

# Drama Key Stage 1

Long curriculum plan





# 1. Philosophy

## Six underlying attributes at the heart of Oak's curriculum and lessons.

Lessons and units are **knowledge and vocabulary rich** so that pupils build on what they already know to develop powerful knowledge.

Knowledge is **sequenced** and mapped in a **coherent** format so that pupils make meaningful connections.

Our **flexible** curriculum enables schools to tailor Oak's content to their curriculum and context.

Our curriculum is **evidence informed** through rigorous application of best practice and the science of learning.

We prioritise creating a **diverse** curriculum by committing to diversity in teaching and teachers, and the language, texts and media we use, so all pupils feel positively represented.

Creating an **accessible** curriculum that addresses the needs of all pupils is achieved to accessibility guidelines and requirements.



# 2. Units



**KS1 Drama is formed of 2 units and this is the recommended sequence:**

Unit Title	Recommended year group	Number of lessons
1 Playing with rhymes and stories	Year 1, Year 2	4
2 Living history through drama	Year 1, Year 2	4



# 3. Lessons

## Unit 1 Playing with rhymes and stories

4 Lessons

Lesson number	Lesson question	About the lesson
1.	Introduction to dramatic storytelling	<p><b>Pupils will learn</b></p> <ul style="list-style-type: none"><li>• To understand some core principles of what makes a story, and how stories can be expressed and communicated through physical action, voice and speech.</li></ul> <p><b>Guidance warnings</b></p> <ul style="list-style-type: none"><li>• Physical activity required.</li></ul>
2.	Using imagination to bring a story to life	<p><b>Pupils will learn</b></p> <ul style="list-style-type: none"><li>• To explore 'staging' techniques inspired by poetic language, vocabulary and structure, engaging with the imagination and objects around us.</li></ul> <p><b>Guidance warnings</b></p> <ul style="list-style-type: none"><li>• Physical activity required.</li></ul>

### 3. Making it up as we go along

#### Pupils will learn

- To use facial expression, movement, and improvisation to explore and communicate a role, and to create imagined situations.

#### Guidance warnings

- Physical activity required.
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### 4. What happens when bad things happen in stories?

#### Pupils will learn

- Explore the nursery rhyme 'Jack and Jill'.
- Use 'Jack and Jill' to explore emotions and think about how we express those emotions.

#### Guidance warnings

- Physical activity required.
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Lesson number	Lesson question	About the lesson
1.	Let's meet Florence Nightingale	<p><b>Pupils will learn</b></p> <ul style="list-style-type: none"><li>• To engage with and respond to a 'Teacher-in-role'.</li></ul> <p><b>Guidance warnings</b></p> <ul style="list-style-type: none"><li>• Physical activity required.</li></ul>
2.	Let's meet Mary Seacole	<p><b>Pupils will learn</b></p> <ul style="list-style-type: none"><li>• To adopt a role and sustain it through improvisation within an historical context and situation.</li></ul> <p><b>Guidance warnings</b></p> <ul style="list-style-type: none"><li>• Physical activity required.</li></ul>
3.	Living through the Great Fire of London (Part 1)	<p><b>Pupils will learn</b></p> <ul style="list-style-type: none"><li>• To adopt a role and sustain it through improvisation within an historical context and situation.</li><li>• To consider where and why people make drama about real events in the past.</li></ul> <p><b>Guidance warnings</b></p> <ul style="list-style-type: none"><li>• Physical activity required.</li></ul>

## 4.

### **Living through the Great Fire of London (Part 2)**

#### **Pupils will learn**

- To work in role, in an historical context and situation.
- To present linked scenes dramatically, in a narrative sequence.

#### **Guidance warnings**

- Physical activity required.
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# 4. Learn More



## Contents

Section number	Section title
1.	Coherence and flexibility
2.	Knowledge organisation
3.	Knowledge selection
4.	Inclusive and ambitious
5.	Pupil engagement
6.	Motivation through learning

### 1. 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 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.

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.

## **2. Knowledge organisation**

At Key Stage 1, 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.

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.

## **3. 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.



#### **4. 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.

#### **5. 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.

#### **6. 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.