

Drama in schools

second edition



Like theatre, drama in schools can unlock the use of imagination, intellect, empathy and courage. Through it, ideas, responses and feelings can be expressed and communicated. It carries the potential to challenge, to question and to bring about change.

Jude Kelly (theatre director and founder of Metal)

Contents

Foreword	2
1 Introduction	4
2 Why drama in schools?	6
3 Recognising good drama	9
3.1 What does good drama look like at the Foundation Stage?	9
3.2 What does good drama look like at Key Stages 1 and 2?	11
3.3 What does good drama look like at Key Stage 3?	16
3.4 What does good drama look like at Key Stage 4?	20
3.5 What does good drama look like at post-16?	22
3.6 What does good drama look like in special schools?	24
3.7 What does a good drama enrichment programme look like?	25
4 Structuring drama in schools	29
4.1 Level descriptions for drama	30
5 Policy, facilities, resources	42
5.1 Useful points for schools managers and subject leaders to consider	42
5.2 What does a good school policy for drama look like?	43
5.3 What do good facilities and resources in drama look like?	44
6 Conclusion	46
Appendix 1 Drama and the early learning goals within the Foundation Stage	47
Appendix 2 The National Curriculum for England – English	49
Appendix 3 Drama within the Primary Strategy	52
Appendix 4 Drama and the Key Stage 3 National Strategy	56
Appendix 5 Inclusive education	58
Appendix 6 Ofsted’s guidance on inspecting drama 11–16	60
Appendix 7 Ofsted’s guidance on inspecting post-16 drama and theatre studies	62
Appendix 8 National initiatives in the arts that impact on drama in schools	64
Appendix 9 Members of the writing group for <i>Drama in schools: second edition</i>	66
Acknowledgements	67

Foreword

This is an exhilarating time to be involved in teaching the arts in schools. Government understands the importance of creativity in education and this is demonstrated in a range of recent policies and initiatives.

Arts Council England is therefore delighted to publish the second edition of the highly popular and influential document *Drama in schools*. This new publication's central theme reflects the message of the earlier edition: drama is an arts subject with its own distinct discipline and methodology. Direct engagement in drama is essential as part of an arts-rich curriculum that every pupil has a right to experience. Through it they become familiar with the culture and conventions of theatre and learn to exercise critical judgement when making, performing and responding to drama of all kinds.

Teachers and headteachers welcomed the 1992 edition of *Drama in schools* as it provided clear guidance on effective provision of drama. It also suggested a curriculum framework that enabled teachers to plan for pupils' progress in the subject. Over 96,000 copies were distributed during the first five years of publication and since then Arts Council England has received continual requests for further editions, particularly from teachers.

Education has changed and developed considerably since the original publication. Many initiatives have had a profound impact on the curriculum and organisation of schools. Meanwhile, drama's popularity continues to grow as its value in education becomes increasingly understood. In addition, the purview of drama is extending beyond theatre into television, film, radio and new media. Arts Council England recognises *Drama in schools* should be updated to take account of these changes. This edition, therefore, has drawn together all relevant initiatives, while detailing drama's specific nature and uniqueness as a creative arts subject in its own right.

Drama in schools does not attempt to prescribe how teachers should teach or the content of their lessons. Rather, it aims to reflect good practice in the provision of drama education and to provide guidance on what constitutes pupil progression. Direct engagement with professional theatre is seen as an essential part of this curriculum, complementing and enriching teaching and learning at all stages of education.

Drama in schools is for teachers of drama. It is also for all those who are involved in education, including headteachers, governors, initial teacher trainers, Local Education Authority (LEA) advisers, professional theatre practitioners, and parents. Consequently extensive consultation has taken place with teachers of all phases, headteachers, LEA advisers and inspectors, initial teacher trainers and theatre practitioners. The document has also been informed by advice from key government agencies and national organisations and its aim is to ensure that drama teaching is sustained and enriched.

This second edition of *Drama in schools* will be welcomed wholeheartedly by those who know the power of skilled drama teaching; the social, moral, spiritual, intellectual, physical, emotional and cultural development it engenders, and the sheer joy it brings.

Lesley King

**Lead Advisor, Education and Learning, Arts Council England
Headteacher, Stantonbury Campus (retired 2003)**

1 Introduction

The most valuable asset a nation has is the creativity of its children.

Alan Plater (playwright)

Drama is an artform, a practical activity and an intellectual discipline. A drama education, which begins naturally with learning through dramatic play, will eventually include many elements of theatre. Like the other arts, it involves imagination and feelings and helps us to make sense of the world. It does this through the creation of imagined characters and situations, and the relationships and events that they encounter.

Through engagement in drama, pupils apply their imaginations and draw upon their own personal experiences. Their increasing knowledge and understanding of how the elements of drama work enables them to effectively shape, express and share their ideas, feelings and responses, making use of language, space, symbol, allegory and metaphor. Good drama teaching will result in pupils learning about dramatic form and the content it explores.

Drama communicates through the language and conventions of theatre. This results in all pupils (see Appendix 5: Inclusive education) gaining access to one of the great forms of human expression. As pupils develop confidence and control of the medium of drama, they are able to communicate shared understanding and tell stories using dramatic form. Drama is a creative and cultural activity.¹ The language of theatre is international, understood by everyone. It provides an opportunity for pupils to explore the world of people from other places, times and cultures, and to examine differences and similarities with their own environment.

Drama has its own history and body of work, much of which has a unique and important place in our cultural life. In common with all subjects, it requires specific skills, knowledge and understanding which are progressively taught and assessed through and across the key stages. Three interrelated activities characterise the subject of drama at all levels: **making, performing** and **responding**.

¹ The NACCCE *All our Futures* report, 1999, defines culture as: 'The shared values and patterns of behaviour that characterise different social groups and communities.'

Pupils working in drama will be constantly involved in these activities and may participate in more than one at any time (for detailed definitions of these activities see section 4: Structuring drama in schools). A pupil making drama could be one of the following: an individual researching the historical or cultural background to a play; someone with profound and multiple learning difficulties experimenting with a sound instrument to transform a mood; a member of a group contributing to an improvisation; or a student devising an original piece of work. Performing takes place in many different spaces from the infant, imaginative role-play area to the secondary school drama studio, where it may involve pupils as technicians as well as actors. Pupils can be found responding to drama in many settings, including classrooms, when watching film, video or television, as well as in theatres and school halls.

It is important that schemes of work provide a clear framework for pupils' progression and that they integrate with whole school assessment practices to help students achieve the highest possible standards in drama. Drama schemes of work should be differentiated to take account of pupils' differing abilities. They should also take account of examination requirements and, where appropriate, the drama elements of English and literacy. They should incorporate the contribution made by activities such as professional performances and workshops. Section 4 of this document is a framework designed to support teachers in writing schemes of work for drama and to assist in the assessment of pupils' progress.

2 Why drama in schools?

The arts make us feel connected to one another and less isolated. Through the arts we share an emotion and that sharing connects us with each other and we realise we all feel the same emotions. The arts are our last hope. We find our identity and make it easier and more pleasurable to live and they also give us wisdom. We see our problems acted out and it's an important socialising force.

Arthur Miller (playwright and director)

Drama flourishes in classrooms across the country. All pupils are required to study aspects of drama throughout their education as part of English and literacy and it is a key part of school provision for the arts. Many secondary schools have thriving drama departments, with specialist accommodation and at least one specialist drama teacher.

Over the past 10 years, the number of candidates taking GCSE Drama has more than doubled; in 2003, nearly 100,000 young people were entered for the subject. In the same year, nearly 18,500 candidates were entered at AS level and 15,000 at A level for Drama and Theatre Studies. This makes it one of the two most popular arts subjects in all three examinations.

Pupils can have access to professional theatre throughout their time in education. They should be given opportunities to respond to high quality performances as part of their experience of drama. A trip to the theatre or a visit to the school from a touring theatre company introduces pupils to a range of theatre arts, different genres and various cultural traditions. Experiencing professional performances helps to foster understanding of how different forms of theatre are made and how their creative potential can be used.

Pupils' minimum statutory entitlement to drama is acknowledged in the National Curriculum for English, where drama activities are an explicit strand (see Appendix 2). The Qualifications and Curriculum Authority (QCA) has produced guidance and resources that support this strand of English for Key Stages 1 to 3 (see the relevant Key Stage sections of section 3: Recognising good drama).

The government's strategically important *National Literacy Strategy Framework for teaching: YR to Y6* and the drama objectives within the Key Stage 3 Strategy – the *Framework for teaching English in Years 7, 8 and 9* provide additional guidance. The Key Stage 3 English strand has published the *Key Stage 3 Drama objectives bank* which acknowledges drama's contribution to many areas of English. It also acknowledges that many drama departments in secondary schools exist in their own right or as part of a performing or expressive arts faculty.

Drama makes an important contribution to the development of thinking skills identified in the National Curriculum. These are:

- information-processing skills, eg sequencing and comparing
- reasoning skills, eg drawing inferences and making deductions
- enquiry skills, eg asking relevant questions and testing conclusions
- creative thinking skills, eg generating and extending ideas, applying imagination and looking for alternative endings
- evaluation skills, eg judging the value of their own and others' work

In addition, in many drama lessons pupils are encouraged to reflect on their own thinking. This is known as 'metacognition'.

Drama promotes language development. Its collaborative nature provides opportunities for pupils to develop key skills of communication, negotiation, compromise and self-assertion. Pupils develop confidence when speaking and their vocabulary is extended when they adopt roles and characters. Pupils also acquire a critical and subject-specific vocabulary through reflecting on and appraising their own work in drama and the work of others.

Schools recognise that social wellbeing is founded on personal maturity and emotional literacy.² Human concerns and relationships are the foundations of much drama. Drama lessons provide a safe context to explore such issues. Drama usually involves pupils working creatively together and problem solving in groups of various sizes. These skills, along with flexibility, empathy and risk-taking, are intrinsic to good drama practice. They are also recognised as vital in the workplace and throughout adult life.

Following a course in drama may foster a life-long interest in theatre and the performing arts. This may lead pupils to seek employment in the cultural and creative industries sector, where there are increasing job opportunities. There are a wide range of occupations, such as arts administrator and stage manager,

² See *Drama Sets You Free*, published by the Secondary Heads Association, 1998, ISBN 0 9069 16 47 X

as well as posts in film and television. Employers in other sectors recognise the contribution drama makes to the development of creative thinking and effective teamwork, as well as to the key skills of the National Curriculum.

The creative industries sector is growing significantly faster than the economy as a whole. Between 1997 and 2000, it grew by an average 9% per annum compared to an average 2.8% for the whole economy over this period. In December 2001, creative employment totalled 1.95 million jobs: significantly more than the financial sector. (Figures from Department for Culture, Media and Sport, www.culture.gov.uk).

3 Recognising good drama

Imagining what it is like to be someone other than yourself is at the core of our humanity. It is the essence of compassion, and it is the beginning of morality.

Ian McEwan (writer)

3.1 What does good drama look like at the Foundation Stage?

Pretending to be others in imagined situations and acting out situations or stories are important activities in the dramatic curriculum for the Foundation Stage, as identified by QCA (see Appendix 1). The imaginative role-play area and other play situations provide many opportunities for very young children to experience and develop their early drama skills and knowledge, and to learn about the world.

Drama supports the development of Foundation Stage early learning goals in many ways. Children can suggest their own ideas for planning and creating a role-play area. Then, as they play, the teacher or other adult can intervene sensitively as an active participant. This validates and extends the narrative of the play, supports appropriate language and allows the children to explore the power of their roles. Creative drama develops alongside imagination, confidence and language. As children engage in these drama activities they become increasingly aware of the use of space and the way body language communicates meaning.

Case study one

A child who was particularly shy, spoke very little and seldom chose to participate in role-play had spoken to his teacher about his recent visit to Scotland by train. The following day chairs and tables were moved around to represent a train and all the seats were numbered, with some marked as 'Reserved'. 'Passengers' were allocated tickets.

Different children took on roles such as the train driver, holidaymakers or office workers and the boy was encouraged to become the train manager. He engaged in the role-play with other children after the teacher asked him a key question: 'Will I be able to buy refreshments on this train?' This prompted him to perform in role, using the 'intercom' to announce that the train shop was open. He then proceeded down 'the aisle', asking 'passengers' their destination and checking 'tickets' at the same time.

