SHANKLEA PRIMARY SCHOOL

Drama Policy

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Shanklea Primary School Drama Policy

1 BACKGROUND

1.1 Drama is a process of shared experience and theatre a product of that process. Theatre arises when an audience is involved in the drama process, thus developing the drama by introducing observers and an awareness of watching, rather than simply experiencing. However, current practice for drama in education makes no distinction between drama and theatre and includes performance, presentation and assessment as an implicit part of the drama process.

1.2 Drama is already in operation in many schools without it being recognised as such. Action rhymes and songs, some music and PE activities and most dance activities have strands which overlap with drama. The difference comes when lessons are structured to achieve drama aims, using roles, language and methods appropriate to the specific applications and desired learning outcomes.

1.3 The 2014 Primary Curriculum framework for implementing the requirements of the English order for speaking and listening throughout Key Stages 1 and 2 has been produced to provide a structure for planning to ensure progression and development in children's oral skills. A range of contexts, possibilities for groupings, involvement with other members of the school or wider community, and variation in the teacher's role are built into this framework and, by highlighting specific activities to be taught, the framework also helps identify what should be assessed.

1.4 The following four strands are used as headings in the speaking and listening framework to organise the work in each year and each term:

- *Speaking for different audiences*, which includes friends, the class, teachers, other adults in the school;
- *Listening and responding*, both in face-to-face situations and to broadcast or taped material;
- *Discussion and group interaction*, in settings with different numbers of participants and at different levels of formality;
- *Drama activities*, including improvisation and working in role, as well as writing and performing scripted drama.

1.5 Many of the activities in the framework do not specify the content or topic of the talk, so literacy or other areas of the curriculum may be the subject matter of the work set. Given the significance of speaking and listening and language development, it is important to identify adequate curriculum time and to maximise opportunities in existing provision. By devoting two hours every three weeks to one

of the main focal points for a term, the overall time for explicit teaching of speaking and listening would be between 8 and 10 hours a term. For most children, it is probably most effective to concentrate this teaching into shorter, more intensive periods, rather than to allocate half-an-hour a week. In the early years, shorter daily sessions are helpful. In Key Stage 2, the suggested activities may fit best into fewer, longer sessions.

2 AIMS

2.1 We teach drama to:

- develop pupils' self-confidence and sense of self-worth by creating a supportive and constructive learning environment
- develop pupils' respect and consideration for each other by encouraging turn-taking, acknowledgement of ideas, appropriate and safe behaviour and focused listening
- develop imaginative and creative processes and responses by involving pupils in a range of drama methods and activities
- develop the capacity to express ideas and feelings through drama by encouraging constructive responses to drama work, sharing ideas and selecting appropriate drama methods
- provide opportunities to see and hear different types of performance and drama, such as TIE and teacher working in role
- develop the ability to work constructively as a member of a group using skills of leadership, discussion, negotiation and the blending of different people's ideas
- develop oral and physical skills, including using language and movement appropriate to role, through drama activities and responding to drama
- enable pupils to build on skills attained and to progress their emotional and practical achievements
- offer pupils the opportunity to experience aspects of theatre by rehearsing and presenting their work to others
- develop script reading and script writing skills through structured activities and lesson plans
- encourage a positive school ethos

2.2 This policy is designed to:

- provide a framework for the teaching of drama which ensures that each child receives his/her entitlement in the subject

- secure progression, both within and between the Key Stages represented in the school

- provide a means of achieving consistency in the way in which drama is taught throughout the school

3 CURRICULUM ORGANISATION

3.1 Drama is occasionally taught through direct subject teaching, but more often integrated within a topic or other curriculum subject.

3.2 General teaching objectives for drama activities are provided in the framework for planning, with a suggested focus for teaching plus ideas for extending and reinforcing. This ensures that learning builds on the previous experiences of the child and progression and continuity are ensured through a whole school planning approach, involving class teachers, the subject co-ordinator and the headteacher.

3.3 Drama games and other simple, discrete drama activities provide a strong basis for teachers to introduce drama to pupils. These will develop appropriate responses, an awareness of drama rules, speaking and listening skills, interpersonal skills and self-confidence whilst also ensuring that teachers' skills and confidence with the subject are being developed.

3.4 Teachers usually teach drama to their own class but the subject co-ordinator may undertake to teach drama for another class teacher and also may use non-contact time to assist class teachers throughout the year, especially during the rehearsals of school productions!

