

# Drama

Key Stage 3 Non Statutory Guidance  
for Drama

# Contents

1	<b>Section 01</b> <b>Purpose of this Guidance</b>
3	<b>Section 02</b> <b>Drama in the Northern Ireland Curriculum</b>
5	<b>Section 03</b> <b>Links to Key Stage 2 and Key Stage 4</b>
5	3.1 Key Stage 2
5	3.2 Key Stage 4
7	<b>Section 04</b> <b>Understanding the Statutory Requirements for Drama</b>
7	4.1 The Layout of the Statutory Requirements
8	4.2 Knowledge, Understanding and Skills
11	4.3 Curriculum Objectives and Key Elements
15	4.4 Learning Outcomes
18	4.5 Thinking Skills and Personal Capabilities
21	<b>Section 05</b> <b>Approaches to Learning and Teaching</b>
21	5.1 Key Messages
22	5.2 Assessment for Learning
24	5.3 Connecting the Learning
26	5.4 Active Learning
27	<b>Section 06</b> <b>Auditing and Planning</b>
27	6.1 Conducting a Departmental Audit
28	6.2 Long, Medium and Short Term Planning
31	<b>Appendices:</b>
31	Appendix 1 Cross-Curricular Skills
35	Appendix 2 Thinking Skills and Personal Capabilities
37	Appendix 3 Drama Strategies for Use at Key Stage 3

# Section 01

## Purpose of this Guidance

This guidance is part of the support and implementation package for the Revised Northern Ireland Curriculum (hereafter referred to as Northern Ireland Curriculum) already with your school that includes:

- The Statutory Curriculum at Key Stage 3: Supplementary Guidance; and
- The Curriculum Support and Implementation Box.

Both these resources and additional learning and teaching materials are also available at [www.nicurriculum.org.uk](http://www.nicurriculum.org.uk).

Drama is part of the minimum requirement for every pupil at Key Stage 3.

This guidance seeks to build on good practice and to provide heads of department with information and practical approaches to help them plan and roll-out the requirements for Drama in a manageable way. The guidance explains and provides interpretation of the statutory requirements for Drama.

There are departmental questions and activities after each section which can help you and the members of your department to reflect on and evaluate your current practice and identify actions for departmental planning.

The questions and activities follow *The 4A's Model for Planning* as documented in the booklet, *Planning for the Revised Curriculum at Key Stage 3*, in your school's Curriculum Support and Implementation Box. Working through this guidance and its accompanying activities means that your department will be well on course for rolling out the Northern Ireland Curriculum.



# Section 02

## Drama in the Northern Ireland Curriculum

The Northern Ireland Curriculum aims to empower pupils to achieve their potential and to make informed and responsible choices and decisions throughout their lives. It is about helping all pupils prepare for life and work:

- as individuals;
- as contributors to society;
- as contributors to the economy and environment.

Drama has a significant role to play in this.

The fundamental aim of the Drama curriculum is to develop pupils who are able to use voice, movement, gesture and facial expression in a positive and confident manner. Through the methods of improvisation, acting, mime and dance drama, supported by using a range of drama strategies, pupils will develop personal and social skills and grow in insight and understanding.

Drama contributes in a unique way to the process of learning. Its uniqueness lies in its immediacy as it happens in the here and now. It allows pupils a high degree of control over their own learning as they manage information, make decisions and solve problems. It draws upon their own experience of the world and then extends it. It engages feelings, imagination, encourages creativity and allows them to work alone and with others. Drama is a powerful means of bringing alive knowledge and experience by engaging the emotions and the intellect. It involves the controlled attempts to explore, develop and express ideas and concepts which will help to make sense of reality and the world we live in.

### Meeting Curriculum Objectives

Drama **develops pupils as individuals** by:

- developing an awareness of self and others;
- helping pupils to develop relationships among peers, with teachers, other adults and wider audiences;
- helping to develop pupils' confidence in their own abilities, particularly in verbal and non-verbal communication;
- enabling participants to evaluate their achievements as individuals and evaluate the achievements of others.

