
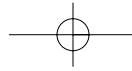


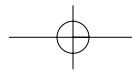
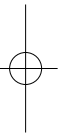
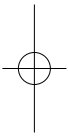
Appendix


A model of progression based on drama skills and concepts, drama conventions and genres

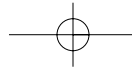
<i>Year</i>	<i>Dramatic Skills and Concepts</i>	<i>Dramatic Conventions and Genres</i>
Nursery, F1 and F2 	<p>Movement: Introduced as an alternative means of expression or communication. At this stage in the drama work movement is often directed by the teacher with pupils copying the actions and making their own.</p> <p>Mime: Introduced with movement to explore how ideas are communicated without words. Actions are selected to help those watching understand what is taking place (eg events, feelings, relationships).</p> <p>Use of voice: Pupils experiment with the different sounds that their voice can create. Sound becomes an</p>	<p>Teacher narration: This is a way of helping pupils develop their skills in mime, at the same time as providing ideas and building context in which pupils can work comfortably and safely. As the story is told, pupils begin to respond by acting out the narrative and creating the scene as described.</p> <p>'Teacher-in-role': Expressed in its simplest form, this involves the teacher/leader taking part in the drama along with the other participants. Teachers often feel extremely reticent, for a variety of reasons, about joining in alongside the children but there is no doubt at all that children respond very positively to their teacher becoming part of the shared act of creating a drama.</p> <p>Still image: Participants create a 'photograph' using their own bodies to represent a moment from the drama. Combined with sound-tracking, thought-tracking, speech bubbles or thought bubbles this convention can be used in a variety of different circumstances. Try linking two or more of these techniques together as a way of developing a narrative sequence or predicting possible outcomes.</p> <p>Significant object/prop: Introduce significant objects into the drama</p>



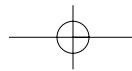
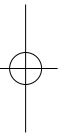
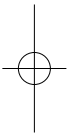
	<p>additional form of expression and/or communication.</p> <p>Space: Pupils become aware of working together in an open space (eg sitting in a circle, finding a space by themselves, following each other in space).</p> <p>Pretending: Pupils are pretending in a number of ways at this stage in their drama work. With guidance from the teacher they pretend to be in imaginary settings, that imaginary people, animals or creatures are present and that objects can become something other than they really are. Pupils are also experimenting around when they are being themselves and when they are pretending to be someone else.</p>	<p>work in order to stimulate interest, questioning and discussion without overloading a task with 'teacher talk'. Objects and props are a quick and easy way into a drama, creating access and meaning for the more visual and kinesthetic learners.</p> <p>Sound-tracking: Sounds are used to create the atmosphere of the 'place' in which the drama takes place. These can be pre-recorded or live and are usually, though not always, created by the participants.</p> <p>Puppet show: Puppets are a great way to engage pupils with the story and encourage them to take on roles. It creates an opportunity for them to project their thoughts and feelings onto another without exposing themselves directly to an audience. Using puppets as characters can be very effective for teachers and pupils' who are less confident about physically taking on the roles themselves. Not only does it create opportunities for pupils to extend and deepen their understanding of character, it also introduces the artistry involved in puppetry. Depending upon age and experience, the teacher and pupil can manipulate the puppets, be they hand, glove, finger, string or body puppets.</p>
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<p>1</p> 	<p>Facial expressions: Pupils are encouraged to consider how they can change or alter their face to communicate how they are feeling. The expression on their face should be altered to match how they move and hold their body as well as communicating how they feel (eg angry, frightened etc).</p> <p>Role play: Pupils consciously take on a role other than themselves in an imagined context to communicate character, time and place.</p> <p>Audience: Pupils are invited to share their work in-role with others in the class and or audience.</p> <p>Imagining: Pupils are beginning to accept the</p>	<p>Hot-seating (teacher): Characters are questioned about their values, motives, relationships and actions by other members of the group. This is a very effective rehearsal technique that helps an actor to flesh out and discover new facets of their character through the responses they make to the questions. The questioners may also be in role as witnesses, historians, detectives etc. There can be added tension if the character is questioned at a moment of stress, or at a turning point in their lives.</p> <p>Meetings: The group get together in order to address some problem or to discuss information within the format of a formal meeting, which may be further controlled by the local cultural circumstances of the fiction – power and status of characters for instance. This is also very useful for the teacher to input information, create atmosphere or inject tension within the fiction rather than stopping the drama in order to do so.</p> <p>‘Take a letter’: Letters and notes make excellent stimulus material and help pupils to engage quickly with the story. The drama situation itself might create opportunities for letters to be written in role, or for a surprise or mystery letter to be used to add tension to the plot.</p> <p>The Illustrator: Pupils are asked to separate the story into significant moments or scenes. Alternatively the teacher could provide pupils with titles on separate pieces of card. Pupils could then in small</p>
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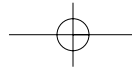



