

Drama

Primary: Key Stage 1, Key Stage 2

Curriculum plan 2020-21



OAK
NATIONAL
ACADEMY

1. Curriculum principles

Coherence and flexibility

We strive to support schools by offering a broad range of drama knowledge, skills, techniques and strategies, which will complement the schools' existing curriculum and provide them with an online education offer that is flexible and relevant. The lessons are arranged in units, each containing 4 lessons. Schools can choose which units to teach and when. Within each unit the lessons will deliver drama specific learning objectives and will offer continuity and progression of learning. Therefore, it is suggested that lessons within a unit are taught in order. Hard copies of texts are not required for the lessons.

Knowledge organisation

At Key Stage 1 and 2, drama is not a discrete national curriculum subject, although aspects of it are to be found within the English curriculum. Drama lessons are often stimulated by and linked to English, geography, history and PSHE. In primary schools, drama is often used as a way of enlivening learning and teaching in other subjects and across the curriculum, with some performance opportunities provided. The lessons are both performance and process based.

At Key Stage 1 the drama curriculum is based on using and developing children's individual dramatic play skills and developing their understanding of active storytelling, story-making and drama. Gradually, well established drama techniques, strategies and conventions are introduced, such as mime, freeze-frame, still image, talking objects, thought-tracking, soundscapes and eavesdropping. By using simple drama techniques and strategies and with the



teacher playing a role, they will be invited to engage with a range of imagined experiences, characters and situations that will stimulate and challenge them cognitively, affectively and physically.

In Key Stage 2, the pupils will increasingly gain more knowledge and understanding of drama skills and drama as an aesthetic art form, with a particular emphasis in some units, of performing for imagined audiences. Some lessons will use short sections of playscript and pupils will create and perform some short monologues.

Knowledge selection

Our drama curriculum aims to equip pupils with the knowledge and skills that will enable them to:

- Use role-play and other drama techniques to identify with and explore characters, issues, situations, settings and events and to respond thoughtfully in role (including to the presenter in role).
- Use role-play and other drama techniques to stimulate, scaffold and develop creative and critical thinking skills and to help pupils order their ideas, through playing roles and improvising in a range of imagined situations and settings.
- Gain confidence in using body, gesture, movement, sound and voice, in a variety of contexts and situations, for real and imagined audiences and purposes.
- Use drama and role-play in ways that give opportunities and imagined audiences for presentations, debates and writing purposefully in role.
- Improvise with, enact and create short scripts.
- Actively gain knowledge, skills and understanding associated with drama for learning and with the artistic practice of theatre.



The Key Stage 1 and Key Stage 2 lessons provide a balance, between drama for learning and for performance. Collaborative group activity is usually central to the whole class drama experience in schools, but asynchronous lessons make this impossible. Therefore, notions of group decision-making, problem-solving, devising, improvisation and collaborative creativity have been set aside and other, individual skills and solo tasks incorporated and emphasised instead.

Individual schools operate in slightly different traditions of drama and theatre, using drama as a pedagogy at one end of the spectrum to 'Theatre Arts' at the other. Many schools will work flexibly and incorporate a range of modes. The lessons therefore offer a broad range of drama teaching styles and drama content, to enable teachers to select those most appropriate for their own pupils and their own curriculum. The most significant aspect of drama in schools, is the ability of young people to see the world from someone else's point of view, to 'step into someone else's shoes' for a while and maybe empathise with and better understand others and themselves.

It is important that pupils actively engage with the process of creating, performing and responding in drama, at all key stages and when relevant, presenting human experiences in drama and theatre form. The pupils will be gradually introduced to a broader range of drama strategies and performance skills and will have contextually relevant opportunities, within which they can actively use and develop them. They will also have many opportunities through drama, to enter, respond to and critically reflect on, true and fictional stories from a diverse range of cultures.

Inclusive and ambitious

The pupils who use these drama lessons, will have had widely differing experiences of drama. It is likely that all pupils will have dramatic play skills at some level, which may then have been used and developed in different ways by their



schools. Some may have regular or occasional drama lessons in school and others may never have had a drama lesson at all. Some pupils may attend out of school drama clubs and some may have speech and drama lessons, with exams that are accredited. Some may only have experienced drama as theatre and others may have experienced drama as a teaching and learning medium across the curriculum. Whatever their school experience of drama has been so far, these lessons are accessible to all. Differentiation by outcome is built into the lessons, making them accessible to pupils of all abilities and backgrounds, regardless of their previous drama learning and experience. The overall drama curriculum is culturally diverse and includes stories, themes, situations, events and dilemmas of universal significance and interest.