Drama **develops pupils as contributors to society** by:

- encouraging mutual respect, sharing and a sense of responsibility;
- enabling pupils to explore issues in a safe environment, through exploration and negotiation and helping them to structure solutions;
- enhancing pupils' understanding and appreciation of society by giving them opportunities to experience another person's life in another situation.

Drama **develops pupils as contributors to the economy and environment** by:

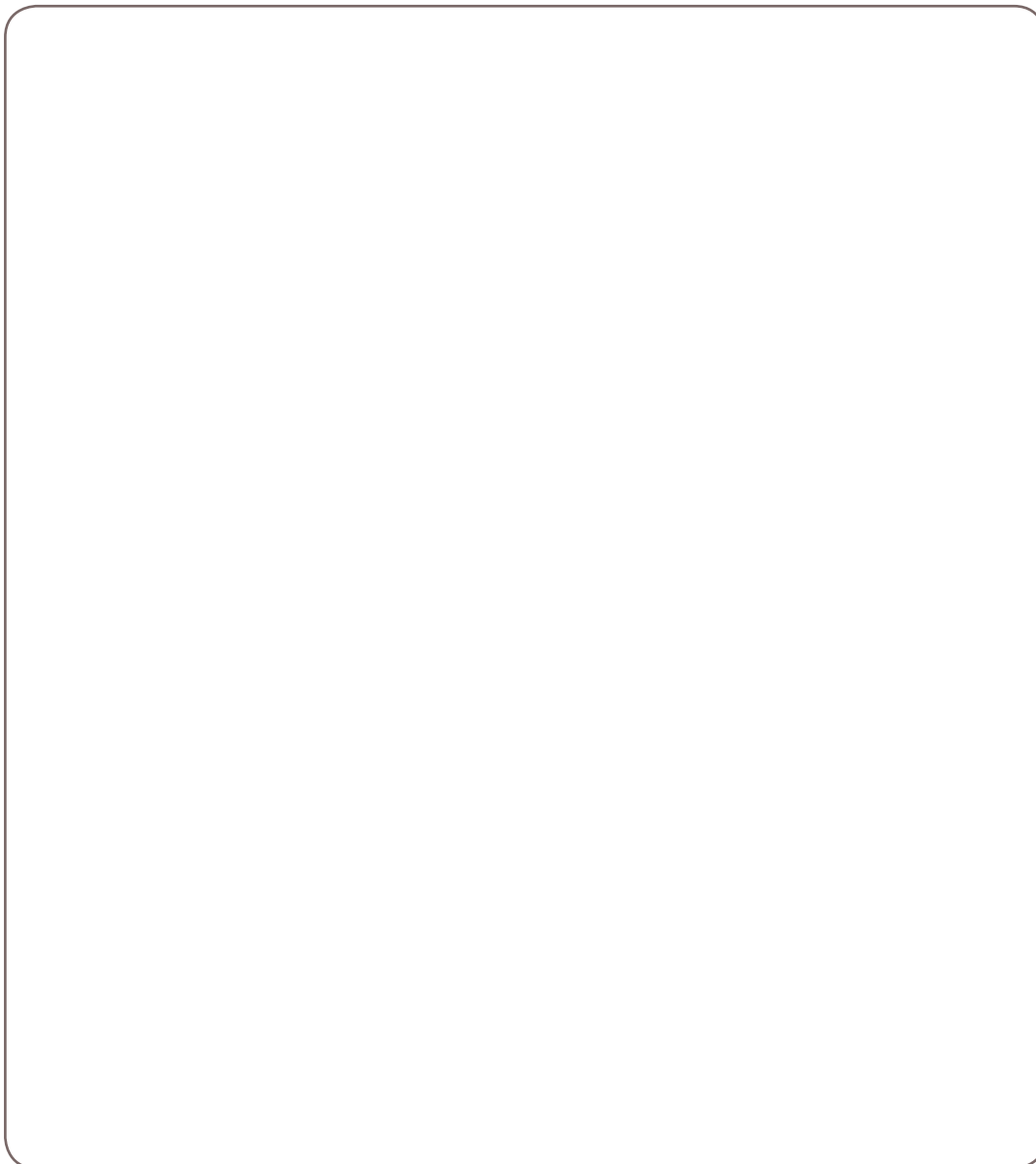
- providing every pupil with information about working in the world of drama and theatre;
- enabling pupils to experience, in role, the world of work and to develop an awareness of related economy through exploration of specific situations and scenarios using text and improvised approaches;
- promoting enquiry and encouraging pupils to think critically and constructively on a range of local and global issues.