	<p>idea of 'make believe'. They realise that in order for the drama to move forward they must use their 'imagination' to be someone else, in another place, in another time with other people, creatures or animals.</p>	<p>groups create a still image to represent this moment.</p> <p>Story board: Pupils create still images of events in the story. To develop this, digital photographs are taken of each of the still images to create a picture story board for pupils to use in re-telling the story to each other in the classroom.</p> <p>What happens next? In order to support and build on pupils' creative writing skills, you might want to stop the story at significant points and/or moments of climax and ask pupils individually, in pairs or small groups, to improvise what they think might happen next. This could be in the form of a still image, through discussion or spontaneous role play.</p> <p>Whole-group drama: All of the participants – including (usually) the teacher/leader – are engaged in the same drama at the same time. Roles at this stage are the same, with pupils following and or reacting to the teacher.</p> <p>Mask: Pupils are introduced to characters through mask. Masks can be used to create instant emotions (eg fear or laughter) in a safe way. Alternatively they can be used to present obvious characteristics (eg old age, good and evil). Although it is more likely that the teacher or LSA would wear the mask 'in-role', pupils can make their own to use in drama work.</p>
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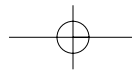
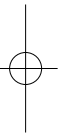
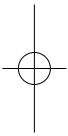


<p style="text-align: center;">2</p> 	<p>Body language: Pupils discover how they can shape their body to communicate a simple range of characteristics.</p> <p>Working 'in-role': Pupils act out a role within the drama and not as themselves.</p> <p>Props: Pupils work with a simple given object(s) (eg a candlestick or walking stick) to help add meaning to their own or another's character.</p> <p>Costume: Pupils work with simple costumes (eg a hat, scarf, shawl to help build their own or another's character).</p>	<p>Story stick: This is a basic drama technique which can be used across the Key Stages and adapted for every occasion. Pupils are given the opportunity to recap or retell a story through the use of a 'story stick'; whoever holds it is therefore recognised as the 'storyteller'.</p> <p>Mapping the plot: Pupils make their own map of the story, exploring the environment(s) in which the story takes place, indicating where different scenes/action take place. These ideas could be explored on paper or in action by dividing the classroom or drama studio into spaces for re-enactment.</p> <p>Thought-tracking: The inner thoughts of a character are revealed either by the person adopting that role or by the others in the group. This is a particularly useful way of slowing down and deepening a drama, especially if it is used in conjunction with still images. A further development of this is to have the participants draw the distinction between what a character says, what it thinks and what it feels.</p> <p>Sculpting: Pupils work in pairs. 'A' is the sculptor, 'B' is the sculpted. 'A' works with 'B', using their body (which is likened to clay or plasticine) to mould into a character. Contact should be light and gentle. 'A' could also mirror for 'B' what expression and/or shape they are trying to create.</p>
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<p>3</p> 	<p>Small group role play: Pupils work together in small groups to develop an idea and sequence action, usually in the form of a linear narrative. Work at this stage is generally guided and or supervised by the teacher and LSA.</p>	<p>Interviews or interrogations: Characters are interviewed by 'reporters' or interrogated by an authority figure in order to question their motives, values and beliefs or to elicit more facts about a given situation.</p> <p>'Role on the wall': A record of a character is kept in the form of a large outline of a figure in which students might write key lines, phrases, ideas or feelings about the character. The outline is kept and re-edited as students discover more about the character.</p> <p>'Mantle of the Expert': The major feature of this convention is that the pupils are 'in-role' as characters with specialist knowledge relevant to the situation they find themselves in. In its purest form, 'Mantle of the Expert' requires an approach to teaching and learning that is holistic and therefore cross-curricular, however I have found that endowing pupils with expertise is in itself extremely powerful, motivating and empowering.</p> <p>Gossip circles: Divide the class into pairs or small groups in which they take on roles/characters affected by events in the story. Their task is to talk 'in-role', based only on gossip and rumour. You might consider developing this activity by intervening in the scenes as 'Teacher-in-role' to develop and support their emerging ideas. This is a useful strategy for supporting those less confident/able, or challenging the more confident/able through extended questions</p>
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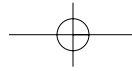
		<p>and complicating their ideas about character, setting and plot.</p> <p>Caption-making: Pupils are encouraged to invent titles and/or headlines which encapsulate what is presented visually (ie to accompany the still image). They are asked to 'summarise' a scene or action in words.</p> <p>Objects of character: A character is created or developed through their collection of carefully selected belongings. These objects should give clues about the owner. The items can be found before meeting the character and could form a subtext to the character's words and/or actions when he or she enters at a later point.</p>
<p>4</p> 	<p>Rehearsal: Pupils are introduced to the idea that work can be improved through ongoing practice. Feedback from both pupil and teacher on the work can be used to inform the rehearsal process.</p> <p>Use of levels: Pupils use different levels in their drama work such as still image to</p>	<p>Dear diary: Diary entries are used to develop understanding of character, situation and context. For example, what might Hansel or Gretel have written in their diaries after overhearing their stepmother's plans to send them deep into the forest? Ask the class to write an 'in-role' diary entry (eg Gretel's first night alone in the forest).</p> <p>Overheard conversations: The group 'listen in' to 'private' conversations between characters in the drama. An interesting and challenging development of this is for the group to agree whether or not the information gained from listening in can be used in the subsequent drama or is it something they must pretend not to know.</p>