The QCA's *Curriculum guidance for the foundation stage* indicates that drama is an ideal context for children to retell and understand traditional and contemporary stories, as well as for sharing their own personal responses and ideas. They may use a stage block to represent a bridge or pretend the classroom is a giant's cave, while taking on the roles of characters they have met in the story. Good drama gives children a living context in which they can create narratives, draw on patterns of language and speak confidently. The teacher (or other adult) can support the drama's development by taking the part of a relatively low-status character in the story. This strategy is popularly known as teacher-in-role (TIR).³ Children are encouraged to adopt a helping or other higher-status role and to explore appropriate language and gesture.

For example, the teacher (or other adult) adopts the role of the old woman who lives in a shoe; she needs help from the children, who are expert carers and who can advise her on how to keep her many offspring out of trouble. At this age children also enjoy sharing their make believe and play-making with others.

Drama provides a meaningful context for all children (see Appendix 5: Inclusive education) at the Foundation Stage to experiment in role with language for different purposes, whether English is their heritage or additional tongue. Through drama, the teacher provides new opportunities for children to begin to make sense of a range of events, situations and feelings that go beyond the everyday. They have a greater chance to understand what they hear when gesture, sign, facial expression and other symbols are used.

Case study two

Children at a rural infant school had been told the story of *Goldilocks and the three bears*. In this version, Mother Bear was much braver than Father Bear. The following day the teacher, wearing a bright apron as a signifier, took on the low-status role of a frightened Goldilocks and asked the children if they could advise her, as she had heard that the three bears might be coming to her house that afternoon.

The children had heard about her previous visit to the three bears' house and were very willing to tell her how naughty she had been and how very cross the three bears were, especially Mother Bear. Goldilocks explained that she hadn't meant to do anything wrong. She asked what she should do and say if the bears were to arrive: indeed, should she answer the door at all? A child suggested that she should write a letter of apology and pin it to her door. Goldilocks asked if one of them would be brave enough to take it to the three bears' house instead. Two children volunteered. All of them helped the teacher to compose the note, written in role as Goldilocks, first on the whiteboard and then on some specially designed writing paper.

³ In different contexts it might be more appropriate for the teacher to adopt a relatively high or equal-status role.

The following day, after discussing the different characters of the three bears, all the children wore 'costume signifiers' such as furry gloves or fur-covered Alice bands with round ears attached. They each chose to be one of the bears, demonstrating this through their movements and facial expression. The three bears mended furniture, tidied and cooked. One child, playing Baby Bear, looked especially cross and when the teacher questioned him in role, he confirmed that he was still angry with Goldilocks and would be speaking to her himself. The teacher used this as the moment to suggest that the note be delivered and the children sat in a circle to allow the next stage of the drama to take place.

Very young children, and those working significantly below the expectation for their age, can respond to drama by listening to and watching another group at work in the classroom, or as an audience to a visiting theatre company. Children can also record their thoughts and feelings afterwards in a variety of ways, for instance by talking about the drama or painting their favourite character or scene.

3.2 What does good drama look like at Key Stages 1 and 2?

A flourishing arts curriculum in a primary school enables pupils to enjoy drama as a subject in its own right, and as a learning medium across the curriculum. Drama is a vital element of primary pupils' entitlement to a balanced arts education. There is evidence that the arts are being given a higher profile as primary schools become more confident and effective in their implementation of the Primary Strategy (the umbrella under which the National Literacy and Numeracy Strategies for YR to Y6 sit). (See Ofsted report: *The Curriculum in Successful Primary Schools*, and the number of primary schools gaining Artsmark (see Appendix 8) which has tripled in the three years since it was introduced). Pupils at this age unselfconsciously mix drama, dance, music, visual art and aspects of media in assemblies, concerts and less formal events.

Case study three

A primary school had limited experience of live theatre. Year 2 children visited the local repertory theatre to watch a performance involving puppets. Before the visit, the school organised a residency with artists from the company. Professional puppeteers, drama workers and teachers explored both the themes of the play and the art of puppetry.

The residency was staged over two weeks so that each of the two Year 2 classes had time to work on the puppets and finalise their stories with their teacher and the artists. One class concentrated on glove and shadow and the other class on rod puppetry. The themes of loss and grief were addressed and one pupil talked about his father who had passed away two years before.

Afterwards, the teacher explained that this pupil had not mentioned his father in school since the tragedy. In the drama created, the guardian angel told the child his father was fine and was thinking about him. Both classes performed in assembly to the whole school. Eight pupils from each class later performed on the stage of the repertory theatre, sharing a fantastic range of glove and rod puppets, including a guardian angel in the form of a tree.

Exploring a story imaginatively in drama can include what may happen before the story begins or at the end, as well as beyond the events of the story. The opportunity to act out a story to others can be a highlight of the school experience for some pupils, particularly if they find other means of expression more difficult. Primary school pupils benefit from visits to and from theatre companies. This may help them to understand the process of making, performing and responding to plays and provide insights into a range of cross-curricular themes and issues, enhancing the teaching of other subjects, such as history and citizenship.

Case study four

During a whole day of drama about Guy Fawkes, Year 2 children at a rural school explored the story from both Protestant and Catholic perspectives in order to understand why people acted as they did and to suggest how history could have been different.

Using signifiers of the Catholic church, one class worked in role as Catholic conspirators, led by two teachers in role (TIR) as Guy Fawkes and Catesby (the chief conspirator). The children experienced disappointment and disbelief when a TIR as the King's guard announced that the new King James had changed his mind about allowing Catholics to pray in peace. With music to create atmosphere, they crept to Catesby's house to discuss their moral dilemma. Through mime, they transported the gunpowder down the Thames, dug a tunnel and cleared the cellar under the Houses of Parliament. Finally, to a drumbeat, the King's guard apprehended Guy Fawkes and the other conspirators.

Meanwhile, another class met in role as parliamentarians at the opening of King James' new Parliament, where he pronounced to the Protestants that Catholics would be allowed to follow their religion. Robert Cecil, Earl of Salisbury, raised suspicions that Catholics may be planning to strike against the King, and Lord Monteagle, one of the parliamentarians, produced an anonymous letter that he had received which warned him to stay away from the state opening of Parliament. The children improvised being involved in an explosion. They then searched the cellars beneath parliament, ending at the same point as the other class, where Guy Fawkes was arrested.

The two sides were then brought together. During the forum theatre (or trial scene), children questioned each other in role. Mixed groups were formed and the children discussed their different experiences of the drama as well as the skills they had used to interpret character. They created still images to show how a compromise could have been reached. Finally, the drama was linked to contemporary religious conflict taking place at a global level.

During Key Stage 1, pupils move from make-believe dramatic play for themselves to a more consciously planned form of drama, which may involve communicating with an audience. Good practice at Key Stage 1 involves pupils in activities such as exploring their ideas through devising scenes. They can work with a TIR, enacting their own stories for others through small group playmaking, using symbolic 'costumes' and props to stimulate drama narratives. Pupils become increasingly aware of their audience and act out stories using voice, movement, gesture and basic sound effects. When they talk about dramas they have seen or in which they have taken part, they can differentiate between them and explain how effects were achieved.

During Key Stage 2, pupils use a wider range of dramatic devices and techniques. Increased control of voice and body means that they portray more precisely defined characters. Pupils produce work with a clear story line and structure. They become familiar with forms such as shadow puppets, mime and chorus work, and those in other media, like animation. Pupils may learn lines and write short scripts which grow out of practical exploration of a story. They make connections between broader dramatic traditions and their own work, suggesting improvements. They may also experiment with simple technical effects and equipment, such as digital camera and video.

Case study five

As YOU like it was the title of an innovative performance project for pupils in Years 5 and 6, focusing on the National Literacy Strategy (NLS) (now under the umbrella of the Primary Strategy). The project involved teachers selecting a Shakespeare play to study within the Literacy Hour; this linked directly with the NLS framework, with history, and frequently with art and music. Working towards a short performance at an arts centre, teachers and their pupils explored the themes and ideas of the play. They worked on the power of symbol, characterisation and costume, while immersing themselves in Shakespearean language. Some rewrote scenes in a modern setting, others used live music and lighting to create atmosphere. Ideas and actions were refined in a workshop visit directed by a freelance actor.

At the arts centre, the event was brought to fruition. Pupils watched each other's performances, and were challenged by a drama consultant to evaluate and articulate their strengths, weaknesses and experience of acting on a professional stage. A level Photography students from a local secondary school captured the magic of each school's performance, and in the intervals GNVQ Performing Arts students introduced pupils to the basic concepts of lighting, demonstrating ways in which it could enhance the drama.

The project brought huge gains in knowledge and understanding of Shakespeare for the teachers and their pupils: the conventions of drama scripts, the practicalities of theatre as well as the self-knowledge acquired through the discipline of performance. It reasserted the role of drama and oracy within the Literacy Hour and provided an enriching and hugely enjoyable experience.

At both Key Stages 1 and 2 drama plays a significant role in developing pupils' insights into narrative and character as well as their speaking and listening skills. It thus supports the objectives of the English strand in the Primary Strategy (see Appendix 3) and the English National Curriculum (see Appendix 2). OCA's publication, *Speaking, listening, learning: working with children at key stages 1 and 2*, published in November 2003, provides a framework of objectives for teaching which traces progression in the speaking and listening curriculum and suggests how to plan work on a termly basis from Y1 to Y6.

Both improvised and scripted drama provides a strong stimulus for writing. By writing from the point of view of a particular character (writing in role) children are enabled to express their understanding of the roles, events or situations they have experienced.

They can also write as young playwrights, developing their improvised drama into scripts. As a result of teachers' skilful intervention, drama helps children's writing come alive, resulting in written work that features more effective vocabulary, striking imagery, pace and style.

Case study six

A class of Year 4 pupils at a multicultural urban primary school took part in a unit of drama on *The people who hugged the trees*, adapted by Deborah Lee Rose from a classic Rajasthan folk tale. After hearing the first part of the story, pupils discussed their own special trees, some of which were located in other countries. Through an imaginative trust exercise in pairs, they led each other to their trees, describing them in detail by focussing on the senses, using their own heritage languages other than English where appropriate. Some pupils personified the tree, improvising and sharing a monologue about its life.

Within the story context, pupils took on the role of Amrita, the central character in the story, teaching her child how to hug trees and appreciate their significance. The class created still images of key symbolic objects in the story and, working to music, mimed activities in the village. When they had heard the next part of the story, their still images of a key confrontation were particularly expressive. Analysis of these and questioning in role deepened understanding of the use of gesture and space.

The teacher took on the role of Amrita who needed the children as villagers to help. They sustained their roles during a village meeting, in which they empathised with Amrita's situation and suggested creative solutions to her dilemma. They created a whole class still image of the villagers protecting trees, followed by a heightened confrontation with the teacher in role as the axe man. They improvised his meeting with the maharajah through role-play, demonstrating use of appropriate vocabulary and body language. Pupils articulated the conflicting arguments and arrived at a resolution using the technique of forum theatre, demonstrating their understanding of power and environmental issues. Finally, village celebrations were devised and performed, enhancing pupils' knowledge of Indian culture. Afterwards the teacher encouraged them to reflect on their learning, using basic theatre terms, as well as making connections with geography, literacy, and personal, social and health education (PSHE).

Drama teaching often explores issues, ideas and dilemmas relevant to pupil's lives and investigates the behaviour of individuals and the nature of relationships. It therefore makes a particular contribution to personal, social and moral education. Drama is a social activity requiring pupils to communicate, cooperate and collaborate. It fosters creativity and thinking skills (see section 2: Why drama in schools?) raising pupils' self-esteem and confidence through self-expression. These aspects of learning are important for all pupils (see Appendix 5: Inclusive education).

Case study seven

A Year 6 class had just returned from a residential outdoor pursuits week in the Lake District. During the next few weeks, this experience was extended by a drama project where they devised and sustained roles to explore an environmental issue. Pupils took on the high-status roles of Lake District experts, who formed a 'company' to publish a booklet for other schools to use when they visited the Lake District. This involved a great deal of literacy, ICT and artwork, with the pupils creating displays, booklets and PowerPoint presentations. The company developed their roles, using appropriate language and gesture, while improvising and taking decisions democratically. An adult approached them in role, as a representative of an agricultural chemical group seeking help to advertise its latest product, 'Tick Away' sheep dip.