### Questions for Departments

In order to contribute to the curriculum objectives during Key Stage 3, what do we want our pupils in Drama to:

- know (knowledge and understanding);
- be able to do (skills);
- be like (attitudes and dispositions)?

### Action



# Section 03

## Links to Key Stage 2 and Key Stage 4

### 3.1 Key Stage 2

At Key Stage 2 the statutory requirements for Drama provision are set out as follows:

Teachers should ensure that pupils are given worthwhile experiences which enable them to:

- **make sense of the world by engaging in a range of creative and imaginative role play situations** by exploring issues creatively through the use of Drama;
- **explore a range of cultural and human issues in a safe environment** by using Drama to begin to explore their own and others' feelings about issues, and by negotiating situations both in and out of role;
- **develop a range of drama strategies** including freeze frame, tableau, hot seating, thought tracking and conscience alley;
- **develop dramatic skills appropriate to audience, context, purpose and task** by exploring voice, movement, gesture and facial expression through basic exploration of a specific role, and by structuring dramatic activity to make meaning clear for a chosen audience.

### 3.2 Key Stage 4

The flexible framework at Key Stage 3 allows:

- teachers to establish foundations for Key Stage 4 study by providing opportunities for pupils to demonstrate deeper understanding;
- pupils to become more independent learners who will be increasingly adept and experienced in managing their own learning.

Key Stage 3 experiences should provide a robust basis for learning at Key Stage 4.

The knowledge, understanding and skills outlined in the statutory requirements for Key Stage 3 Drama provide a framework that enables teachers to tailor the breadth and depth of coverage to meet the needs and interests of their pupils.

CCEA offers a range of qualifications, details of which are available on the CCEA website. GCSE specifications in all subjects are currently being reviewed.

For those pupils who elect not to continue with further study of Drama, their experiences during the key stage should have provided them with the knowledge, understanding and skills in Drama necessary to help them engage meaningfully with **real** and **relevant** issues in their world.



# Section 04

## Understanding the Statutory Requirements for Drama

This section includes explanation of:

- The Layout of the Statutory Requirements;
- Knowledge, Understanding and Skills;
- Curriculum Objectives and Key Elements;
- The Learning Outcomes;
- Thinking Skills and Personal Capabilities.

### 4.1 The Layout of the Statutory Requirements

**Objectives**  
The curriculum objectives provide the real and relevant contexts in which Drama knowledge, understanding and skills are developed. The objectives should be developed throughout the key stage.