Pupil engagement

Drama lessons use and develop natural dramatic skills in an age appropriate way, within contexts that are of relevance and interest to the pupils. They are gradually introduced actively, to drama strategies and basic performance skills. They will engage with the content and form of drama cognitively and affectively, through actively immersing themselves in stories. All drama involves stories, and they can be highly emotionally engaging and have personal relevance. In the lessons, the presenter is sometimes a 'teacher in role' and can introduce characters and situations in emotionally compelling and enticing ways that gain and sustain the attention of the pupils.

Drama and theatre make use of contrast and tension, to draw in participants. Involvement in drama is stimulating and its content or demands can sometimes be personally uncomfortable for some pupils. The skills of the teacher are vital for drawing them in and giving support and reassurance. This is a particular challenge for asynchronous engagement, as the teacher cannot see how the issues, situations and dilemmas presented in the drama lesson, are being received and responded to by the pupils.



Motivation through learning

Drama can be highly motivating to pupils, as it draws on their personal experiences and excites their imaginations. It engages pupils physically, emotionally, actively and creatively. Working in role, they can be empowered as problem solvers and decision makers. This can be stimulating and rewarding, resulting in memorable, deep learning outcomes.

2. Subject structure overview

We have developed a primary drama curriculum, which is divided into Key Stage 1, lower Key Stage 2 and upper Key Stage 2. The lessons all have drama learning objectives. The drama unit themes have been chosen to fit with or complement the curriculum that schools will already have in place for other subjects, such as English, history, geography and PSHE. The drama lessons can be selected and used flexibly by schools. Some lessons have a stronger focus than others on the introduction and development of pupils' performance skills, within contexts that link with various curriculum subject areas. It is expected that schools will select the lessons that are most appropriate for their own curriculum offer and that most closely match the learning needs of their pupils. Schools may use these drama lessons to give greater breadth, depth and balance to their current curriculum offer.



Key Stage 1 drama

Unit title	Lesson title	Length of unit
Playing with rhymes and stories	<ol style="list-style-type: none">1. An introduction to dramatic storytelling (Ref: The Queen of Hearts)2. Using imagination to bring a story to life (Ref: The Owl and the Pussycat)3. Making it up as we go along (Ref: Old Macdonald Had a Farm)4. What happens when bad things happen in stories? (Ref: Jack and Jill)	4 lessons
Living history through drama	<ol style="list-style-type: none">1. Let's meet Florence Nightingale2. Let's meet Mary Seacole3. Living through the Great Fire of London (Part 1)4. Living through the Great Fire of London (Part 2)	4 lessons



Key Stage 2 drama

Unit title	Lesson title	Length of unit
Stories shared across the world	<ol style="list-style-type: none"> 1. The Beginning of the World 2. Dragons (Britain, India and Egypt) 3. Giants (Ireland, Russia and Asia) 4. Stealing Fire (Greece and Native American Myths) 	4 lessons
Telling stories with puppets, masks and storyboards	<ol style="list-style-type: none"> 1. Storyboarding 2. Making and using puppets 3. Making and using masks 4. Performing without performing 	4 lessons
Exploring character	<ol style="list-style-type: none"> 1. How do you see character? 2. Playing with character 3. Building character 4. Masking character 	4 lessons
Exploring narrative poetry through drama	<ol style="list-style-type: none"> 1. The Pied Piper of Hamelin (Part 1) 2. The Pied Piper of Hamelin (Part 2) 3. The Lady of Shalott (Part 1) 4. The Lady of Shalott (Part 2) 	4 lessons
Exploring a Greek myth and Norse legend through drama	<ol style="list-style-type: none"> 1. Beowulf (Part 1) 2. Beowulf (Part 2) 3. Theseus and the Minotaur (Part 1) 4. Theseus and the Minotaur (Part 2) 	4 lessons
Dipping into Shakespeare	<ol style="list-style-type: none"> 1. Dipping into Macbeth – A witch’s tale 2. Dipping into Macbeth – Brave Macbeth 3. Dipping into Macbeth – Lady Macbeth 4. Dipping into Macbeth – Murder and the Crown 	4 lessons



Migration	<ol style="list-style-type: none">1. Life at home2. The decision to leave3. The journey4. Starting a new life	4 lessons
-----------	--	-----------



3. Suggested sequence

All lessons are arranged in units, each containing 4 lessons. Schools can choose which units to teach and when. Within each unit the lessons will deliver drama specific learning objectives and will offer continuity and progression of learning. Therefore, it is suggested that lessons within a unit are taught in order. Hard copies of texts are not required for the lessons.