Collaborating in and out of role, the pupils used and refined their performance and technical skills in drama, music, art and video to produce commercials for TV, radio or print. During the process, a letter arrived from the warden of the outdoor pursuits centre where they had stayed. This dramatic device informed the company that many farmers in the area were using chemicals marketed by the same chemical group that produced 'Tick Away', and that they were causing great harm to the environment. There was great consternation at the news. Roles significantly deepened through consideration of the issue, with the company hotly debating whether to carry on producing its commercials and what to say to the group representative on his return. Finally, it decided to present its environmental arguments to him, pressuring him to withdraw the product from sale. The climax of the project was a dramatic confrontation between the company and the chemical group representative. Pupils in role presented their arguments and finally persuaded him to withdraw the product. After the drama, pupils were able to analyse their use of space and voice, facial expression and gesture, as well as the depth of their involvement in the role-play and its ecological and moral implications.

3.3 What does good drama look like at Key Stage 3?

Drama remains an important part of the balanced arts curriculum and is taught extensively as a discrete arts subject in Years 7, 8 and 9. Many secondary schools have vigorous, well-equipped drama departments. Good teaching at Key Stage 3 builds on that in primary schools. Pupils research, discuss and use drama techniques to explore character and situations. They devise and present scripted and improvised dramas in response to a range of stimuli, demonstrating their ability to investigate ideas, situations and events and an understanding of how theatre can communicate in innovative, challenging ways. They experiment with sound, voice, silence, movement, stillness, light and darkness to enhance dramatic action and use theatre technology creatively. They take part in scenes from plays by a range of dramatists and recognise the particular contributions that directors, designers and actors make to a production.

Case study eight

An 11 to 16 comprehensive has a well established tradition of school productions. In recent years the drama department has taught a unit of work to all Year 7 classes based on the production for that year. The last production was *The Caucasian Chalk Circle*, open to all pupils in Years 9,

10 and 11. The Year 7 unit of work, lasting half a term (six lessons of one hour) involved the pupils working on the aspects of Act One only. A feature of this unit was that all Year 7 classes also watched a dress rehearsal, in school time.

Before the pupils saw the play, the teacher worked in role as a storyteller with the pupils as young actors who would have to act out aspects of the tale and perform it to each other. The teacher also explained to the pupils that they would see a production of this story, performed in the round, as part of their studies. They would also perform in the round and had to consider what effect that might have on both actors and audience. Starting from still images of key moments, each group prepared a short scene based on a different section of the story, which the teacher as storyteller then linked together. Specific theatre skills, such as how to represent a deep ravine crossed by a weak bridge, were taught during some lessons. Towards the end of the unit, short, scripted sections of the play were introduced for the groups to work on. The pupils learnt some theatre criticism vocabulary during plenary sessions to express their views on the success of different scenes.

The production used some Chinese elements, such as music, costume and Tai Chi movement. The Year 7 pupils were completely absorbed in the production, as they already knew aspects of the story and had to struggle with how to perform difficult scenes. Consequently, the quality of their comments after the play was high; they could articulate how the central themes (right and wrong, tugs of love) were relevant to a contemporary audience, although the play told a 2000-year old story and was written 60 years ago by a German Jew in the US. All agreed that one strength of this unit was that it linked drama learning to the school production.

The Speaking and Listening strand of the English National Curriculum (statutory, see Appendix 2) identifies activities for drama within English. QCA's publication *Giving a voice: drama and speaking and listening resources for Key Stage 3*, provides helpful sample units of work for English teachers and these complement DfES' *Key objectives bank* (non-statutory for years 7, 8 and 9) and the *Key Stage 3 Drama objectives bank* (see Appendix 4) which is also non-statutory. These materials support the drama objectives in English with extensive exemplification and encourage links between drama and English departments. The requirement for pupils to study a play by Shakespeare provides one example of an opportunity for teachers of drama and English to collaborate, so that pupils' learning experiences are enriched.

Case study nine

This year 9 project successfully combined Drama and IT skills. Pupils had six weeks in which to research and create their own documentary films on a variety of topics ranging from the holocaust to teenage pregnancy. Using the internet, pupils gathered information and presented it in a documentary format. The pupils were in role as various specialists during the whole creative process.

The project began with the class discussing the style elements inherent in the TV documentary genre. Pupils watched examples and made notes on the content. A list of suggested techniques was then negotiated by the class, which included studio interviews, voice-overs, re-enactments and outside broadcasts. Pupils were then put into working parties of six or seven and everyone was assigned a role. The researchers used the internet and other sources to gather information about their chosen topic. The producer had to organise the information the group collected while the director chose the information to be used in the final presentation. Finally, the camera operator got used to the filming equipment, while the locations manager scouted around the school looking for suitable places for the shoot. The groups had a production meeting back in the classroom after all the initial material was collated. In role, they chose relevant material and discussed how to create the desired impact. They then started to plan out their documentary, choosing characters to interview and locations. The rest of the project concentrated on the actual creation of the documentary. The group, still in role, adopted more characters as interviewers and interviewees as the need arose.

The end product was eventually filmed, viewed and evaluated by the whole class. The final lesson gave the teacher the opportunity to comment on good practice and praise individual pupils for effort and achievement. This feedback took the form of a media awards ceremony and the teacher, in role as the master of ceremonies, gave out awards such as 'best interview' and 'camera operator of the year'. The pupils learned about the documentary genre. They discovered how information and arguments are presented while adopting and sustaining challenging roles. IT was used as a vital and creative tool, adding to the finished performances and allowing pupils to see how it could be used in future projects.

Building on their experiences from primary school, Key Stage 3 provides opportunities for pupils to learn about theatre from other times, places and cultures and to have good access to professional theatre. Working with experts helps pupils to learn more about their own practice, including the technical aspects of theatre such as lighting and set design. When evaluating drama, they are increasingly accurate in their use of specialist terminology to suggest

ways of improving performances or to explain why they felt particular scenes or key moments were especially powerful.

Drama lessons provide good opportunities for all pupils (see Appendix 5: Inclusive education) to have choices and make decisions. The sensitive use of drama techniques and strategies can also support teaching and learning across the Key Stage 3 curriculum, for example the use of character pot in English, and role-play in modern foreign languages, science, history, citizenship or PSHE lessons.⁴

Effective drama teaching aids the development of pupils' thinking skills. Drama thrives on cognitive challenge, when pupils are presented with new ideas or unexpected pieces of information. Pupils are asked to use a range of thinking strategies in drama lessons, such as hypothesising to solve a problem both within a narrative or the drama form itself. They are encouraged to rethink their strategies when surprising events occur and to be flexible in their approaches. Pupils are frequently required to speculate about the nature of a character, problem or mystery before them. They have to use deductive reasoning to justify their opinions or choice of dramatic technique both in and out of role. They deal with dramatic metaphors, the symbolic and the abstract. The drama teacher uses reflection and questioning, constantly seeking to challenge pupils to consider their responses in greater depth, thus promoting higher order thinking and deepening the drama.

Case study ten

Red Shoes was a powerful co-production by a theatre and a dance company where dance was a central element in telling a disturbing and topical story set in a mythical Kosova. In this collaboration between four schools and the education departments of both organisations, each of the Year 7 classes included asylum seekers and refugees.

The challenge for the project team (actor, dancer, musician, drama practitioner and dance animateur) and the teachers was to explore some of the key issues raised by Franvera's story, without merely telling the children the story of the play. Carefully selected fragments of the text functioned as 'pre-texts' for the children's own creative journey.

The final morning of the week's residency involved sharing these issues with other classes and parents. A particularly effective moment at the end of the sharing/performance was when Franvera's red shoes were reverently passed among the children. It were as though Franvera's spirit briefly inhabited each child. One child felt 'the power of dancing', another 'that the spirit of the shoes danced on'. Later they remarked on the contrast with the production. After Franvera's death, one child said 'her soul danced out of her body'.

⁴ See DfES' *Key Stage 3 Drama objectives bank*, July 2003, which outlines a number of drama teaching techniques, and is available to download from www.standards.dfes.gov.uk/keystage3/publications

3.4 What does good drama look like at Key Stage 4?

Drama is an increasingly popular GCSE subject for pupils in secondary schools and in some special schools. Each of the four examination boards in England and Wales offers a GCSE drama course that extends learning in drama at Key Stage 3. Specifications typically require the presentation of devised and scripted work, the examination of candidates' knowledge and understanding of different dramatic techniques and forms, followed by the performance of their examination productions in a public showcase. Candidates may also have to reflect upon aspects of dramatic theory, such as interpretation and genre. Most specifications include an option to study technical aspects of theatre: lighting, sound and design.

Case study eleven

A Year 10 GCSE drama group had been using a newspaper report on the troubles in Northern Ireland, describing Catholic school children walking through a Protestant housing estate to go to school.

They had constructed a piece of polished improvisation over several weeks. In this session the teacher modelled the technique of the 'split screen' with a few pupils whilst others watched and analysed. The lesson continued with another demonstration: the use of slow motion within a scene to add dramatic effect. This too had to be added to the improvisations. Pupils then rehearsed these two techniques, with subtle intervention and coaching from the teacher.

Each piece was presented. The audience had to comment on the effectiveness of each convention and how this added to the overall effect and content. Pupils used their journals to note down the essence of these two techniques before the lesson ended.

On a good GCSE drama course, pupils have opportunities to enhance their interest in drama through additional performing activities, such as the school play, drama residencies, workshops with professional artists and theatre visits. Opportunities exist for the innovative integration of specific projects in drama with other GCSEs, like media studies. Drama lessons or the GCSE examination rehearsals may be one of the most motivating factors for attending school for some pupils. Those who underachieve in other areas can be those who, because of the nature of the drama curriculum, demonstrate their gifts and talents, working sensitively and creatively with others and taking effective roles in school productions.

Insights, skills and confidence gained through effective learning in drama contribute significantly to preparation for the world of work. As pupils increasingly seek employment in the creative sector of the economy (see section 2: Why drama in

schools?) schools should take care to offer realistic, current advice about these opportunities. Many pupils seek work experience placements within cultural venues, alongside creative artists. Initiatives such as Creative Partnerships, delivered through Arts Council England on behalf of the Department for Culture, Media and Sport (see Appendix 8), also offer a bridge between schools and cultural organisations, enabling pupils to have a chance to experience working with creative professionals and organisations.

Case study twelve

GCSE drama pupils were given the opportunity to work with a professional Kathakali artist. Kathakali is an ancient form of drama from southern India, which tells stories using dance, ancient sign language, and highly coded facial expressions and gestures. The Kathakali actor conducted a workshop in which pupils learnt about the religious context of this form of drama and the years of practice and discipline required to become a Kathakali performer. They discovered how the Kathakali artist spends hours a day training to achieve incredibly detailed control of the facial muscles (including warming up the eyeballs) and they experienced a condensed form of this warm-up routine. The pupils were left exhausted, despite not having moved from their places, and gained an informed admiration for the skill and dedication of the artist, Vijay.

In the afternoon, GCE AS/A level students joined the GCSE pupils to watch a solo Kathakali performance in full costume. This experience was followed by a theatre trip to see a full Kathakali troupe perform. The pupils gained a valuable insight into drama from another culture, a crucial learning experience, and gained a valuable experience to draw from when called on to 'explore relationships and comparisons between texts and dramatic styles of different periods and cultures' as part of their GCSE drama course. Subsequently, the attention the pupils paid to their own use of facial expression in their work was greatly increased. Having already studied the way one creates meaning in drama through signs and symbols, they approached the semiotics of performance with a renewed vigour. Gestures gained clarity and pupils effectively signalled characters' emotions through some very expressive faces.

3.5 What does good drama look like at post-16?

Through the increasingly popular post-16 drama courses, students continue to develop the making, performing and responding activities that characterise earlier key stages. The theoretical and analytical study of drama is integrated with practical work. Students study and create theatre through drawing on various historical, cultural and contemporary theatre practices. Theatregoing is essential to such courses. Schools predominantly offer GCE A/AS level Drama and Theatre Studies and/or Performance Studies for students wishing to study drama beyond the age of 16. Vocational courses in drama and performing arts are also available and are becoming an increasingly popular aspect of post-16 provision.

