

<p>September 2020</p> <p>Week 4</p>	<ol style="list-style-type: none"> 1. Machinal Episode 1 - Revise/develop further performance decisions (using themes, expressionist techniques) 2. Revise acting skills (vocal) drama terminology – reapply to Machinal script notes
<p>Week 5</p>	<ol style="list-style-type: none"> 1. The Tempest – Act 1 – Re-read – ensure script is full of decisions for Kneehigh traits and links to or against commercialism and materialism 2. Revise acting skills (physical) terminology – reapply to script notes (can be both Machinal and Tempest here)
<p>Week 6</p>	<ol style="list-style-type: none"> 1. Machinal Episode 1 Revise/develop further design decisions (using themes, expressionist designs at certain moments) 2. Revise all acting and performance keywords. Including stage space and proxemics
<p>Week 7</p> <p>Half Term</p>	<ol style="list-style-type: none"> 1. Machinal: Theme Map – Draw all the themes in an explosion graph and surround them by characters, moments and quotes from the play that reference each theme. Do any moments/characters link themes together? Can your map suggest the most frequently referenced theme? Which themes are more subtle? 2. Machinal – Costume/Decade Project – Create a page of visual ideas reflecting each episode, include pictures of character costumes, materials, colours, and perhaps also props that inform the audience of the decade for your episode. Remember, Episode 1 (1920's) through to Episode 9, (2000's).
<p>Week 8 – w/c</p> <p>26th Oct</p>	<ol style="list-style-type: none"> 1. Machinal Episode 2 - Revise/develop further performance decisions (using themes, expressionist techniques) Consider Brechtian Gestus and Caricaturing, Proxemics and repetition with the Mother. 2. Revise all Design keywords – add to script annotations for design ideas.
<p>Week 9</p>	<ol style="list-style-type: none"> 1. The Tempest Act 3 - Re-read – ensure script is full of decisions for Kneehigh traits and links to or against commercialism and materialism – annotate for both performance decisions and isolated design decisions – chosen sound and changes in lighting 2. Tempest - Draw and label a bird's eye view of your staging design concept (set, stage furniture). Annotate and label.
<p>Week 10</p>	<ol style="list-style-type: none"> 1. Machinal Episode 2 - Revise/develop further design decisions (using remember your abstract set design) Consider lighting and how you are using recorded sound as the script suggests. 2. Tempest Paragraph Structure – Revise and independently research the original Jacobean theatre conditions. Create a 2 page list of useful general facts about performance conditions. Can you find anything about the original Tempest?

Week 11	1. Tempest Character Study – Miranda - Draw and annotate an explosion graph of key characteristics, physical characterisations – and key moments for the character – add how you would play each on stage by considering vocal and physical performance skills.
Week 12	<p>1. The Tempest – Act 4 Re-read. Ensure script is full of decisions for Kneehigh traits and links to or against commercialism, materialism – annotate for both performance decisions and isolated design decisions – Have you fully annotated your script for sound design? Is the contrast for islanders/visitors being achieved within your sound design?</p> <p>2. Tempest Lighting Plan – make a list of all the specific lighting cues you have decided on for each act of the play. Add in the specific type of light, and the themes/emotions the lights represent.</p>
Week 13	<p>1. Tempest Costume Design – Draw or collage and annotate project pages of collections of costume for the islanders and visitors. You’ll want to annotate the images with justifications and reasoning. Eg – The King wears a rich pimp coat and Gucci Knuckleduster to allude to his materialistic tendencies – to create the contrast the indigenous islanders and their simple/moral needs.</p> <p>2. Tempest Sound Plan – for all acts, where would you use recorded sound and why – make specific reference to the impact of the sounds on the audiences understanding of the themes of the play. You need to always allude to the contrast of Materialism/Commercialism with the islander’s world of individuality.</p>
Week 14	<p>1. The Tempest – Act 5 Re-read. Ensure script is full of decisions for Kneehigh traits and links to or against commercialism, and materialism – annotate for performance decisions. Are you providing for all Kneehigh recognisable traits? Here is a chance to think about the merging of the two styles with Ferdinand, Prospero and Miranda.</p> <p>2. Tempest Character study – Ariel - Draw and annotate an explosion graph of key characteristics, physical characterisations – and key moments for the character – add how you would play each on stage by considering vocal and physical performance skills.</p>
Week 15	1. Machinal – Episode 3 - Revise/develop further design decisions (using remember your abstract set design) Consider lighting and how you are using recorded sound as the script suggests.

	<p>2. Character study – Young Woman - Draw and annotate an explosion graph of key characteristics, physical characterisations – and key moments for the character – add how you would play each on stage by considering vocal and physical performance skills.</p>
Week 16	<p>1. Machinal – EDATI Paragraph Structure – Revise and challenge yourself to write several plans. Check over them and then choose 5 to write in full. Challenge yourself by picking a small section of the play that you feel more unfamiliar with. Ensure you choose a different theme for every paragraph.</p> <p>2. Machinal Status Graph – Over a sheet of A4, draw a graph that tracks the power/status of each character, annotating shifts in the status with reasons. Time along the X axis can be chunked into the 9 episodes, and Status can run up the Y axis from lowest to highest. Use different colours for each character.</p>
Week 17	<p>2. Character Study – Miranda - Draw and annotate an explosion graph of key characteristics, physical characterisations – and key moments for the character – add how you would play each on stage by considering vocal and physical performance skills.</p> <p>3. Character Study - Trinculo - Draw and annotate an explosion graph of key characteristics, physical characterisations – and key moments for the character – add how you would play each on stage by considering vocal and physical performance skills.</p>
Week 18	<p>1. Machinal - Machinal Episode 4 - Revise/develop further performance decisions (remember the abstract blocking in this scene) Consider gestus and physicalisation/direct address and how you are aiming to create a sense of claustrophobia</p>