Initially the Key Stage 1 drama units start simply, with the enactment of nursery rhymes, guiding pupils to consider what is involved in storytelling. The units progress to drama based on true stories from history and more personally focused stories.

Whilst the Key Stage 2 units can be taught in any order, the units on Beowulf, Shakespeare and migration have been planned with Years 5 and 6 in mind. However, teachers of any Key Stage 2 year group might preview and then reasonably decide to use lessons from any part of the Key Stage 2 offer to meet their pupils' needs.



4. Unit specifics

Key stage 1 drama units

Playing with rhymes and stories	
Lesson	Core content
1	<p>Introduction to storytelling through drama (including ‘The Queen of Hearts’) In this lesson we will explore the building blocks of storytelling and explore how stories are created through Drama.</p> <p>Learning objectives:</p> <ul style="list-style-type: none">• To understand some core principles of what makes a story, and how stories can be expressed and communicated through physical action, voice and speech.
2	<p>Using imagination to bring a story to life (including ‘The Owl and the Pussycat’) In this lesson we will use our imagination to stage a story using our bodies, our voices, toys and other objects.</p> <p>Learning objectives:</p> <ul style="list-style-type: none">• To explore ‘staging’ techniques inspired by poetic language, vocabulary and structure, engaging with the imagination and objects around us.
3	<p>Making it up as we go along (including ‘Old Macdonald had a Farm’) In this lesson we will look at how we can change a story to find a different ending, introduce new characters, and create something new.</p> <p>Learning objectives:</p>



	<ul style="list-style-type: none"> To use facial expression, movement, and improvisation to explore and communicate a role, and to create imagined situations.
4	<p>What happens when bad things happen in stories (including 'Jack and Jill')</p> <p>In this lesson we will be exploring a well-known nursery rhyme, that involves an unfortunate accident! We will use this to help us consider emotions and how we might express and remember them.</p>
<h2>Living history through drama</h2>	
Lesson	Core content
1	<p>Let's meet Florence Nightingale</p> <p>In this lesson we will meet Florence Nightingale and learn from her about the devastation of war and the bravery of the people wounded in battle. We will improvise and give voice to objects owned by Florence and consider what these objects tell us about that time.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> To engage with and respond to a 'Teacher-in-role'.
2	<p>Let's meet Mary Seacole</p> <p>In this lesson we will be in the role of Mary Seacole and will learn about her saving lives in war. We will consider how she might have responded emotionally, when she was rejected from working with the British Military Hospitals but went on helping people in the war anyway.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> To adopt a role and sustain it through improvisation within an historical context and situation.
3	<p>Living through the Great Fire of London (Part 1)</p> <p>In this lesson we will set the scene for the devastating fire of 1666 and will meet some of the objects that would have been there. We will link the objects to Londoners during the fire and</p>



	<p>bring them to life through improvisation. We will also consider why we re-enact scenes from the past.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To adopt a role and sustain it through improvisation within an historical context and situation. • To consider where and why people make drama about real events in the past.
4	<p>Living through the Great Fire of London (Part 2)</p> <p>In this second lesson about the fire we will connect objects and images from lesson 1 with the people who may have owned them. We will be exploring and communicating our emotions in role as Londoners, before, during and after the fire.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To work in role, in an historical context and situation • To present linked scenes dramatically, in a narrative sequence



Key Stage 2 drama units

Stories shared across the world	
Lesson	Core content
1	<p>Beginning of the world (South America)</p> <p>In this lesson we will look at a Mayan myth about the beginning of the world. We will improvise as characters from these myths, both in their own time and 'as if' they were experiencing the perils of today.</p> <p>Learning objectives:</p> <ul style="list-style-type: none">• To explore and develop voice and movement in a range of ways, to create character, mood and atmosphere and to focus dramatic action.
2	<p>Dragons (Britain and West Africa)</p> <p>In this lesson we will be in role as dragons, drawing inspiration from the myths of different countries. We will improvise in role and react to new scenarios and challenges.</p> <p>Learning objectives:</p> <ul style="list-style-type: none">• To explore physical and fictional space to create characters, settings, situations and events.
3	<p>Giants (Ireland)</p> <p>In this lesson we will be in role as giants exploring key moments from a myth about the Giant's Causeway.</p> <p>Learning objectives:</p> <ul style="list-style-type: none">• To explore physical and fictional space to create characters, settings, situations and events.