Case study thirteen

Post-16 students reflecting on their group project wrote the following: In September, seven of us decided to devise a comedy for our group project. We brainstormed, improvised various plots and characters, wrote them down and, in January, tested the first draft on an audience.

After a professionally-led commedia dell'arte workshop, we recognised the connection between our piece and this genre, which lies at the roots of all comedy. Our characters were permutations of stock characters from commedia. This realisation boosted our energy. We studied commedia dell'arte scenarios and improved the structure of our plot.

Then we attended a demonstration of commedia dell'arte techniques by the Italian master, Antonio Fava, and watched his production of *Love is a Drug*. We saw how 16th century commedia practice can still inspire the art of comedy today.

We revised our script. We now had the confidence to stretch our ideas to their limits: our characters became more grotesque; the action more physical; we moved away from naturalism. Through improvisation and experimentation, we moved closer to the commedia dell'arte tradition. Our comedy was set in the present day and our characters were modern, but inside them were the spirits of Pantalone (the old miser); several 'zannis' (the crafty self-serving servants); the Lover (narcissistic, always gazing in the mirror); Il Capitano (boastful, cowardly, sexually impotent); and Pulcinello (brutal, self-centred, motivated by lust for power and money). After an intense residential week working on our play, we performed it in a village hall to a new audience. It worked!

Back in the school's theatre, we developed our design concept. Commedia dell'arte performances happened outdoors in market squares on simple raised platforms, at the back of which were booths in which to dress and store properties. We would be a commedia dell'arte troupe. We erected our platform and booth. The audience gathered. Enter the examiner!

On a good post-16 drama course, students may choose from many options, such as directing, acting, musical theatre, costume, make-up, set construction, stage design, stage management, theatre technology and arts management. Often students who study drama beyond the age of 16 continue with it into higher education. Some who wish to enter professional theatre will seek a place at an accredited drama school to follow a degree in acting or a theatre design course; others may read theatre studies or a drama-related degree course at a university. As at Key Stage 4, it is important that students have up-to-date and comprehensive advice on possible career routes and what courses are available to them after leaving school.

Case study fourteen

As part of their AS level work, pupils watched *Mzicar* by Matthew Vaughan, a play about race, hate and difference. Prior to the play they engaged in a workshop with their teacher, exploring the text, subtext and use of metaphor in the theatre. They explored issues practically and performed scenes from the play, making use of research methodology, drama techniques, strategies and skills.

The teacher had a CD-Rom with images of the design and the designer's research for the play. The pupils watched an interview with the designer and director and explored the CD-Rom for frequently asked questions. They used the web page to send specific questions to the theatre company.

3.6 What does good drama look like in special schools?

Pupils in special schools where good drama is provided are given parallel experiences to their mainstream peers (as are pupils in mainstream schools who work at levels significantly below age-related expectations). Good teaching ensures that pupils have choices within the drama and can influence its development. The work focuses on maximising pupils' creative abilities, unrestricted by their disabilities or difficulties. Resources provide access for all pupils to express their ideas and feelings and communicate their responses to the drama. For instance, a sound-beam may be used, so that when pupils move through it they create a specific effect or mood, or they may be given an opportunity to control a lighting switch to change the atmosphere in a scene. Puppets may also be used as a way of enabling pupils to express their ideas for movement and gesture. The use of video technology also enables wider access to the drama curriculum for pupils with severe physical disabilities, focusing on, for example, performance solely through facial expression. When responding to a performance by their peers, pupils may simply elect to see a specific part again because they liked it or they may find a new way of interpreting the same scene.

Case study fifteen

The group comprised six pupils from Key Stages 1 and 2 with profound and multiple learning difficulties, autistic spectrum disorders, challenging behaviours and no speech.

The half term block was based on the book *Where the Forest Meets the Sea* by Jeannie Baker. Rather than being engaged in a directed role-play, these pupils were developing a sense of themselves through an ability to control their performance and to impact on their environment. Using repeated sensory stimuli, they engaged together in the drama, anticipated events and made independent choices.

The sessions began with a consistently used lively and familiar song to gain eye contact and engagement. The pupils came to sit unprompted in a make believe boat. Water sprays, wind, light storms and handfuls of sand were activated by controls. Then they stepped from the boat to hunt for a switch to control fish-filled bubble tubes and footspas.

The rainforest sequence was performed in front of a giant backlit screen, showing moving parrots and fish that they could touch and engage with. Moving into a black tent lit with pools of green light, and to the sound of elephants and croaking frogs, they chose between spiders, snakes and insects from moss-filled boxes. The light was changed to UV, then they painted each other's faces with fluorescent paint and looked, laughing,

into mirrors. Through their interactions with the sound-beam, they created dialogues of birdsongs. Lastly, they exchanged symbols to create their own choice of environments in which to perform.

The sessions ended as they began, with the same familiar song. The pupils engaged happily and demonstrated anticipation for and recognition of the song. This had become a world that they interacted with independently, where we had become the audience and they the performers. They manipulated their environment with independence and enthusiasm. Their self-esteem grew with the important realisation of their increasing control and sense of performance.

3.7 What does a good drama enrichment programme look like?

Drama enrichment activities should be available for all pupils (see Appendix 5: Inclusive education). Many schools enrich their drama provision through a range of extra curricular learning opportunities. Pupils who become enthusiastic about drama lessons may take part in drama workshops and school productions in their own time. The sense of enthusiasm and community that is developed through the production process and public performances reflects some of the central principles of social inclusion. Many schools provide lunchtime or after school drama clubs that allow pupils of different ages to work together, thus enriching their skills and experience without necessarily performing their work to an audience. Pupils also benefit from membership of a local or school-based youth theatre company or community theatre.

Case study sixteen

Students studying theatre studies are encouraged to take advantage of extra-curricular activities. These encompass rehearsals and mock interviews to prepare them for auditions for drama school and the opportunity to work alongside professional artists.

Two students interested in pursuing careers in the technical and design side of theatre worked as part of the technical support team for a visiting professional company, using the school's drama studio as a performance venue. On another occasion students took part in a vocal workshop, led by a senior voice and dialect coach. There was a focus on accents that fed back into work in lessons on the set text, *The Shadow of a Gunman* by Sean O'Casey. Students also worked with a local actor. This directly enhanced aspects of their theatre studies course: in this case a comparison between Brecht and Sophocles' *Antigone*.

Effective differentiation in the drama classroom provides access and maximises teaching and learning opportunities for all pupils. There are various ways in which schools also make additional provision for pupils who are gifted or talented in drama. These include theatre visits, work with theatre artists in residence, theatre discussion groups and special projects such as Saturday morning classes with professional practitioners. Examples could include a director who could bring innovative approaches to pupils' devised work or a designer using computer-aided design (CAD). Accredited graded examination courses, such as LAMDA's *Improvisation* and *The speaking of verse and prose*, are offered in a growing number of schools. Some schools also offer opportunities for pupils to perform their work locally or at national or international festivals, or to take their work abroad.

Case study seventeen

The experience of working with three professional actors and premiering a play in Edinburgh made a significant contribution to the education of 20 young people from a high school in the North East of England. John Godber wrote the play and Hull Truck Theatre Company directed it. Pupils from the school, including those with learning difficulties, those who were disaffected, and those who were gifted and talented in drama, worked alongside professional artists from the company. The three actors and the directors were supportive of the diverse needs of the young people. Intensive Saturday workshops provided the groundwork, with particular emphasis on focus and discipline. They learned specific performance skills and how to work as a theatre company.

Three weeks were identified for interpreting the script and characters before the debut was held in Hull. One individual couldn't actually read her lines but learned them with special assistance. During a final rehearsal, she suggested how her character could be played more effectively after improvising several movements, which received a round of applause from the cast, directors and teachers. Edinburgh was a success! The production was almost sold out every night. Despite his commitments, Godber managed to travel up to see the play. Back in school, senior managers could see a real difference in those who participated in the project: they were more confident and more focused, and the behaviour of the disaffected pupils had radically improved.

Provision may be enriched in other ways. Examples include:

- by contact and collaboration with specialist teachers of music, dance, visual and media arts
- when teachers arrange for pupils' work to be taken to other sites such as community or local arts venues, or other schools
- through pupils creating a performance exploring particular issues suitable for a younger age group. The schools will welcome it if its conception has depth, insight and appropriate language, and the performance has discipline, warmth, energy and colour

Well-planned partnerships between schools and local theatre companies are mutually beneficial, offering expertise that could not be otherwise provided. They also offer potential young audiences to the theatre. Professional theatre artists can make a key contribution to the professional and creative development of teachers. They can provide theatre events/workshops that reflect cultural diversity, promote strong role models, introducing theatre forms and present practice that may be unavailable in individual schools. Every country and culture has a rich and varied drama tradition. Good drama courses introduce pupils to drama from many of these and seek to reflect and exploit the cultural diversity of Britain today. Pupils in all schools and at all key stages benefit from seeing positive images of other cultures.

Case study eighteen

The *Elizabethan Spectacle* involved 34 Key Stage 4 pupils with severe learning difficulties and/or profound and multiple learning difficulties (PMLD) working with eight second-year BA Performing Arts students and the drama development officer from the local theatre. The project was designed to last for 12 weeks, working with students for around 2.5 hours per week and culminating in a public performance. The project aimed to develop the discipline and skills of theatrical performance, to work collaboratively and develop cross-curricular learning through drama, specifically in history, art and English.

The public performance, which lasted 20 minutes, required most pupils to learn and sustain moves, gestures, rhythms and steps. PMLD pupils used switches to create and control theatrical effects, or to become the focus at times during the performance. The pupils were involved in the entire creative process: using improvisation to develop a narrative structure and highlighting, where appropriate, plot and characterisation. Elementary lighting (mostly torches) and costume (which the students helped to buy, reshape or make) were used to create an atmosphere intended to

represent the feel of an Elizabethan fair. Aspects of Shakespeare's *The Tempest* were woven into the performance and provided a spoken text when necessary, allowing some pupils to extend further their knowledge of English literature.

Working alongside the BA students enabled the group to not only learn appropriate performance techniques and skills, but also to have their own individual creativity nurtured, endorsed and used in performance. This learning process was reinforced and developed throughout the project by recording digital images of the work in progress, which the pupils later discussed and edited and which became a part of the final performance.

The unique experience of a structured and self-controlled performance, where each participant's contribution was valued as a significant part of the whole, brought rewards in terms of self-advocacy and social cognition. It has also led to further and more self-assured collaboration with outside performance agencies and artists.

Professional theatre in schools is most effective when teachers have made informed choices regarding which company to book, the visit is carefully planned and pupils are encouraged to appreciate it as a special event for which they have been prepared. An uninterrupted performance space should be provided so that pupils and their teachers can focus on the play. Theatre companies provide guidance on the maximum number of pupils for whom the performance has been designed and on how to arrange the performance space. It is essential that actors are given preparation time and that the whole school is aware of the visit. Teachers can get advice regarding which theatre companies to book by contacting local and national arts organisations and LEAs.

Drama therapy may be appropriate for some pupils with special needs, especially those with emotional and behavioural difficulties. Some of the drama work done through the Connexions⁵ programme provides good examples of this. However, this requires the expertise of a trained therapist. Drama therapy should not be confused with drama as a curriculum subject.

⁵ Connexions home page, www.connexions.gov.uk

4 Structuring drama in schools

Drama should be taught progressively through and across each key stage, building upon previous learning. The three interrelated activities of making, performing and responding provide a useful framework for identifying and assessing progression and achievement, and match similar categories in music: composing, performing and appraising, and in dance: creating, performing and evaluating. For the purposes of planning and assessment, making, performing and responding are treated separately, although they are frequently integrated in practice. Pupils improvising, for example, are simultaneously making, performing and responding. Similarly, the emphasis placed on each can change across the key stages. However, the principle of balance is important and teachers should aim to include aspects of each activity in their schemes of work.

Making encompasses the many processes and activities employed when exploring, devising, shaping and interpreting drama.

Performing covers the skills and knowledge displayed when enacting, presenting and producing dramas, including the use of theatre technology.

Responding incorporates reflecting on both emotional and intellectual reactions to the drama. This reflection is deepened as pupils gain a knowledge and understanding of how drama is created.

