



## **Cornerstone Multi Academy Trust**

### **Drama Policy**

# Cornerstone Academy Trust

## Introduction

Drama is an integral part of the curriculum at the Cornertstone Academy Trust and is used widely by teachers across the Key Stages, both as an outcome for projects and as a tool to support the delivery of the wider curriculum.

Dramatic activity is already a natural part of most children's lives before they start school in the form of make-believe play, enabling them to make sense of their own identity by exploring meaningful fictional situations that have parallels in the real world. Children like to move and to interact with others. In drama we ask them to do exactly this. Rather than sitting still and listening they are encouraged to move, speak and respond to one another. Students who are challenged by reading and writing (including those with English as a second language) often respond more positively to the imaginative and multisensory learning offered by drama. This in turn helps them develop such skills as creativity, enquiry, communication, empathy, self-confidence, cooperation, leadership and negotiation. Most importantly, drama activities are fun – making learning both enjoyable and memorable

Drama is an art form that is a practical activity, an emotional process and an intellectual discipline. At its core are the concepts of communication, shared experience, understanding and empathy. Drama involves the creation of imagined characters and situations which are enacted within a safe environment and a designated space. Like all arts subjects, drama helps children to make sense of their world and their place within it. Drama enables children to express themselves creatively, imaginatively, and to communicate with others effectively.

Drama is concerned with developing the child as a whole. It is a vital way of communicating in school, public life and internationally. It builds confidence, teaches respect for others, and aids understanding of different needs, cultures, and lives. Drama is an effective teaching tool, as practical learning is crucial to understanding, and becomes a valuable learning method when employed to illuminate other areas of the whole curriculum. It is an extremely effective means of communicating ideas and is particularly useful for lower attaining pupils, children with special educational needs, or pupils for whom English is a second language.

## Use of TV Studios and Recording Equipment

Through the use of our school TV studios, we can also develop children speaking and listening skills by providing them with an opportunity to record their work or performances. This allows a tangible outcome to be produced that can be shared with families and classmates by uploading to our video streaming platforms. Each school has access to a studio with high quality recording tools as well as green screen technology. Students are also provided with opportunities to edit and evaluate their work through editing software. All live performances are also always recorded with our camera kit and shared on our video streaming platforms.

## Aims:

Our aims in teaching drama are that all children will:

- have opportunities for presenting performances individually and in groups
- develop oral and physical skills, including using language and movement appropriate to role
- develop a feeling of self-confidence and a sense of self-worth by working in a supportive and constructive learning environment

- gain respect and consideration for each other by experiencing turn-taking, acknowledgement of ideas, appropriate and safe behaviour and focused listening
- develop the capacity and confidence to express ideas and feelings and communicate them through drama
- learn to evaluate their own and others' contributions to drama and suggest improvements
- 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
- build on all skills achieved and progress their emotional and practical achievements
- develop an understanding and appreciation of a range of drama methods and activities, developing and extending their own interests and abilities
- work in a range of group sizes, and with a variety of other pupils
- develop script reading and script writing skills
- contribute to a positive school ethos

### **Outcomes of use of drama in curriculum**

In learning through drama, all children will gain and develop:

- self-confidence, self knowledge and self respect
- the ability to work with others
- communication skills, including fluency of speech, vocabulary development and subject-appropriate terminology
- self discipline and appropriate behaviour
- the skill of evaluating self and others
- creativity and self expression
- imagination, empathy, understanding
- debating and discussion skills
- mental awareness, listening and responding skills
- artistic awareness, including an understanding of a variety of drama methods
- social awareness through role play
- recording of performances and work in studio

### **Key skills and methods**

Children in Key Stage 1 and Key Stage 2 will experience the following Key Skills:

- IMPROVISATION – both spontaneous and prepared
- DEBATES – both in and out of role
- PRESENTATIONS – including dramatic performances and readings
- DISCUSSIONS – both as part of creative planning and general topic
- ROLE PLAY – individually and in groups
- PERFORMANCES – on all levels: improvised, prepared, rehearsed, scripted
- EVALUATION – of own and others' work