3.5 Drama specialists can provide focused workshop sessions for pupils, along with INSET courses for teachers.

3.6 The learning of drama skills will be enhanced in a variety of ways: by visits from touring theatre companies and Theatre In Education practitioners; visits to theatres for backstage tours and to watch performances; opportunities to perform in local and national theatre festivals; opportunities to perform at school in assembly, for celebrations and at the end of term; opportunities to attend external drama workshops; the use of audio-visual and IT equipment (for watching or listening to plays).

3.7 Children in Nursery and Reception are introduced to drama through simple games, activity poems, action rhymes, structured play, character exploration and other

activities based on traditional stories, simple speaking and listening activities and the opportunity to present and respond to improvisation.

4 CROSS CURRICULAR LINKS

4.1 There are strong links to other subjects including English, history, music, PE, PSHE and Citizenship, geography, art and religious education. Drama methods can be used within these subjects to explore a variety of roles, topics, feelings, situations and facts.

4.2 Specific aspects of all subjects can be explored using drama, such as character motivation, scenes and situations, roles, emotions, pivotal moments, debates, decisions and personal choices, and reactions or responses.

4.3 It is necessary to ensure that appropriate drama methods are selected to develop learning and enhance subject awareness.

5 PLANNING

5.1 The QCA framework document Teaching speaking and listening in Key stages 1 and 2 provides the starting point for all schemes of work.

5.2 Additional resources, such as drama books and specialist web sites, can be utilised as a source for method applications, additional lesson plans and ideas for projects.

5.3 Schemes of work can be used collaboratively by the staff in year groups or Key Stage teams, or by the subject co-ordinator, to develop forecasts for the half-termly projects or topics.

5.4 Learning objectives can be clearly identified on the forecast sheets in this way, allowing sufficient flexibility to meet the needs and skills of individual classes and teachers.

6 DIMENSIONS

6.1 The curriculum of our school is designed to provide equal opportunities for all pupils regardless of differences in race, sex, religion, social or economic class.

6.2 The school strives to achieve cohesion and continuity in the curriculum in order to allow each child to progress easily from stage to stage.

6.3 During the course of Key Stage 2 pupils should be offered the chance to extend their drama knowledge and skills through participating in TIE projects and school drama sessions, both of which can be offered either during or after school hours. Where necessary a charge may be made for these services.

6.4 Special Educational Needs: it is our policy to ensure that every child is given the opportunity to receive her/his curriculum entitlement (see SEN policy).

For the most part we are able to do this by

- providing experiences which are appropriate to the individual child
- ensuring that the child has the resources necessary to carry out the work

6.5 Gifted and talented children should be encouraged to join school and external extra curricular activities, such as drama clubs and youth theatres, to help provide a focus for their extra abilities. They should also be provided for in terms of differentiated written work tasks, such as playwriting.

6.6 Health and Safety is the primary concern for all those involved with children in the school. The Health and Safety guidelines are strictly followed when children are engaged in practical drama activities both in the classroom or in other areas of the school, or when involved in visits further afield.

6.7 Health and Safety guidelines are also strictly followed when children are rehearsing or performing on the premises out of school hours and adhered to with regard to audiences attending school performances.

7 TEACHING AND LEARNING

7.1 Much of the work in drama is rooted in the children's own experiences of early and structured play. They are helped to draw on these experiences in order to develop skills, concepts, knowledge and understanding in drama.

7.2 Drama is taught through a variety of conventions (methods) which achieve the general teaching objectives of writing and performing drama, improvisation and role play, and responding to drama. Conventions to be used include working in role, hotseating, freeze frame, communal voice and teacher-in-role. Additional drama methods will be drawn from external sources as appropriate.

7.3 All children are encouraged to learn and use correct drama terminology when discussing ideas and expressing opinions on drama they have experienced or observed, including improvisations and performances given by other children.

7.4 All Key Stage 2 pupils have the opportunity to take part in extra curricular groups, such as the school drama club or youth theatre. This group allows for further performance opportunities and the chance to perform in full-scale productions.

7.5 In class drama, children may work in groups, pairs, or as individuals during drama activities such as improvisation and role play. The class teacher may work with these groups/individuals, but more often will use a whole class approach.

8 ASSESSMENT AND RECORDING

8.1 Assessment will take the form of classroom observation whilst children are devising, performing or assessing drama in order to determine the quality of their work and to what extent they are meeting learning outcomes. It will also take the form of questioning, during and after the drama, in order to ascertain their knowledge and understanding of a concept.