To ensure breadth of study during each key stage, pupils should be taught the skills, knowledge and understanding required to make, perform and respond to drama through:

- a broad range of stimuli, including artefacts, literature, non-fiction and non-literary texts such as photographs and video clips
- working in groups of varying size and as a class
- performing to a range of audiences
- a range of genres and styles and via different media
- seeing a variety of live and recorded performances from different times and cultures
- using ICT to explore and record ideas, research themes and enhance their production work

4.1 Level descriptions for drama

The curriculum model below shows how pupils' knowledge, skills and understanding of drama should develop over their time in school. It is intended to inform the construction of progressive schemes of work for drama, to assist teachers in making judgements about pupils' standards and progress, and to help pupils (and their carers) understand how they are getting on and what they need to do to improve.

The levels of attainment indicated are intended to provide a means of helping pupils to improve their work and to support teachers' planning and assessment. When deciding on a pupil's level of attainment, teachers should judge which level best describes the pupil's performance. The descriptions can be a useful basis upon which to set individual or group targets for improvement. It is assumed that pupils will cover all the requirements of one level before being assessed for the next and that, as learning does not proceed in a simple linear fashion, targets will need to be revisited to reaffirm the learning that has taken place.

Learning outcomes and assessment objectives can be drawn from appropriate level descriptions for drama and related to individual pupil objectives in schools with students who are working significantly below age-related expectations, including those in special schools. It may mean that the level descriptions need to be broken down further to ensure that all pupils are given opportunities to progress. Teachers may also use the performance levels described in the QCA guidance materials *Planning, teaching and assessing the curriculum for pupils with learning difficulties* (see the English subject section) and other useful documents, such as the *Curriculum guidance for the foundation stage* which outlines the early learning goals for creative development (see Appendix 1), in conjunction with level descriptions, to inform the scheme of work.

The level descriptions below provide a basis for making judgements about pupils' progress and attainment at the end of Key Stages 1, 2 and 3 (the expected attainment for the majority of pupils at the end of Key Stages 1, 2 and 3 is summarised on p41). At the end of Key Stage 4 and post-16 national qualifications are the main means of assessing attainment in drama. There is no national programme of study for drama, so the level descriptions are based on evidence of good practice in schools and LEAs around the country, as well as national guidance for drama, which includes:

- grade descriptors provided by examination boards for GCSE drama and theatre arts examinations
- The National Curriculum level descriptions for music, art and physical education
- Ofsted guidance for inspecting drama from 11–16 and post-16 (see Appendices 6 and 7)

- The National Curriculum for English (see Appendix 2)
- The *National Literacy Strategy (NLS) Framework for teaching: YR to Y6* (see Appendix 3)
- The Key Stage 3 Strategy – the *Framework for teaching English in Years 7, 8 and 9* (see Appendix 4)
- The QCA guidance documents *Teaching speaking and listening in Key Stages 1 and 2* and *Giving a voice: drama and speaking and listening resources for Key Stage 3* (see the relevant Key Stage sections of section 3: Recognising good drama)

To ensure progression in each key stage, pupils should be able to:

- explore and research ideas, issues, plays and other texts such as diary entries, poems, photographs, films and paintings, using a variety of drama skills and techniques
- devise, improvise, shape and structure dramas of different kinds
- use drama skills and knowledge to interpret a range of texts, for example play-scripts, pictures or stories
- prepare and perform both scripted and devised dramas for various audiences, using a selection of media
- use and develop their knowledge of drama from different times and cultures, as well as classic and contemporary practice
- reflect on, evaluate and analyse the structure, meaning and impact of their own work and the work of others as both participant and audience

Please note, the following level descriptions, unlike those in the national curriculum, are not statutory and are intended to illustrate progression in drama. The examples given are included as guidance only.

Level descriptions

Level	Making
1	<p>Exploring, devising, shaping and interpreting</p> <p>Pupils can:</p> <ul style="list-style-type: none">• take part in a wide range of 'pretend' activities when they explore situations and stories through imaginative play• respond to other characters in role• pretend to be a character, demonstrating emotion through actions and language
2	<p>Pupils can:</p> <ul style="list-style-type: none">• take part in a range of drama activities and use simple theatre devices/techniques, eg narration and still image• explore problems in an imagined world and make up plays from stories or other stimuli• use the dialogue in existing texts as well as create their own

Performing

Presenting and producing

Pupils can:

- work with other pupils in presentations, eg a puppet play
- participate in whole class dramas
- begin to recognise the need to practice their plays to make them better
- take turns speaking their parts and, in small groups, act out familiar stories, which they can communicate to friends

Pupils can:

- prepare and learn a few lines in their plays
- add simple theatrical effects such as a sound effect or significant prop to enhance the work they perform to others
- use their voices and bodies to create characters and atmospheres, employing language appropriate to the role or character, eg adopting a more 'formal' tone when the situation requires it

Responding

Evaluating and applying knowledge and understanding

Pupils can:

- demonstrate their knowledge of the key differences between a play and a story
- reflect on the situation or character both in and out of role
- say why they adopted a particular movement or voice when they talk about their drama work
- explain in simple terms why they liked a performance they saw or heard, or paint a picture of their favourite character in the drama
- find ways of expressing pleasure in moments of performance that have impact

Pupils can:

- recognise different kinds of dramas, eg a television 'soap' and their own 'fantasy' play
- explain in simple terms how atmosphere is created in plays
- talk about why they made certain decisions in their play and discuss how their work, and that of others, could be improved by more practice or better staging
- make simple connections between the dramas they experience and their own lives

Level	Making
<h1>3</h1>	<p>Exploring, devising, shaping and interpreting</p> <p>Pupils can:</p> <ul style="list-style-type: none">• devise plays from a range of stimuli• respond to the use of drama techniques to deepen the role or understanding of the situation, eg hot seating• select appropriate lighting or simple symbolic props, sets or costumes, and understand their effect• choose vocabulary and movement to match the person, place and time required by their story or situation
<h1>4</h1>	<p>Pupils can:</p> <ul style="list-style-type: none">• work confidently in groups using a range of drama techniques to explore situations and devise dramas for different purposes• plan and structure plays that make use of a range of techniques and forms to express their ideas, eg narration in story theatre, mask work, and mime in physical theatre• actively interpret the work of playwrights• write and perform their own simple scripts, demonstrating an understanding of some correct theatre conventions• establish a character, with control over movement and voice

Performing

Presenting and producing

Pupils can:

- act out improvised dramas and existing scripts, creating characters that are clearly different from themselves, and experiment with voice, gesture, costumes and staging
- communicate their work as part of a group, learning lines and sharing the different functions needed to present the play, eg making and using props effectively, creating sound effects or operating simple lighting effects, for instance, with torch light

Pupils can:

- select and operate a range of simple theatre technologies to create the right space for their drama and to enhance their work
- learn lines, collaborate with others and organise simple presentations
- experiment with their voices and movement, to create or present different characters in performance

Responding

Evaluating and applying knowledge and understanding

Pupils can:

- discuss their work and the work of others, showing understanding of different forms and making use of some specialist terms, eg pantomime, melodrama and shadow puppets
- understand how meaning can be shown through the simple use of symbol, metaphor or imagery, eg using height and distance to indicate status and relationships
- both in and out of role, comment thoughtfully on the drama and suggest ways of improving it
- reflect on the action taken by characters in the drama and consider alternative responses

Pupils can:

- demonstrate an awareness of some theatre traditions from different times and places, eg Kathakali dance drama, Greek or Tudor theatre
- discuss the themes or issues in the drama and the way they were presented
- reflect on and evaluate their own and other pupils' work, suggest improvements and use correct basic theatre terminology
- comment on how intended effects have been achieved, eg the use of silence

Level	Making
<h1>5</h1>	<p>Exploring, devising, shaping and interpreting</p> <p>Pupils can:</p> <ul style="list-style-type: none">• explore and interpret ideas, issues and relationships in their drama work, and structure it using appropriate dramatic forms, eg documentary drama, and conventions such as the use of the aside• combine their skills and knowledge of drama to devise plays of different types for different purposes• sustain a defined character for a reasonable amount of time• select and use a range of available technical resources for dramatic effects, eg a CD player, an overhead or data projector and lights• interpret and rehearse extracts from a range of scripted plays• write scripts or short plays based on devised work, using appropriate theatre conventions
<h1>6</h1>	<p>Pupils can:</p> <ul style="list-style-type: none">• devise dramas in various forms, based on a range of challenging issues and themes• give and accept suggestions and ideas during the rehearsal process• make plays which employ symbolic representations or effects to communicate meaning• create and represent clearly defined characters from the written word, add depth and consider motivation

Performing

Presenting and producing

Pupils can:

- organise a short, clear and coherent performance for an audience
- use an increasing range of different drama techniques, effects and theatre conventions in the plays they present
- improve and refine their acting, directing or technical contribution through the rehearsal process

Pupils can:

- organise and present performances to a range of audiences for different purposes and in a range of styles
- make good use of available technology to enhance and support their productions
- select and control appropriate vocal and movement skills, with some subtlety and develop them in rehearsal

Responding

Evaluating and applying knowledge and understanding

Pupils can:

- relate, compare and contrast their work with drama from other times and cultures
- discuss the way that ideas are presented and represented, how plots are developed and characters portrayed
- compare different interpretations of the same text, eg extracts from two videos of the same play
- use technical terms when talking or writing about dramas they have seen or participated in

Pupils can:

- discuss and give reasons for their preferences in drama, based on their knowledge of theatre past and present, eg the use of stock characters drawn from commedia dell'arte
- use correct terminology to describe their own work and begin to analyse how actors, technicians and directors have achieved specific effects or communicated ideas, emotions and feelings

Level	Making
7	<p data-bbox="692 309 1123 389">Exploring, devising, shaping and interpreting</p> <p data-bbox="692 445 852 481">Pupils can:</p> <ul data-bbox="692 495 1358 1290" style="list-style-type: none"><li data-bbox="692 495 1358 748">• create performances for different audiences and purposes using various genres, styles and traditions, eg using theatre conventions drawn from a range of traditions, such as a chorus from Greek theatre or costume from Kabuki theatre<li data-bbox="692 763 1299 844">• contribute creatively to the devising and collective authorship of their own dramas<li data-bbox="692 860 1358 1113">• make considered use of appropriate theatrical devices and technical effects to establish atmosphere and enhance the whole presentation, eg using simple props as symbols throughout the piece or creating specific colours in stage lighting and costume<li data-bbox="692 1128 1299 1290">• interpret material from assorted sources, including both classic and contemporary texts, creating pieces of drama which can both educate and entertain
8	<p data-bbox="692 1361 852 1397">Pupils can:</p> <ul data-bbox="692 1411 1358 1892" style="list-style-type: none"><li data-bbox="692 1411 1358 1532">• experiment with, explore, and use without prompting, a wide range of theatre resources, techniques, genres and traditions<li data-bbox="692 1547 1358 1709">• collaborate sensitively with others in creating performance pieces that are challenging, structured and appropriate for their intended audience<li data-bbox="692 1724 1358 1805">• make use of appropriate software to develop and translate ideas for performance<li data-bbox="692 1821 1358 1892">• demonstrate imagination and considered justification when interpreting a range of texts

Performing

Presenting and producing

Pupils can:

- refine their work in rehearsal, develop a piece of devised work and transcribe it into a scripted scene
- make full use of the available performance space and resources in their productions
- combine sound and silence, movement and stillness, light and darkness to create a powerful piece of theatre

Pupils can:

- work productively as part of an ensemble, demonstrating control and subtlety in their performances
- improvise, rehearse and perform theatre pieces, demonstrating understanding of the skills of the performer, technician or director

Responding

Evaluating and applying knowledge and understanding

Pupils can:

- make connections between their own work and wider theatre traditions
- show initiative in seeking information about their drama work from a range of sources, eg the internet
- recognise and articulate strengths and weaknesses in a piece of work, suggesting areas for improvement

Pupils can:

- demonstrate a knowledge of theatre from different times, places and cultures
- write and talk about plays in performance, showing a good knowledge of theatre conventions and devices, eg the use of soliloquy in Shakespeare or the distancing effects in the work of Brecht
- analyse drama in performance, using appropriate language and theatre vocabulary to suggest improvements

Making

Exploring, devising, shaping and interpreting

Exceptional performance

Pupils can:

- organise their own work confidently, either as part of an ensemble or a solo piece
- often lead and direct others in rehearsal
- use a very wide range of different conventions, devices and techniques to create a desired effect on an audience
- show subtlety as well as panache in their dramatic interpretation of texts, either as performers, directors or designers
- demonstrate an awareness of different levels of meaning through their use of metaphor and symbol

Performing	Responding
<p>Presenting and producing</p>	<p>Evaluating and applying knowledge and understanding</p>
<p>Pupils can:</p> <ul style="list-style-type: none"> • direct, design or stage-manage different styles of plays imaginatively and thoughtfully • demonstrate high standards in all aspects of crafting performance pieces • create or help others to create and sustain a range of complex characters in performance 	<p>Pupils can:</p> <ul style="list-style-type: none"> • demonstrate a good knowledge and understanding of the cultural, historical and social context of drama they are in or see • use theatre terminology accurately and effectively • evaluate their work and that of others, supporting their comments with reasoned arguments which draw on their knowledge of theatre forms and practitioners

Range of levels and expected attainment by the end of each Key Stage

Range of levels within which the great majority of pupils are expected to work in drama.

