

# KESTEVEN AND SLEAFORD HIGH SCHOOL

## Drama Scheme of Learning Year 9 – Term 1 & 2 – Scripted Drama: DNA

### Intent – Rationale

To give students the experience and understanding of the dramaturgical process of research informing the staging of an extract from the play DNA.

<b>Sequencing – what prior learning does this topic build upon?</b>	<b>Sequencing – what subsequent learning does this topic feed into?</b>
Adapting Roald Dahl (Y7 – T2 & 3) Page to Stage: Blood Brothers (Y8 – T3 & 4)	Too Much Punch for Judy (Y10 – T3 & 4) Comp 3 Scripted Performance Exam (Y11 – T3,4 & 5)
<b>What are the links with other subjects in the curriculum?</b>	<b>What are the links to SMSC, British Values and Careers?</b>
<p>Ethics &amp; Philosophy (Y8 – T5 &amp; 6) What is truth? A consideration of Plato and Descartes' views on truth and what we know to be real.</p> <p>Ethics &amp; Philosophy (Y9 – T3) What is crime and what are the punishments in this life for committing crimes – rehabilitation, retribution, and capital punishment.</p> <p>PSHE (Y10 – T6) Crime and Punishment</p>	<p><u>SMSC</u> S - develop their capacity for critical and independent thought M - a concern for others and the will to do what is right M - reflecting on the consequences of their actions</p> <p><u>British Values</u> Democracy The rule of law</p> <p><u>Careers</u> GB 4 &amp; 8</p>

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What are the opportunities for developing literacy skills and developing learner confidence and enjoyment in reading?	What are the opportunities for developing mathematical skills?
<p>Whole class reading                      Embedded Tier 2 vocabulary.                      Small group reading                      Explicit Tier 3 vocabulary.                      Exploring monologues                      Oracy during class discussions.                      Exploring duologues</p> <p>Wider Reading Suggestions - Reading for:</p> <ul style="list-style-type: none"> <li>• Knowledge &amp; Understanding: Patrick Regan &amp; Liza Hoeksma – Fighting Chance: Tackling Britain's Gang Culture</li> <li>• Cultural Capital: William Golding – Lord of the Flies</li> <li>• Pleasure: Jessica Goodman – They Wish They Were Us</li> </ul>	<p>Timing of entrances and exits</p>

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### Intent – Concepts

What knowledge will students gain and what skills will they develop as a consequence of this topic?
<p><b><u>Know</u></b></p> <p>Contextual factors of the play including, peer pressure, bullying, crime &amp; punishment, gang culture, Broken Britain.                      What a semiotic device is.                      How acting skills communicate character intentions.</p> <p><b><u>Apply</u></b></p> <p>Use of facial expressions to reveal a character's emotional reaction.                      Select appropriate props and/or costume for a character within a play.</p>

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Memorise and deliver dialogue from a chosen excerpt.

## Extend

How semiotic devices can enhance a production.

Validate the differing perspectives of theatre makers and evaluate their contribution.

Defend the selection of acting skills.

What subject specific language will be used and developed in this topic?	What opportunities are available for assessing the progress of students?
Dialogue Duologue Proxemics Monologue Ensemble Status Given Circumstances Imagination Atmosphere Semiotics	Throughout – students can self-asses against the Pathway Success Criteria. Formative assessment during week 3 during the Ensemble Scene (Explorative & Performance.) Peer verbal feedback. Peer feedback in Booklets. Summative assessment during week 9, 10 & 11 which assesses Explorative, Performance & Responding. DIRT.

Lesson title	Learning challenge	Higher level challenge	Suggested activities and resources
1. Duologues	Examine the impact of the sentence structure of the opening dialogue.	Dramatize the opening scene.	[SEE individual lesson plan]
2. Monologues	Hypothesise the relationship of Leah and Phil.	Use proxemics to symbolise their relationship.	[SEE individual lesson plan]
3. Ensemble	Survey the group dynamics and consider their differing positions of power.	Work as an ensemble to create an effective group scene.	[SEE individual lesson plan]

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4. Character Profiles	Isolate the Given Circumstances of a character.	Use imagination to help build a truthful character.	[SEE individual lesson plan]
5. Themes of the play	Identify several themes within the play.	Create a visual aide memoir of the themes from the play.	[SEE individual lesson plan]
6. Set Design	Negotiate the stage space to accommodate 3 different settings.	Embed technical elements to enhance the design.	[SEE individual lesson plan]
7. Staged Production	Comment on the use of semiotics.	Infer the intentions of the theatre makers.	[SEE individual lesson plan]
8. Preparing for Assessment	Contribute a range of creative ideas.	Take on the role of a director.	[SEE individual lesson plan]
9. Explorative Assessment	Create a character with effective physicalisation.	Defend props/costume choices for the scene.	[SEE individual lesson plan]
10. Performance Assessment	Memorise and deliver my lines of dialogue.	Portray a character's emotional state using facial expressions & voice.	[SEE individual lesson plan]
11. Responding Assessment	Describe character portrayal.	Justify intentions for portrayal, linked to the themes of the play.	[SEE individual lesson plan]
12. DIRT	Revise and improve evaluation.	Sophisticatedly embed more subject terminology.	[SEE individual lesson plan]