## **Drama Methods**

Drama methods to include:

- Mime and movement skills
- Spontaneous improvisation
- Hotseating
- Freeze frames / still images
- Prepared improvisation
- Conscience alley
- Narration
- Teacher in role
- Whole group improvisation
- Mantle of the expert
- Thought-tracking

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

## **Strategies for Teaching**

Although drama is not a discrete subject and does not have formal time allocation in the school timetable, the nature of the subject is such that it can be used as a teaching tool within the classroom and across the curriculum:

### Voice

**Children will be given regular opportunities to use their voices through reading, performing and presenting. They will be taught to use their voices expressively, with an emphasis on voice projection. Through drama children will also learn about inflection, emphasis, and intonation.**

### Movement

**The ability to convey character, action and narrative through movement will be a major aspect of all drama work. Children will learn how to move slowly and effectively, and with control. They will also learn about the power of stillness and the value of communicating without words.**

### Performance Skills

**Children will practise individual and group improvisations, mimes, readings, scripts, poetry presentations, and so on. They will be given regular opportunities to share their work with each other, the class and the whole school. Opportunities to give performances of plays or musicals at various intervals throughout the school year will also be included.**

### Scripts

**Where appropriate, children will have the opportunity to read, study and write play scripts. These can take the form of short extracts or complete plays.**

#### Evaluating and Appraising Skills

**Children will be taught that an integral part of drama is the ability to appraise their own and others' work, giving constructive feedback on the work of their peers, as well as evaluating and improving their own work. Children should be encouraged to appraise, reflect upon, respond to and talk about their own learning using appropriate drama vocabulary, and with increasing proficiency. Feedback should be given as soon as possible, to give guidance for future work and a sense of pride in their achievements.**

#### **Drama as a Tool to Support Reading**

**Tolkien said the true act of reading is the creation of "secondary worlds" and the involvement and enactment of dramatic activity within those worlds. Drama will be used as a tool by teachers to help create these "secondary worlds". It is suggested that less engaged readers' approach to reading is passive; the text itself is regarded as expressing meaning to be received, instead of constructed (Johnston & Winograd, 1983) A reader sees the text as an object, reflecting and commenting upon it. Most teaching and research have focused on the spectator stance and how a reader interprets, evaluates, and reflects on the evoked world of the text. Little emphasis has been placed on what readers actually do to go beyond simple comprehension of story action to evoke the text and elaborate upon it as a "story participant." Through the use of drama across the trust we are able to assist children in building the "secondary world" needed to develop a more in-depth understanding of the story. Active participation, such as that incorporated in the creation of drama and visual art, creates a context for more sophisticated comprehension and the creation of elaborated meanings made with text because background schemata are necessarily activated and created, a foundational aspect of proficient reading.**

#### **Techniques:**

**Story theatre (*using the text as a script*) to help students experience the world of a text**

**Story drama (*using the text as a starting point*) to help them explore the implications and possibilities at the edge of texts.**

#### **Cross Curricular Links**




The nature of drama is such that individual teachers are encouraged to use the subject as a teaching tool for other subjects, including English, history, geography, music, RE, science, PE, art, and PSHE. Drama methods can be used within these subjects to explore a variety of roles, topics, feelings, situations, moments and facts. Specific aspects of a wide range of subjects can be explored using drama, such as character motivation, big decisions, scenes and situations, roles, emotions, other cultures, pivotal moments, characters, debates, personal choices and reactions or responses. It is down to individual teachers to select the appropriate drama methods to develop and enhance learning in a range of subjects. Theme days in which the children are able to explore different historical periods through role-play are an important part of the curriculum.

## **Enrichment**

Where possible, children should be given the opportunity to expand their drama knowledge by accessing a wide range of drama and theatre experiences, including

- 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 assemblies, for celebrations, and in end of term productions
- Opportunities to participate in drama workshops run by visiting specialist drama practitioners
- Opportunities to be involved in an afterschool club
- Opportunities to give performances in the wider community, for example, at play groups at local residential homes.