Key Stage 1: 1–3

Key Stage 2: 2–5

Key Stage 3: 3–7

Key Stage 4: 5–exceptional performance

Expected attainment for the majority of pupils at the end of the key stage.

At age 7: 2

At age 11: 4

At age 14: 5–6

GCSE grade C is approximately equivalent to a level 7

5 Policy, facilities, resources

5.1 School managers and subject leaders may find it helpful to consider the following:

Does the leadership of the school fully acknowledge the potential of drama by, for example:

- ensuring that it features in the school improvement plan, as part of the provision for the arts?
- designing a policy for drama linking drama with music, dance, literature, visual and media arts?
- designing a policy to make effective use of drama in teaching non-arts subjects

Is there a subject link governor for the arts, which includes drama?

Is there a specialist drama teacher on the staff and are there opportunities for in-service training and professional development?

Have schemes of work been agreed that support pupils' progression in drama as they move through the school?

Is drama allocated sufficient time and resources to enable all pupils to make good progress in the three key activities of making, performing and responding?

Does the school have:

- adequate spaces for drama, which are accessible to all pupils?
- a sufficient range of materials and equipment?

Does the drama curriculum embrace forms of expression from a wide range of cultures, including those from within the school community?

Is the drama curriculum differentiated in ways that take account of pupils' special needs?

What provision is there for curriculum enhancement? Does the school:

- run a drama club or a youth theatre?
- seek out the benefits of creative partnerships with other schools, cultural venues, theatre companies and individual professional practitioners?

5.2 What does a good school policy for drama look like?

Drama's contribution to a broad and balanced arts provision for all pupils and the requirement to teach it as part of the National Curriculum means that the organisation and development of drama in schools needs to be systematically planned. Where this is most effective, the subject leader for drama collaborates closely with the subject leaders for the other arts and with the subject leader for English, and the shared approaches to teaching and learning are reflected in an overall arts policy.

The school improvement plan is the key to development planning and the guide to the allocation of resources. Drama should be suitably acknowledged in this.

A good policy for drama ensures that:

- all pupils have an entitlement to be taught drama throughout their time in school
- drama has recognition and sufficient time allocation, both as part of arts education and within the National Curriculum for English. This will be a minimum of 2.5% of curriculum time in Key Stages 1 and 2 and approximately 4% in Key Stage 3
- the contribution drama makes to pupils' spiritual, moral, social and cultural development, and their emerging citizenship is acknowledged
- the contribution drama can make to learning in non-arts subjects is recognised
- schemes of work are appropriately differentiated to ensure that all pupils have equal breadth of experience, and equal opportunities to develop key skills and to progress in making, performing and responding
- the drama curriculum reflects the cultural diversity of both the school and society as a whole
- there is guidance on supporting pupils with special educational needs, including talented and able pupils
- clear assessment and reporting procedures are in place
- there are regular opportunities to experience the work of professionals at theatres, other arts venues and through visits to school by theatre companies and individual theatre practitioners. Bilingual and multi-lingual performances are especially valuable, as are those using integrated casting and additional forms of communication, such as signing
- the role of film, television, and video is recognised in pupils accessing drama
- out of hours learning in drama is encouraged, such as school productions, drama clubs, workshops and theatre visits
- pupils are provided with up-to-date advice on drama-related careers, opportunities in the creative industries, and further and higher education courses
- health and safety issues are given due consideration
- the quality of provision in drama is regularly monitored
- a systematic programme of staff development is provided to facilitate the highest standards of teaching

5.3 What do good facilities and resources in drama look like?

In schools where facilities are good, it is recognised that drama is a practical subject needing appropriate space and resources.

In schools where resources are good, teachers at all key stages are suitably qualified and experienced to teach drama. However, some teachers of drama in secondary schools and many in special and primary schools have no formal qualification in the subject. Therefore, appropriate provision for continuing professional development is available to both specialist and non-specialist teachers of drama and is provided by:

- local education authorities
- higher education institutions
- Advanced Skills Teachers of drama
- specialist performing arts colleges
- professional theatre companies
- educational trainers and consultants

The space for drama includes an imaginative play or role play area, both indoors and outside, in the Foundation Stage and at Key Stage 1. Pupils experience live theatre and have access to many resources: large cardboard boxes, fabric, items of symbolic costume, simple props, puppets, instruments, sound effects, staging and basic lighting such as torches.

At Key Stage 1 and Key Stage 2 there is access to a space that is large enough for pupils to move freely and flexible enough for them to be able to create and share their work. In some cases, the pupils' classroom is sufficient; in others it is more appropriate to use the hall or other large safe and uncluttered area. Resources will include those available in the Foundation Stage, but in addition, may include access to relevant artefacts, objects and other materials that can be used imaginatively. Simple forms of technology are available such as a CD/tape player, overhead projector and some theatre lighting, particularly at Key Stage 2.

In secondary schools there is a dedicated, suitably equipped drama studio and other flexible drama spaces.⁶ These will depend on the size of the school and the number of examination groups requiring specialist accommodation. The studio has a working floor area of about 120 square metres, covered with a non-reflective material. There is movable seating, a versatile performance area with staging to create different levels and environments, a dressing room or access to changing facilities, a drama office and adequate storage facilities. Access is needed to a workshop for set building. Health and safety standards are satisfied throughout.⁷

⁶ See also Ofsted guidance documents *Inspecting Drama 11–16 with guidance on self-evaluation* and *Inspecting post-16 drama and theatre studies with guidance on self-evaluation* (www.ofsted.gov.uk)

⁷ Advice available from Association of British Theatre Technicians (www.abtt.org.uk/) and LEAs

Good provision in secondary schools gives pupils access to performance technology, including a computerised lighting control system with a fully equipped grid and efficient blackout. Sound effects may be achieved live with percussion and other musical instruments, and can be recorded using a sound system incorporating suitable loudspeakers, amplification, sound mixing and playback facilities. Pupils have access to computers with software relevant to set or lighting design and to the internet for research purposes, as well as to video and/or digital cameras, monitors, VCRs and DVDs.

Drama resources in secondary schools include access to play scripts representing a wide range of styles and content from different times and places.

Professional theatre supports pupils' learning in drama with schools arranging at least one partnership at Foundation Stage, two at each key stage, with a minimum of four for pupils opting for GCSE drama in Key Stage 4 and those studying drama at post-16. Funding this provision requires strategic planning to ensure a full entitlement for all pupils. These partnerships are well planned and take account of child protection issues where appropriate.⁸ They have clear expectations and thorough criteria for evaluation so that artists demonstrate the best of their practice and the school gains from the opportunity.

⁸ See *Keeping Arts Safe*, Arts Council England, April 2003, which is available to download from www.artscouncil.org.uk

6 Conclusion

The huge increase in demand for specialist drama teachers and the continuing need for in-service training at all phases reflects the importance that schools now place on drama. *Saving a place for the arts – a survey of the arts in primary schools in England* was published by the National Foundation for Educational Research (NFER) in 2003. This document identifies the importance headteachers in primary schools place on the arts, but it also demonstrates that there is real concern that initial teacher training of primary teachers and in-service provision in the teaching of drama at the primary level is frequently very limited. This is an issue that must be addressed so that all primary aged children are given access to the excellent learning opportunities that can be provided through drama.

The situation is different in secondary schools where the quality of specialist trained drama teachers has never been higher. These specialist teachers often have high levels of personal involvement, real passion and commitment to the artform – some of the qualities which were identified as being linked to effective practice in teaching in the important research study *Arts in education in secondary schools: effects and effectiveness* published by the National Foundation for Educational Research in 2000. The importance of these same qualities has been echoed more recently by the Secretary of State for Education and Skills, who sees finding new ways to encourage and support teachers' enthusiasm for their subjects as one of the keys to improving standards of teaching and learning.

Arts Council England's belief that pupils should be given access to a wide range of dramatic experiences during their school years is shared by key national bodies: the Department for Education and Skills, the Department for Culture, Media and Sport, Ofsted, the Qualifications and Curriculum Authority, and the Teacher Training Agency. The guidelines in this document are intended to reflect the eclectic approaches to providing good experiences of drama in education.

All artforms are constantly adapting to the needs of the culture they reflect and represent. The nature of drama in both content and form will undergo many changes in the years to come. For example, the influence and use of film and television, the growth of digital technology and the greater accessibility of high quality equipment mean that the moving image will take on an even greater importance in our schools. It is essential that teachers continue to seek ways of combining their existing skills and knowledge with the new technologies, so that they can enable our young people to go on creating and producing innovative drama and theatre for the 21st century.

Appendix 1: Drama and the early learning goals within the Foundation Stage

Guidance on the early learning goals can be found in the QCA/DfES document *Curriculum guidance for the foundation stage* which is available on QCA's website: www.qca.org.uk

Drama can provide the context for the development of many of the areas of learning defined in the guidance, but especially for personal, social and emotional development, language and literacy, and creative development.

Summarised extracts from QCA/DfES guidance on early learning goals

Comments in [square brackets] are from Arts Council England.

Personal, social and emotional development

By the end of the Foundation Stage most children will [just some examples are listed below]:

- be confident to try new activities, initiate ideas and speak in a familiar group
- have a developing awareness of their own needs, views and feelings and be sensitive to those of others
- select and use activities and resources independently

Language and literacy

By the end of the Foundation Stage most children will [just some examples are listed below]:

- enjoy listening to and using spoken and written language, and readily turn to it in their play and learning
- use language to imagine and recreate roles and experiences
- show an understanding of the elements of stories, such as main character, sequence of events, and openings, and how information can be found in non-fiction texts to answer questions about when, what, where, who, why and how

Creative development

By the end of the Foundation Stage most children will [just some examples are listed below]:

- respond in a variety of ways to what they see, hear, smell, touch and feel
- use their imaginations in art and design, music, dance, imaginative and role play, and stories
- express and communicate their ideas, thoughts and feelings by using a widening range of materials, suitable tools, imaginative play, movement, designing and making, and a variety of songs and musical instruments

[The guidance on the early learning goals highlights the way that well planned play is a key to the way young children learn with enjoyment and challenge.]

The role of the practitioner is crucial in, for instance:

- extending and supporting children's spontaneous play
- extending and developing children's language and communication in their play

Through play, in a secure environment with effective adult support, children can:

- explore, develop and represent learning experiences which help them make sense of the world
- think creatively and imaginatively
- express fears or relive anxious experiences in controlled and safe situations

Appendix 2: The National Curriculum for England – English

Drama is a statutory requirement included within the English curriculum. The following extracts explicitly refer to drama and are offered as a minimum reference for *Drama in schools*. There are other opportunities for drama within English that many drama and English teachers will wish to use.

Summarised extracts from the English curriculum

Comments in [square brackets] are from Arts Council England.