	<ul style="list-style-type: none"> To explore and develop voice and movement in a range of ways, to create character, mood and atmosphere and to focus dramatic action.
4	<p>Stealing fire (Greece)</p> <p>In this lesson we will consider the often-found myth of a hero stealing fire from the gods. We will work in various roles, to share the contrasting perspectives of the hero, an eye-witness and the gods themselves.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> To engage with and develop characters and relationships in a drama and consider their different perspectives and responses.
Telling stories with puppets and masks	
Lesson	Core content
1	<p>The legend of Noto Hanto</p> <p>In this lesson we will explore a legend through the use of facial expression, still images, atmosphere creating and movement.</p> <p>Learning objectives:</p> <p>To use facial expression, movement and improvisation to explore a story.</p>
2	<p>Storyboarding</p> <p>In this lesson we will explore how a picture paints a thousand words, and why images are important in the creation of stories.</p> <p>Learning objectives:</p> <p>To understand how images communicate ideas, themes, characters and stories, and how we can create storyboards to think visually.</p>
3	Making and using puppets



	<p>In this lesson we will make a simple puppet out of paper and sticky tape before bringing it to life.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To explore the animation of inanimate objects as characters in stories. •
4	<ul style="list-style-type: none"> • Making and using masks • In this lesson we will explore why masks have been used in theatre for thousands of years, making our own mask, and creating a short performance. • • Learning objectives: • To understand the basic principles of the use of masks in theatre, as a form of expression, as characters, and to tell stories.
Exploring character	
Lesson	Core content
1	<p>How do you see character?</p> <p>In this lesson we will begin to see what makes a character and understand the starting points of all characters.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To understand the basics of character and where we can see them.
2	<p>Playing with character</p> <p>In this lesson we will take basic character traits and explore how they feel to perform as characters</p>



	<p>Learning objectives:</p> <ul style="list-style-type: none"> To experiment with the use of character in the body, to get a sense of how it feels to show this to an audience.
3	<p>Building character</p> <p>In this lesson we will continue to explore character traits. We will use prior knowledge of character and develop them by adding setting.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> To understand how visualisation can be important to the development of character.
4	<p>Mastering character</p> <p>In this lesson we will begin combining character with new scenarios to get an understanding of how to react in a new environment.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> To adapt the communication of character to new settings and environments.

Stepping into narrative poetry through drama	
Lesson	Core content
1	<p>The Pied Piper of Hamelin (Part 1)</p> <p>In this lesson we will explore the first part of this poem, through working in role as the Mayor of Hamelin. We will consider what led him to hire the piper and why he broke his word and did not reward him.</p> <p>Learning objectives:</p>



	<ul style="list-style-type: none"> ● To explore ideas and narrative structures through working in role within imagined situations. ● to consider and explore a character's actions and motives through working in role as the character.
2	<p>The Pied Piper of Hamelin (Part 2)</p> <p>In this lesson we will be focussing on the story of the lame child who was unable to keep up with the piper and was left behind. Through drama, we will be exploring what life was like for a child with a disability in 1376.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> ● To make personal, meaningful connections with another child's story. ● To perform with a sense of role, situation and dramatic tension.
3	<p>The Lady of Shalott (Part 1)</p> <p>In this lesson we use information from the poem, to recreate the place where the cursed Lady of Shalott is living. We will explore what she might be thinking and feeling as she passes her days in isolation, singing, weaving and watching outdoor scenes reflected in her mirror.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> ● To re-create and actively explore a fictional setting and character from a text.
4	<p>The Lady of Shalott (Part 2)</p> <p>In this lesson, we will use voice and movement to explore the idea of the curse and will focus on the moment the curse comes upon The Lady of Shalott. We will also explore the moment she casts the boat free and lays down and we will be creating her internal monologue.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> ● To experiment with dramatic tension and ways of communicating meaning to others.