## APPENDIX A: Examples of practice

<p><b><u>Nursery:</u></b> <i>Role Play</i></p>	
<p><b><u>Reception</u></b> <i>Roleplay and Immersive storytelling</i></p>	
<p><b><u>Year 1</u></b> <i>Narrative freeze frames</i></p>	






**Year 2**  
**Introduction to**  
**key texts and**  
**themes to inspire**  
**creative writing**

- **freeze frames**
- **Teacher in role**

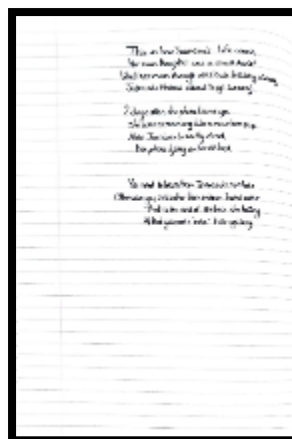




	<p style="text-align: center;">Year 2 Pandora's Box by Lily Tomkins-Pope</p> <p>Staring at the fluffy bumpy clouds at the top of the grey magnificent mountain there was a beautiful golden palace. The people who lived there were Aphrodite, Zeus and Poseidon. The palace reflected in the deep waters around it. Zeus was the most powerful God and his room was full of lightning and thunder clouds. Poseidon's room was full of water with starfish decorations and shark guards. Aphrodite had a room filled with hearts that swirled around.</p> <p>When I first stepped into Pandora's home I could see beautiful flowers. There was the sound of a violin being played and a light smell of perfume. I could almost taste the fragrance as I walked around searching for the box...</p>
<p><b>Year 3 and 4</b> <b><i>Devised</i></b> <b><i>storytelling to</i></b> <b><i>inspire creative</i></b> <b><i>writing</i></b></p>	  



**Year 5/6**  
**'Cautionary Tales' devised performance and poetry writing**



**Year 2 WW2  
Theme Day**





**Year 5 National  
Trust  
Performance**



**Appendix C: Participation in Shakespeare Schools Festival**

'Romeo and Juliet'  
performed at  
Exeter Phoenix  
and Torquay  
Princess Theatre



**Appendix D: Extra-curricular Drama**

'Joseph and the  
Amazing  
Technicolour  
Dreamcoat'



## Websites

- [www.artsonthemove.co.uk](http://www.artsonthemove.co.uk) - key skills, games, methods, lesson plans, schemes of work, books, play scripts, resources
- <http://dramaresource.com> - drama strategies, lesson plans, apps, books, courses, drama games, links
- [www.resources4drama.co.uk](http://www.resources4drama.co.uk) - schemes of work, lesson plans, books, teacher packs, play scripts, curriculum info
- [www.nationaldrama.co.uk](http://www.nationaldrama.co.uk) - articles, news items, reviews, resources, links
- [www.uktw.co.uk](http://www.uktw.co.uk) - UK Theatre Web – resources, links, theatre information, reviews

## Magazines

- <http://www.rhinegold.co.uk/rhinegold-publishing/magazines/teaching-drama/> - news, features, reviews, videos, articles
- <http://www.fourthwallmagazine.co.uk/> - news, articles, advice, reviews

## Books

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| Games For Groups (Kindle Version) by Alison Chaplin<br>B00TXC2950  | ASIN |
| Learning Through Drama in the Primary Years by David Farmer<br>9781466445253   | ISBN |
| 101 Drama Games and Activities by David Farmer<br>9781847538413  | ISBN |
| Drama Start: Drama Activities, Plays and Monologues for Young Children (ages 3-8) by Julie Meighan<br>ISBN 9780956896605 |      |
| Drama Lessons: Ages 7-11 by Judith Ackroyd<br>9780415677837  | ISBN |