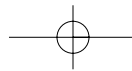
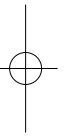
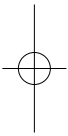
	<p>communicate different meanings (eg at the feet of the King, scrubbing the floor, bending over someone, etc).</p> <p>Cues: Pupils are able to give and respond to cues, whether they be lighting, musical, spoken lines or movement etc.</p> <p>Performance: Pupils are aware when they have rehearsed their work in order to improve it and are ready to present their work to an audience.</p> <p>Spatial awareness: Pupils become aware of both themselves and others in the space when they are performing.</p>	<p>By enabling the participants to listen into a private conversation, the teacher/leader can introduce a new idea or a threat or problem by creating a rumour that will be interpreted in a variety of ways.</p> <p>Headlines: Statements in the style of newspaper headlines are used to focus the attention on to a particular aspect of the drama. Used with still photographs several headlines can be given for the same photograph in order to highlight different points of view and bias.</p> <p>Newsround: Pupils make 'News' out of the stories they are working on. This could be done through outside TV broadcasts, which document events; live interviews with characters to reveal new truths; newspaper headlines, which summarise and capture key events; accompanying photo stories.</p> <p>Telephone conversations/'phone a friend': This is a simple activity for work in pairs. The pupils share news and/or developments in the story through a 'telephone' conversation. Pupils sit back-to-back so that the focus is on speaking and listening rather than action and physical expression.</p> <p>Whose point of view? In pairs or small groups pupils could be given the task of re-telling the story from a 'point of view' other than the</p>
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		<p>narrator. This provides opportunities for pupils to consider how a story can change and/or evoke different emotions depending on who is telling the story. The task might be extended by encouraging pupils to draw on different tone and register as they adopt a new voice with which to tell the story.</p> <p>Circular drama: A variation on small group drama in which groups are given different scenes involving a central character. The groups prepare the scene and then the 'Teacher-in-role' joins each scene as the central character and improvises briefly with each group before moving on. This provides the opportunity to see the different ways in which the central character reacts in a variety of public and private contexts.</p>
<p>5</p> 	<p>Roles in drama:</p> <ul style="list-style-type: none"> • <i>Deviser:</i> Pupils work 'in-role' together over a period of time to create a performance text from their own or a given stimulus. • <i>Director:</i> Pupils work 'in-role' to shape the drama work from outside of the 	<p>Guided tour: In pairs, pupils label themselves 'A' and 'B'. Pupil 'A' – with eyes open – acts as the 'expert' and leads 'B' (whose eyes are closed) through an imagined environment. During this tour, 'A' provides a spoken commentary which encourages 'B' to draw on his or her senses (eg sights, smells, feelings, textures – including what is underfoot etc). The stimulus might be a picture or a text extract.</p> <p>Ritual: Pupils create appropriate rituals and/or ceremonies which might be celebrated or endured by characters to mark anniversaries, cycles, initiations, belief systems etc.</p>