8.2 Children's progress in drama is assessed during or at the end of a term scheme of work. The learning objectives in the framework for planning are used to provide criteria by which knowledge, understanding and skills are assessed.

8.3 Where appropriate pupils should be involved in their own assessment in order that they develop a capacity to appraise, reflect upon, respond to and talk about their own learning using appropriate drama terms.

8.4 Evidence of improvisations and performances may be videotaped and copies of written work, such as monologues, diary entries and scripts, kept as a record to inform staff, pupils and parents of the progress made and work to be done in the future.

8.5 The QCA guidance framework is used to inform teacher assessment at the end of the academic year.

8.6 Written assessments may be recorded using the record sheets suggested in the guidance framework for speaking and listening.

8.7 All work is assessed according to the school's marking policy and this includes rewards for achievements through the school's award system for individual pupils.

8.8 The subject co-ordinator collates work across the full age range to assist in assessing and evaluating the impact of this policy.

9 RESOURCES

9.1 All children should have equal access to a range of basic drama equipment, to be collected by the subject co-ordinator. This could include bean bags, blindfolds, a shoe, a bunch of keys, a tambourine, a whistle, an empty box, a comb, a large piece of material, a hand puppet, a selection of hats, a letter or postcard, a character

costume, an interesting prop - such as a walking stick - and a selection of photographs.

9.2 Classroom teachers should also collect items which may be used as a stimuli for drama activities, such as poems, stories, fables, myths, songs, musical extracts, playscripts, historical documents and photocopies of works of art.

9.3 Additional staff members will be available to provide support during rehearsals and performances of school productions and presentations.

9.4 All children should have access to appropriate hall time for practical drama sessions.

9.5 Curriculum resources are taken from a range of materials such as QCA speaking and listening framework for planning, QCA and National Curriculum web sites, stimuli and resources collected by teachers and a variety of other drama resource books to support and extend learning in both Key Stages. These will be stored in the appropriate Key Stage areas.

9.6 Teachers have access to a video camera and cassette/CD player, plus microphone, for playing and recording purposes.

9.7 All teachers have access to a range of drama reference books and scripted plays which are stored in the appropriate Key Stage areas.

10 RESPONSIBILITIES

10.1 The drama co-ordinator's responsibilities are as agreed in the relevant job description.

10.2 Each teacher, unless otherwise agreed, is responsible for teaching drama to their class and ensuring that children have access to the resources provided and that these are returned intact to the relevant storage areas.

11 IMPLEMENTATION AND EVALUATION

11.1 This policy has been drawn up in collaboration with the teaching staff who share the responsibility for its implementation.

11.2 The policy is due for biannual review so that any modification necessary may be made and implemented during the academic year.

12 SUPPLEMENTARY INFORMATION

REFERENCES AND RESOURCES

QCA Framework Guidance Document:
'Teaching speaking and listening in Key stages 1 and 2'
Available from QCA Publications, telephone no. 01787 884444
Order reference: QCA/99/391, price approx. £6.00

Web Sites:

www.artsonthemove.co.uk	- resources, INSET courses, pupil workshops, information
www.nationaldrama.co.uk	- articles, news items, reviews, resources, links
www.ncdt.co.uk	- The National Council for Drama Training
www.uktw.co.uk	- UK Theatre Web - resources, links, general theatre information
www.scholastic.co.uk	- drama resource books and education publications
www.qca.org.uk	- national curriculum online, articles, news items, current practice
www.gtce.org.uk	- web site of the General Teaching Council for England, the professional body for qualified teachers
www.nate.org.uk	- National Association for the Teaching of English
www.teachernet.gov.uk	- curriculum practice, articles, advice, support, links

Publications / Magazines:

Primary English Magazine - available via NATE - cross-curricular articles

Child Education, Infant Projects, Junior Education, Junior Focus - published by Scholastic Limited

Books:

Drama and traditional story for the early years -
Nigel Toye and Francis Prendiville. Publ. Routledge/Falmer. ISBN 0415195365

Drama for People with Special Needs -
Ann Cattanach. Publ. A&C Black. ISBN 0713636556

Beginning Drama 4-11 -
Joe Winston and Miles Tandy. Publ. David Fulton Publishers. ISBN 1853465275

Ready To Go Ideas For Drama KS1 -
Alison Chaplin. Publ. Scholastic Ltd. ISBN 0439017793

Ready To Go Ideas For Drama KS2 -
Alison Chaplin. Publ. Scholastic Ltd. ISBN 0439017807