Living Greek myths and Norse legends

Lesson	Core content
1	<p>Beowulf (Part 1)</p> <p>In this lesson we will become the characters from the story of Beowulf. Using key scenes from the epic poem, we will work in role and consider archetypes and the timeless, universal theme of Good versus Evil.</p> <p>Learning objectives:</p> <ul style="list-style-type: none">• To create and convey characters, situations and events within an agreed fictional time and setting.
2	<p>Beowulf (Part 2)</p> <p>In this lesson we will consider settings in the story of Beowulf and will create and develop performances that bring settings and situations to life. We will also share our thoughts about how and why it is that we can still connect to a poem that is over 1000 years old.</p> <p>Learning objectives:</p> <ul style="list-style-type: none">• To create and convey fictional settings through performance• To consider how and why we engage with story-drama from another place and time
3	<p>Theseus and the Minotaur (Part 1)</p> <p>In this lesson we will consider the characters of this myth and how their stories and emotions shift. We will improvise and perform key moments in role as Theseus, as he explores his unique setting.</p> <p>Learning objectives:</p> <ul style="list-style-type: none">• To empathise with characters and explore their development through working in role.• To engage with fictional settings in role, through performance.



4	<p>Theseus and the Minotaur (Part 2) In this lesson we will be 'in role' as the Minotaur, imagining and adapting the Minotaur's speech within a short scene, in which the Minotaur will explain his intentions.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To perform unscripted drama with a sense of role, situation and dramatic tension. • To create and rehearse a scene, for a live or virtual performance.
<h2>Dipping into Shakespeare</h2>	
Lesson	Core content
1	<p>Dipping into Macbeth: A Witch's Tale In this lesson we will meet a witch! We will look at lines in Act 1 Scene 1 of Macbeth and will explore how we might voice the witch's words in different ways and we will consider which way is the most effective. We will try moving and using gestures in different ways as we bring the character to life and start to ask questions about who (or what) she might be.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To explore different ways of talking, moving, and responding in role • To interpret a script, to create and convey characters and their relationships
2	<p>Dipping into Macbeth: Brave Macbeth This second lesson uses drama to explore the role of a midwife in 1600. Through drama, we will be creating a real life 'witch' and will learn more about the time that Shakespeare's play 'Macbeth' was written.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To experiment with different ways of portraying and developing characters and relationships in drama • To consider the different perspectives and responses of various characters in a drama



3	<p>Dipping into Macbeth: Lady Macbeth</p> <p>In this lesson, we are introduced to Lady Macbeth. We will use a number of drama activities to explore her character and the impact she has on the play.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To explore physical and fictional space • To create and recreate characters, settings and situations based on a playscript
4	<p>Dipping into Macbeth: Murder and the Crown</p> <p>In this lesson, we will find out whether Macbeth goes through with murder. We will use a range of drama activities to explore Macbeth's ever changing character and look at the consequences of his actions.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To explore and consider how voice, movement, gesture and the body can be used to represent a character • To rehearse and perform scripted drama that develops narrative and uses dramatic tension and symbols to communicate meaning
<p>Migration</p>	
<p>Lesson</p>	<p>Core content</p>
1	<p>Life at home</p> <p>In this lesson we will consider the starting points in a family's journey to a new country. We will set the scene with soundscapes, talking objects and speaking in role.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> • To use voice and movement techniques, to create character, mood, atmosphere and to focus dramatic action.



	<ul style="list-style-type: none"> To use dramatic action, strategies and conventions to evoke empathy and convey meaning.
2	<p>The decision to leave</p> <p>In this lesson we will use freeze-frames and thought-tracking to consider the moment that a family decides that they must leave their home and prepare for their migration.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> To use voice and movement techniques, to create character, mood, atmosphere and to focus dramatic action. To use dramatic action, strategies and conventions to evoke empathy and convey meaning.
3	<p>The journey</p> <p>Throughout this lesson we will be in role as a family in pursuit of a dream. We will actively consider perilous and challenging scenarios to help us engage and empathise with our characters.</p> <p>Learning objectives:</p> <ul style="list-style-type: none"> To use voice and movement techniques, to create character, mood, atmosphere and to focus dramatic action. To use dramatic action, strategies and conventions to evoke empathy and convey meaning.
4	<p>Starting a new life</p> <p>In this lesson we will conclude our family's journey and consider the worries and hopes they have for their new life. We will use 'talking objects' to help us reflect on how far they have come, both physically and emotionally.</p> <p>Learning objectives:</p>



- | | |
|--|--|
| | <ul style="list-style-type: none">● To use voice and movement techniques, to create character, mood, atmosphere and to focus dramatic action.● To use dramatic action, strategies and conventions to evoke empathy and convey meaning.● To consider how drama from other places and times might contribute to their own drama. |
|--|--|