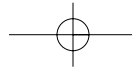
	<p>action, including the actors' performance, the use of space, props, costume, light etc.</p> <ul style="list-style-type: none">● <i>Designer:</i> Pupils work 'in-role' to design where the action takes place, the set, the props used in the action, the costumes worn by the actors and/or how light can be used to create certain effects.● <i>Actor:</i> Pupils work 'in-role' as someone or something other than themselves to be performed to an audience. <p>Symbol: Symbols are introduced in the drama work (eg through object, sound, words, gesture), which hold a significance beyond the literal meaning.</p>	<p>Group sculpture: The group, or an individual from the group, creates a shape using members of the group and any others. The shape will usually be of a non-representational nature, expressing a particular aspect of the theme or issue being addressed. The collective creation of another art form will force the group to bring out their own, individual interpretation of events portrayed in the drama. This is not to be confused with still images which tend to be literal representations.</p> <p>Choral speak: A written text is divided up and spoken by group. Text may be dramatic or otherwise. The construction of the choral speak should comment on, or develop, the original text rather than literally follow the line divisions or allocation of lines to single characters. Particularly effective when the choral speak is part of a montage with another convention such as tableau or mime.</p> <p>Chorus: This theatre form focuses on the group as a whole and/or collective. It makes appropriate links with ritual whereby words, sounds and actions are repeated. The group recite words spoken in unison with accompanying action and/or movements. The</p>
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		<p>chorus is designed to comment on the action (eg a group of protestors, village people, workers etc).</p> <p>Collective character: A character is improvised by a group of students any one of whom can speak as the character. In this way the whole class can be involved in a dialogue for instance by half the class taking on one of the characters involved. There doesn't need to be conformity in the responses they make; different attitudes can be given expression so that there is also dialogue between members of the collective character.</p> <p>Story tag: Can be used as an activity to energise the class and identify what pupils already know about a familiar or traditional story. Select one person to start. Everyone else finds a space in the room. The person begins the game by sharing the first part of the story. As soon as this is completed everyone can move and the person on must chase and 'tag' someone else in the group. Once they are caught the person who is on must shout 'TAG' and everyone else must freeze. The person tagged must then tell the next part of the story.</p>
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<p style="text-align: center;">6</p> 	<p>Actor/audience relationship: Pupils are conscious of their performance for the audience and the effect/impact they want their role to have.</p> <p>Contrast: Pupils are able to explore simple effects created by the differences in stillness and movement, light and dark, loud and quiet and what impact this has on their own and others' performed work.</p> <p>Improvisation: Pupils respond 'in-role' to a given stimulus, character or situation without planning or rehearsal.</p> <p>Status: Pupils can identify simple differences in a character's status through movement, use of space and</p>	<p>Iceberg: A reflective device in which a diagram of an iceberg is drawn. Pupils have to consider what is text and what is sub-text in a scene and then to note text above the waterline of the iceberg and sub-text beneath the waterline.</p> <p>Conscience alley: At a critical moment in a character's life when a dilemma, or problem, or choice must be made, the character walks between two rows of students who may offer advice as the character passes. The advice may be from the students as themselves or from other characters; the advice may include lines or words spoken earlier in the drama.</p> <p>Split screen: Pupils present two related scenes and switch the action from one to the other throughout the performance. Here the audience are given the opportunity to compare and contrast both character and events.</p> <p>Non-naturalistic form: Pupils are encouraged to move away from literal expressions which tend to mirror and reflect real life. Greater emphasis is put on interpreting themes and issues through image, movement and sound.</p> <p>Physical theatre: Pupils are encouraged to explore themes and issues through physical expression, where sound and movement replace literal or naturalistic action.</p>
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	<p>levels in their own and others' performance.</p> <p>Tension: Pupils are able to recognise the point of tension (eg unease which helps to hold the audiences attention in their own and others' work).</p>	<p>Forum theatre: A group of pupils enact a scene for the audience. The audience watch the scene as 'directors'. They can make suggestions, ask questions, give directions to those performing in order to alter the course of action, and/or explore alternative outcomes.</p> <p>Masks: These can be used to change the perspective of a situation and/or encounter with a character rather than the mask acting simply to present a given characteristic.</p>
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