Key Stage 1

Speaking and listening

To participate in a range of drama activities pupils should be taught [the knowledge, skills and understanding] to:

- use language and actions to convey situations, characters and emotions
- create and sustain roles individually and when working with others
- comment constructively on drama they have watched or in which they have participated

The range of drama activities should include:

- working in role
- presenting drama and stories to others, for example telling a story through tableaux or using a narrator
- responding to performances

Reading

Literature

To develop their understanding of fiction, poetry and drama, pupils should be taught to:

- identify and describe characters, events and settings in fiction
- use their knowledge of sequence and story language when they are retelling stories and predicting events
- learn, recite and act out stories and poems
- respond imaginatively in different ways to what they read, for example: using the characters from a story in drama, writing poems based on ones they read, showing their understanding through art or music

The range should include:

- stories, plays and poems by significant children's authors
- stories, plays and poems with patterned and predictable language

Key Stage 2

Speaking and listening

To participate in a wide range of drama activities and to evaluate their own and others' contributions, pupils should be taught [the knowledge, skills and understanding] to:

- create, adapt and sustain roles, individually and in groups
- use character, action and narrative to convey story themes, emotions, ideas in plays they devise and script
- use dramatic techniques to explore characters and issues (for example, hot seating, flashback)
- evaluate how well they and others have contributed to the overall effectiveness of performances

The range of drama activities should include:

- improvisation and working in role
- scripting and performing in plays
- responding to performances

Reading

Literature

To develop their understanding and appreciation of literary texts, pupils should be taught [amongst other experiences] to:

- read stories, poems and plays aloud
- identify how character and setting are created, and how plot, narrative structure and themes are developed

The range should include [amongst other texts]:

- play scripts

Writing

The range of forms of writing should include [amongst other forms]:

- play scripts

Key Stage 3 and 4

Speaking and listening

To participate in a wide range of drama activities and to evaluate their own and others' contributions, pupils should be taught [the knowledge, skills and understanding] to:

- use gesture, tone, pace and rhetorical devices for emphasis
- use a variety of dramatic techniques to explore ideas, issues, texts and meanings
- use different ways to convey action, character, atmosphere and tension when they are scripting and performing in plays (for example, through dialogue, movement, pace)

- appreciate how the structure and organisation of scenes and plays contribute to dramatic effect
- evaluate critically the intentions and performance of dramas which they have watched or in which they have taken part

The range of drama activities should include:

- improvising and working in role
- devising, scripting and performing in plays
- discussing and reviewing their own and others' performances

Reading

Literature

To develop understanding and appreciation of texts, pupils should be taught to:

- extract meaning beyond the literal, explaining how the choice of language and style affects implied and explicit meanings
- read and appreciate the scope and richness of complete novels, plays and poems
- understand the author's craft – how techniques, structure, forms and styles vary

The range should include:

- two plays by Shakespeare, one of which should be studied at Key Stage 3
- drama by major playwrights
- recent and contemporary drama written for young people and adults
- drama by major writers from different cultures and traditions

[Please note, the National Curriculum for English suggests some specific major playwrights. It is expected that drama teachers may well use some of these, but will ensure that they also prioritise excellent writing by new writers and by those who are commonly underrepresented, eg women playwrights, non-European playwrights and playwrights from a wide variety of cultural backgrounds.]

Writing

[As part of the development of their knowledge, skills and understanding, pupils should be taught]:

Writing to imagine, explore, and entertain through [only the drama specific example is cited below]:

- drawing on their experience of good fiction, of different poetic forms, and of reading, watching and performing in plays

The breadth of study should include [only the drama specific example is cited below]:

- forms for writing from different kinds of stories, poems, play scripts, autobiographies, screenplays, diaries

Appendix 3: Drama within the Primary Strategy

The National Literacy Strategy (NLS) falls under the umbrella of the Primary Strategy. The following extracts from the *NLS Framework for teaching: YR to Y6* are the most appropriate references to drama. They are mostly found within the text level work strand. They are offered as a minimum reference for *Drama in schools*. There are many other opportunities in the Literacy Strategy that will benefit from a drama approach.

Extracts from the *NLS Framework for teaching: YR to Y6*

[The text level work numbers refer to the paragraphs given for the phase]

Year	Term	Text level work
Reception		12 to experiment with writing in a variety of play, exploratory and role-play situations 15 to use writing to communicate in a variety of ways, incorporating it into play and everyday classroom life
1	1	5 to describe story settings and incidents and relate them to own experience and that of others 7 to re-enact stories in a variety of ways, eg through role-play, using dolls or puppets
	2	8 to identify and discuss characters, eg appearance, behaviour or qualities; to speculate about how they may behave; to discuss how they are described in the text; and to compare characters from different stories or plays 9 to become aware of character and dialogue, eg by role-playing parts when reading aloud stories or plays with others
	3	5 to retell stories, to give the main points in sequence and to pick out significant incidents 6 to prepare and retell stories orally, identifying and using some of the more formal features of story language

Year	Term	Text level work
2	1	3 to be aware of the difference between spoken and written language through comparing oral recounts with text; make use of formal elements in retelling
	2	6 to identify and describe characters, expressing own views and using words and phrases from texts 7 to prepare and retell stories individually and through role-play in groups using dialogue and narrative from text 14 to write character profiles, eg simple descriptions, posters, passports, using key words and phrases that describe or are spoken by characters in the text
3	1	3 to be aware of the different voices in stories using dramatised readings, showing differences between the narrator and different characters used, eg puppets to present stories 4 to read, prepare and present playscripts 5 to recognise the key differences between prose and playscript, eg by looking at dialogue, stage directions, lay out of text in prose and playscripts 15 to write simple playscripts based on own reading and oral work
	2	4 to choose and prepare poems for performance, identifying appropriate expression, tone, volume and use of voices and other sounds 5 rehearse and improve performance, taking note of punctuation
4	1	1 to investigate how settings and characters are built up from small details and how the reader responds to them 2 to identify the main characteristics of key characters, drawing on the text to justify views, and using the information to predict actions 5 to prepare, read and perform playscripts; compare organisation of scripts with stories – how are settings indicated, story lines made clear?

Year	Term	Text level work
		6 to chart the build up of a play scene, eg how scenes start, how dialogue is expressed, and how scenes are concluded 13 to write playscripts, eg using known stories as a basis
	2	2 to understand how settings influence events and incidents in stories and how they affect characters' behaviour
	3	1 to identify social, moral or cultural issues in stories, eg the dilemmas faced by characters or the moral of a story, and to discuss how the characters deal with them; to locate evidence in text
5	1	3 to investigate how characters are presented, referring to the text: <ul style="list-style-type: none"> • through dialogue, action and description • how the reader responds to them (as victims, heroes etc.) • through examining their relationships with other characters 5 to understand dramatic conventions including: <ul style="list-style-type: none"> • the conventions of scripting (eg stage directions, asides) • character can be communicated in words and gesture • how tension can be built up through pace, silences and delivery 15 to write new scenes or characters into a story, in the manner of the writer, maintaining consistency of character and style 18 write own playscript, applying conventions learned from reading; include production notes 19 to annotate a section of playscript as a preparation for performance, taking into account pace, movement, gesture and delivery of lines and the needs of an audience 20 to evaluate the script and the performance for their dramatic interest and impact

Year	Term	Text level work
	3	4 to read, rehearse and modify performance of poetry 11 to use performance poems as models to write and to produce poetry in polished forms through revising, redrafting and presentation
6	1	1 to compare and evaluate a novel or play in print and the film/TV version, eg treatment of the plot and characters, the differences in the two forms, eg in seeing the setting, in losing the narrator 9 to prepare a short section of story as a script, eg using stage directions, location/setting 14 to develop the skills of biographical and autobiographical writing in role, adopting distinctive voices, eg of historical characters
	2	13 parody a literary text, describing stock characters and plot structure, language etc.

Appendix 4: Drama and the Key Stage 3 National Strategy

The following extracts are specifically given within the drama strand of the *Framework for teaching English in years 7, 8 and 9*. They are offered as a minimum reference for *Drama in schools*. As with Key Stage 1 and 2, there are many other opportunities in the strategy that will benefit from a drama approach. The *Key Stage 3 Drama objectives bank*, published in 2003, provides extensive guidance on the use of drama in supporting the English strand of the Key Stage 3 National Strategy.

Summarised extracts from the *Framework for teaching English: Years 7, 8 and 9*

In Year 7

Pupils should be taught to:

- develop drama techniques to explore in role a variety of situations and texts or respond to stimuli
- work collaboratively to devise and present scripted and unscripted pieces which maintain the attention of an audience
- extend their spoken repertoire by experimenting with language in different role and dramatic contexts
- develop drama techniques and strategies for anticipating and visualising and problem-solving in different learning contexts
- reflect on and evaluate their own presentations and those of others

In Year 8

Pupils should be taught to:

- reflect on their participation in drama and identify areas for the development of dramatic techniques, eg keep a reflective record of their contribution to dramatic improvisations and presentation
- develop the dramatic techniques that enable them to create and maintain a variety of roles
- explore and develop ideas, issues and relationships through work in role
- collaborate in and evaluate the presentation of dramatic performances, scripted and unscripted, which explore character, relationships and issues.

In Year 9

Pupils should be taught to:

- recognise, evaluate and extend the skills and techniques they have developed through drama

- use a range of drama techniques including work in role, to explore issues, ideas and meanings, eg by playing out hypotheses, by changing perspectives
- develop and compare different interpretations of scenes or plays by Shakespeare or other dramatists
- convey action, character, atmosphere and tension when scripting and performing plays
- write critical evaluations of performances they have seen or in which they have participated, identifying the contributions of the writer, director and actors

[Please note, a list of drama terminology that should be taught is also included in the English strand of the Key Stage 3 National Strategy. However, many teachers will ensure that a much greater range is taught and used.]

Appendix 5: Inclusive education

In the document we often refer to 'all children'. When we use this term we are expecting teachers to recognise that the key principles of educational inclusion are being implemented.

Educational inclusion

An inclusive education is broader than a concern about any one group of pupils such as those who have been or are likely to be excluded. It is concerned with providing equal opportunities for all pupils, be they:

- boys and girls
- minority ethnic and faith groups, travellers, asylum seekers and refugees
- pupils who need support to learn English as an additional language (EAL)
- pupils with special needs such as those with disabilities, including pupils with hearing, visual or multi-sensory impairments and other physical disabilities
- pupils with special needs such as those with learning difficulties: emotional, behavioural, specific, profound, severe or moderate and children on the autistic spectrum
- gifted and talented pupils
- children who are looked after by the local authority
- young carers
- those from families under stress
- pregnant school girls and teenage mothers
- those who are at risk of offending

QCA guidelines relating to pupils with learning difficulties

QCA has produced guidelines for *Planning, teaching and assessing the curriculum for pupils with learning difficulties*. They are available for all subjects and include information about performance levels. The English guidelines contain a useful range of ideas and opportunities for drama. The information below is extracted from these guidelines and identifies the pupils who the guidelines are intended to support. The full document can be found on the QCA website www.qca.org.uk

Extract from the English strand of *Planning, teaching and assessing the curriculum for pupils with learning difficulties*

Who are the pupils?

The guidelines relate to all pupils aged between 5 and 16 who have learning difficulties, regardless of factors such as their ethnicity, culture, religion, home language, family background, gender or the extent of their other difficulties.

This includes pupils who are unlikely to achieve above a Level 2 at Key Stage 4. (These pupils are usually described as having severe or profound and multiple learning difficulties.) This also includes pupils with learning difficulties who may be working at age-related expectations in some subjects, but are well below in others. (These pupils, alongside those with other significant difficulties, are often described as having moderate or specific learning difficulties.)

Appendix 6: Ofsted's guidance on inspecting drama 11–16

Inspecting drama 11–16 with guidance on self-evaluation, 2002, aims to help school inspectors and staff in schools and colleges to evaluate standards and quality in drama 11–16. The following extracts present key points from the guidance only. You can find the full Ofsted guidance on drama 11–16 on the Ofsted website: www.ofsted.gov.uk

Summarised extracts from *Inspecting drama 11–16 with guidance on self-evaluation*

Standards of work

Inspectors will look for the following when they visit schools, as well as analysing and drawing evidence from performance data related to drama.

