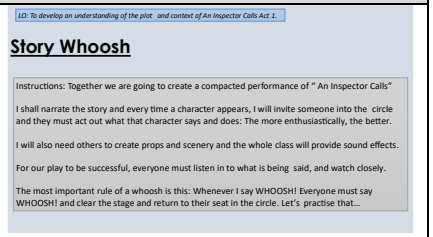
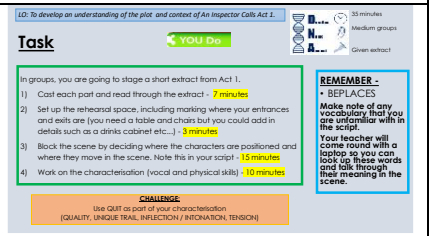
Week 4 L1 *To revisit the plot and context of An Inspector Calls*	*Morality, Class, Socialism, Capitalism Welfare state*	To revisit, remind and recreate a short extract of AIC	Quick Qs AIC	Perform in a 'story whoosh' of An Inspector Calls Recall information about the context Define the meaning of the 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…
Week 4 L2 *To develop an understanding of the plot and context of An Inspector Calls Act 1.*	*DEPART, GSPEED, BEPLACES vocab, blocking*	To revisit, remind 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		 LO: To develop an understanding of the plot and context of An Inspector Calls Act 1. **Task** YOU Do 35 minutes Medium groups Given extract In groups, you are going to stage a short extract from Act 1. 1) Cast each part and read through the extract - 7 minutes 2) Set up the rehearsal space, including marking where your entrances and exits are (you need a table and chairs but you could add in details such as a drinks cabinet etc…) - 3 minutes 3) Block the scene by deciding where the characters are positioned and where they move in the scene. Note this in your script - 15 minutes 4) Work on the characterisation (vocal and physical skills) - 10 minutes REMEMBER - • BEPLACES Make note of any vocabulary that you are unfamiliar with in the script. Your teacher will come round with a laptop so you can look up these words and talk through their meaning in the scene. CHALLENGE: Use QUIT as part of your characterisation (QUALITY, UNIQUE TRAIL, INFLECTION / INTONATION, TENSION)
Week 5 L1 Explore scripts for C2	*Exploration Character GSPEED DEPART*	To start to explore and discover two pieces from the same play to perform for C2 – visiting examiner		Identify a group to work in Identify possibilities to use for C2 performance		Red Zone Task: Having picked groups and pieces to read through and decide who will play which character
Week 5 L2 *C2 Blocking first scene*	Blocking Proxemics Tension building Rehearsal	To start to block pieces picked last lesson	Learning lines	To block first scene To make sense of the scene through blocking and discovering the climax of the scene		Red Zone Task. To present one blocked scene to peers. Peers are to give

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						feedback on understanding of the story through blocking
Week 5 L3 *Blocking scene 2*	Blocking Proxemics Tension building Rehearsal	To continue the blocking process for C2 by blocking the 2nd scene	Blocking in books	To block second scene To make sense of the scene through blocking and discovering the climax of the scene		Red Zone Task. To present second blocked scene to peers. Peers are to give feedback on understanding of the story through blocking
Week 6 L1 Characterisation	*GSPEED* *DEPART*	To use the concept of GSPEED and DEPART to develop character	GSPEED and DEPART	To identify and develop character traits using GPEED and DEPART To act on feedback to create a clear story		Red Zone: Use a practitioners technique to help develop character. Stanislavski's hotseating, circle of attention, etc... To then perform scenes to peers and teacher for feedback
Week 6 L2 Rehearse and develop	Physical, tempo, rhythm, character, levels of tension, leading body parts, gestures, stance, posture, expression, eye contact, dynamics	To rehearse and understand the development process of creating a character	Line retention and character development	Use tempo and rhythm to communicate mood and atmosphere Rehearse, discuss and develop pieces to gain a greater understanding of character and themes		Red zone: Rehearsal thinking about ways to tell the story. Are you clear? Is the blocking enhancing the piece?

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Week 7 L1 Final rehearsal – for now	Physical, tempo, rhythm, character, levels of tension, leading body parts, gestures, stance, posture, expression, eye contact, dynamics	One final rehearsal to ascertain where students are in the process and development of the pieces for C2	Retrieval of blocking, character work	To be able to rehearse the scenes using blocking and character techniques To be able to stay in character and perform to peers To have worked on feedback given in prior lessons		Red Zone Task: Final performance of work done so far. At least once scene should be learnt by this point. To watch others and give constructive feedback for development
Week 7 L2 C3 AIC revision	Capitalism, socialism, accountability, disparity, suffragettes, aristocracy, class	To recap prior knowledge of AIC and link 1912 and 1945	Prior learning quiz	Link events from 1912 and 1945 with the events in the play Create tableaux to represent Capitalism and Socialism Describe Preistley's message throughout the play		

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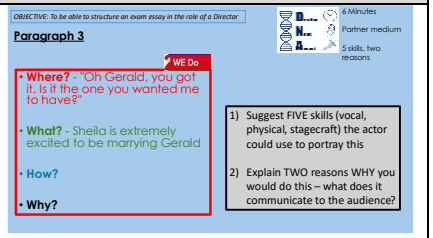
Learning Intention	Vocab	Concept	Retrieval	Success Criteria	Hinge Questions for this lesson	Red Zone
Week 7 L3 AIC How to structure an exam question on acting	Physicality Vocality Character GSPEED DEPART	For students to understand how to structure essay questions from the exam	AIC creation quiz	Discuss Sheila's relationship with others in the extract Communicate relationships through vocal, physical and stagecraft skills Identify different sections of an exam answer Suggest five skills to communicate Sheila's relationship