Analysis of pupils' work

It is recognised within the guidance that volume of written work may be legitimately limited as drama is a practical subject. It suggests that other available evidence needs to be found, for example focused video extracts. It suggests that when evaluating standards of work in drama important questions are considered including whether the pupils:

- demonstrate a secure understanding of key dramatic terms, (such as 'script', 'improvise', 'monologue' 'freeze-frame', 'corpsing', and 'upstaging')
- show knowledge and understanding of a range of different dramatic forms and genres
- have good performance skills, and show sensitivity and an awareness of place, occasion and audience
- have a feel for theatre and a knowledge of its conventions and growth historically
- know about the form and structure of dramatic performance and apply their knowledge to the dramatic texts they study and the improvisations they undertake
- choose language, gesture and movements which interpret the given stimulus effectively
- recognise, explore and show understanding of the human relationships which form the basis of much of the drama they study – for example, whether they use drama to amplify work in personal and social education
- know and understand cultural and historical aspects of drama and its relationship with other artforms
- know and visit drama web sites and see live performances or videos to improve their knowledge and understanding and increase their experience

When talking to pupils

The guidance advises that inspectors' questions need to take account of the ground the pupils have covered by the time the discussion takes place, but useful lines of enquiry include questions about:

- the difference between scripted and improvised drama
- the kinds of stage techniques that can be used and to what effect
- the considerations that can change the way drama is staged
- the difference between different genres – for example, pantomime, farce and tragedy

As well as:

- pupils' sense of improvement in drama skills
- what they have learnt about performing as individuals and as part of a group
- what helps pupils learn and what prevents them learning
- how they improve their work and recognise their own improvement

Teaching and learning

Inspectors will evaluate how effectively pupils acquire knowledge, skills and understanding in drama and will consider whether pupils:

- show understanding of what they are learning – for instance, by successfully applying the knowledge and skills they have been taught to improvise dramatic scenes which explore themes and issues and convey feelings and emotions
- plan and perform their drama with an awareness of audience and purpose
- use appropriate dramatic techniques and show an appreciation of style and convention
- understand the benefits of collaborative work and use this opportunity to learn more – for example, when working on dialogue or chorus
- employ music, light and costume knowledgeably, to enhance their drama – for example, to set the scene, create atmosphere or suggest emotions
- are interested and motivated so that, for instance, they produce pieces of sustained research, find their own stimulus material – including reading texts – work imaginatively, and make use of theatre visits and information and communication technology (ICT)

They will also evaluate other factors affecting quality such as:

- the management and leadership of drama, the profile it is given in the school and, if it is taught by more than one teacher, how work is planned, co-ordinated and monitored
- extra-curricular opportunities and how they add to pupils' knowledge, skills and understanding, both in drama and more widely (for example, in oral confidence and in spiritual, moral, social and cultural learning)

Appendix 7: Ofsted's guidance on inspecting post-16 drama and theatre studies

Inspecting post-16 drama and theatre studies, 2001, aims to help school inspectors and staff in schools and colleges to evaluate standards and quality in drama and theatre studies for students of post-16. The following extracts presents key points from the guidance only. The guidance also includes a section on other factors that affect quality such as facilities and resources. You can find the full Ofsted guidance on post-16 drama on the Ofsted website: www.ofsted.gov.uk

Summarised extracts from *Inspecting post-16 drama and theatre studies* with guidance on self-evaluation

Standards and achievement

Inspectors will draw on an analysis of students' work, the discussions they have with them and lesson observations, as well as using information that has a bearing on standards and achievement such as: trends in results; comparisons with other subjects and courses; distributions of grades, particularly the occurrence of high grades; value-added information; the relative performance of male and female students; the performance of minorities and different ethnic groups; trends in the popularity of courses; drop-out or retention rates; students' destinations.

Inspectors will focus on the extent to which students:

- use a specialist vocabulary confidently and sustain discussion on a text
- assess and account for their responses to plays they have studied
- give a well-focused analysis of the impact of a piece of theatre they have seen
- demonstrate a sound understanding of technical and design elements of theatre and performance technology (such as lighting, costume and sound)
- understand the role of director in theatrical productions
- show some understanding of drama and the performing arts in their current and historical context
- move effectively from text to performance
- work with devised and documentary material as well as established texts
- work effectively and responsibly as members of a group
- plan and deliver a production, or elements of a production
- perform convincingly and with confidence
- demonstrate an appropriate standard of acting skills in voice and movement
- evaluate their own performances and achievement

Teaching and learning

When evaluating teaching and learning, inspectors will be looking for the following:

- the teacher's subject knowledge in drama and theatre studies and how far he/she demonstrates a fluent and confident knowledge of plays, playwrights and history of theatre, from Greek origins to Shakespeare, European theatre and 19th Century developments, and on to Brecht and contemporary theatre; this should include the social and cultural content of the plays concerned (subject knowledge)
- the extent of the teacher's practical skills in acting, directing and design and practical stagecraft, and a general understanding of the place of drama in society (subject knowledge)
- the extent to which the teacher can teach and demonstrate the styles and conventions of drama in practical, performance terms, including the specialist terminology (subject knowledge, methodology)
- the ways in which the teacher develops students' skills and critical understanding of dramatic tradition and genres, and teaches the necessary written language skills of evaluation and analysis required for textual interpretations (methodology, expectations)
- the extent to which the teacher teaches students how to research, devise, construct and present documentary and/or improvised pieces for a range of audiences, and to develop ideas for dramatic exploration (planning, methodology, expectations)

Appendix 8: National initiatives in the arts that impact on drama in schools

Artsmark is a national award available for all schools in England. It is a benchmark for provision in the arts and a symbol of recognition awarded by Arts Council England and supported by the DCMS, DfES, QCA, Ofsted and Sport England. Artsmark follows a school-led application process, beginning with an audit of arts provision and a written application validated by assessment. It is a progressive scheme with three levels: Artsmark, Artsmark Silver and Artsmark Gold. Both the Artsmark application form appropriate to the school's phase of education (primary, special or secondary) and the specific guidance materials related to it are available on the Artsmark website (www.artsmark.org.uk).

Advanced Skills Teachers (ASTs) are recognised through external assessment as having excellent classroom practice. They are given additional payment and increased non-contact time in order to share their skills and experience with other teachers, within their own and other schools. This can include providing 'model' lessons to a whole class or to a target group with staff observing, eg pupils with English as an Additional Language (EAL), or supporting professional development by monitoring lessons and advising teachers on classroom organisation, planning and methodology (www.teachernet.gov.uk/ast).

Creative Partnerships is a government-funded programme that aims to give school children in deprived areas throughout England the opportunity to develop creativity in learning and participate in cultural activities. Its vision is based on developing long-term partnerships between schools and cultural and creative organisations. These include architects, theatre companies, museums, cinemas, historic buildings, dance studios, recording studios, orchestras, and web site designers. It therefore provides excellent opportunities for drama in schools from the foundation years to post-16 (www.creative-partnerships.com).

QCA's Arts Alive and Creativity projects. The QCA has launched the Arts Alive website, www.qca.org.uk/artsalive, to identify ways in which the contribution of the arts to pupils' education can be maximised. The site invites teachers to share their work in the arts in order to make good practice available to all schools. QCA has also established a project to investigate how creativity can be developed across the curriculum, focusing on key stages 1, 2 and 3. The related website, www.ncaction.org.uk/creativity/index.htm, enables teachers to share their practice in relation to creativity and find out more about the development of creativity.

Specialist Schools are central to the government's goal of increasing diversity and improving standards in secondary education. The Specialist Schools Programme helps schools to build on their particular strengths, establish a distinctive ethos and achieve their targets to raise standards in partnerships with private sector sponsors, supported by additional Government funding. Schools can apply for different specialisms, including arts. Schools seeking Specialist Arts College status may either focus exclusively on one of the three broad arts areas, ie the performing (including drama), visual and media arts or, if they prefer, focus mainly on one of the broad areas but include an element from one of the other two. For example, where the main focus is on performing arts, say music and drama, the other focus subject could be art and design. Schools may also combine an arts specialism with another specialism. Schools interested in applying for Specialist Arts College status should, as part of the application process, contact their regional office of Arts Council England at an early stage, to help determine their place within the local arts infrastructure. (www.standards.dfes.gov.uk/specialistschools).

Appendix 9: Members of the writing group for *Drama in schools: second edition*

A writing group led by Marigold Ashwell and Ken Gouge produced this edition of *Drama in schools*. Members were:

Marigold Ashwell, Director of Hands On CPDA Ltd, professional development consultancy in the arts

Norinne Betjemann, Director of Education and Learning, Arts Council England

Alistair Black, freelance drama trainer and consultant

Liz Cadogan, Education and Learning, Arts Council England

Ken Gouge, freelance arts education consultant

Philip Hedley, Artistic Director, Theatre Royal, Stratford East

Stuart Herrington, Headteacher, Medlock Primary School, Manchester

Rosamunde Hutt, Director, Theatre Centre

Roy Nevitt, Chair, Milton Keynes Theatre and Gallery Company

Lorna Pout, Advisory Teacher for Drama, Wigan LEA Arts Advisory and Support Service

Zeena Rasheed, Head of Drama, Deacons School, Peterborough

An advisory group also played an important part in the updating and rewriting of *Drama in schools*. The following organisations were represented:

- Arts Council England
- Department for Education and Skills
- National Drama
- Ofsted
- Qualifications and Curriculum Authority
- Teacher Training Agency

Acknowledgements

Arts Council England and the authors of *Drama in schools* would like to thank the following schools, theatre companies and individuals, who provided examples of practice in drama:

Bispham High School and Arts College, Brune Park Community School, Coombes Infant School, Cranbourne School, The Emmbrook School, James Rennie School, Kennel Lane School, Kingswood High School, Low Hall Community Primary School, Maiden Erlegh School and Visual Arts College, Stantonbury Campus, Steyning Grammar School, The Place, Unicorn Theatre.

Stephen Alty, Jan Beats, Paul Bunyan, Maureen Bukht, Karen Butler, Corinna Cartwright, Jacqui Crooks, Gaynor Davies, Anne Fenton, Jim Holian, Ron Price, Shelley Upton, Chris Vaudin, Cathy Wardale, and Sarah Wind-Cowie.

We would also like to thank all those other teachers, artists and professionals who contributed their time, energy and ideas to the document during the consultation process including:

Patrice Baldwin, Stuart Bennett, Sarah Bergson, Danny Braverman, Jane Bryant, Stephan Burky, Karen Butler, Philip Christopher, Marie Costigan, Kerry Cliffe, Patty Cohen, John Coventon, Peter Daw HMI, Dr Mike Fleming, Anton Franks, Sue Good, Tony Graham, Clive Goodhead HMI, Jim Holland, Mark Howell-Meri, Carol Jay, Michael Judge, Lucy Kay, Andy Kempe, Tony Knight, Allan Lindsay, Kath Macdonald, Pauline Marson, David Montgomerie, David Morris, Jonathon Mottram, Chloe Newman, Nottingham Playhouse TIE, Allan Owens, Caroline O'Flaherty, OnO Theatre, Oxford Stage Company, Pop-Up Theatre, Rebecca Peacock, John Rainer, Mark Reid, Theatre Centre, Allie Spencer, Jackie Taylor, John Taylor, Ken Taylor, Simon Taylor, Jon Taverner, Elaine Wilcock, David Wood, Astrid Watts, Tim Webb, Alastair West, Paul Wright, Carolyn Yates, and Matthew Young.

Arts Council England
14 Great Peter Street
London SW1P 3NQ
Phone: 0845 300 6200
Fax: 020 7973 6590
Textphone: 020 7973 6564
enquiries@artscouncil.org.uk
www.artscouncil.org.uk
Charity registration no 1036733

Download this publication and view the full list of Arts Council England publications at www.artscouncil.org.uk

This publication and additional copies of the level descriptions poster can be ordered from Marston Book Services. Phone: 01235 465500.
Email: direct.orders@marston.co.uk

Drama in schools: second edition ISBN 0-7287-0979-1
£12 for individual copies or £8 per copy for orders of 20 copies or more.

Drama in schools: second edition poster ISBN 0-7287-0982-1, Free.

©Arts Council England, October 2003

You can get this publication in Braille, in large print, on audio CD and in electronic formats. If you need any of these formats, please contact us as follows. Phone: 0845 300 6200. Textphone: 020 7973 6564.
Email: enquiries@artscouncil.org.uk

We are committed to being open and accessible. We welcome all comments on our work. Please send these to the director, external relations, at the Arts Council address given.

Produced by Chatland Sayer, London