Developing pupils' Knowledge, Understanding and Skills	(Objective 1) Developing pupils as Individuals	(Objective 2) Developing pupils as Contributors to Society
<p>Through engagement with a range of stimuli including peers, poetry, prose, drama, non-fiction, media and multimedia which enhance creativity and stimulate curiosity and imagination, pupils should have opportunities to become critical, creative and effective communicators by:</p> <ul style="list-style-type: none"> <li>• expressing meaning, feelings and viewpoints;</li> <li>• talking, to include debate, role-play, interviews, presentations and group discussions;</li> <li>• listening actively and reporting back;</li> <li>• reading and viewing for key ideas, engagement and empathy;</li> <li>• writing and presenting in different forms for different audiences and purposes;</li> <li>• participating in a range of drama activities;</li> <li>• interpreting visual stimuli including film, moving image;</li> <li>• developing an understanding of drama forms, genres and methods of production and an understanding of how they are created;</li> <li>• developing their knowledge of how language works and their accuracy in using the conventions of language, including spelling, punctuation and grammar;</li> </ul>	<p>Pupils should have opportunities to:</p> <p>Engage, through language, with their peers and with fictional and real-life characters and situations, to explore their own emotions and develop creative potential, for example, discuss what they would have done or how they would have felt when faced with a situation in a novel; produce a digital portfolio highlighting their personal qualities etc. [Key Element: Personal Understanding]</p> <p>Explore and respond to others' emotions as</p>	<p>Pupils should have opportunities to:</p> <p>Use literature, drama, poetry or the moving image to explore others' needs and rights, for example, consider the needs of a fictional character; participate in a role play involving conflicting rights etc. [Key Element: Citizenship]</p> <p>Explore how different cultures and beliefs are reflected in a range of communication methods, for example, investigate local oral traditions and dialects etc; compare and contrast how the</p>
<p>... and other texts; ... and ...</p>	<p>Issue such as dealing with misuse of substances. Improvise a scene demonstrating peer support or peer pressure about a health related issue. [Key Element: Personal Health]</p> <p>Explore issues related to Moral Character : Demonstrate a willingness to challenge stereotypical, biased or distorted viewpoints with appropriately sensitive, informed and balanced responses, for example, discuss moral choices of real-life and fictional characters; take responsibility for choices and actions. [Key Element: Moral Character]</p> <p>Explore the use of language and imagery in conveying and evoking a variety of powerful feelings, for example, comment on a film, novel, performance or poem which has stimulated a personal insight. [Key Element: Spiritual Awareness]</p>	<p>techniques used to explore a relevant ethical issue, for example, track coverage of the same issue in a range of media; design and produce own current affairs programme/news sheet for a young audience etc. [Key Element: Ethical Awareness]</p>
<p><b>Learning Outcomes</b></p> <p>The learning outcomes require the demonstration of skills and application of knowledge and understanding of English and Media Education.</p> <p>Pupils should be able to:</p>	<ul style="list-style-type: none"> <li>• research and manage information effectively using a range of media and ICT where appropriate;</li> <li>• show deeper understanding of ...</li> <li>• demonstrate creative ...</li> <li>• work effectively ...</li> <li>• demonstrate ...</li> <li>• communicate ...</li> <li>• attention to ...</li> </ul>	<p>... and making informed decisions, using Mathematics and ICT where ...</p> <p>... and improving own performance; ... (moving image) showing clear awareness of audience and purpose and ...</p>

**Exemplar**  
See back cover for an A3 version of the Statutory Requirements for Drama with additional guidance and examples

The Knowledge, Understanding and Skills to be developed in Drama during Key Stage 3.

The objectives are made up of Key Elements. These provide opportunities for subjects to connect with Learning for Life and Work and with other subjects.

**Learning Outcomes**  
These state the skills and capabilities pupils should be able to demonstrate throughout the key stage in the context of Drama.

NB: Teachers may develop activities that combine many of the statutory requirements. Subjects highlighted in BOLD (including each of the Key Elements) are met.


## 4.2 Knowledge, Understanding and Skills

The first column in the statutory requirements for Drama is headed 'Developing pupils' Knowledge Understanding and Skills.'

- Everything in this column is a statutory requirement for the key stage as a whole; not for individual years within the key stage.
- It is intended that schools interpret and develop these requirements as appropriate to their own context.
- The recursive nature of Drama means that the bullet points in the knowledge, understanding and skills column are likely to be covered a number of times in each academic year within the key stage.

The table below seeks to explain, illustrate and expand on the bullet points under knowledge, understanding and skills.

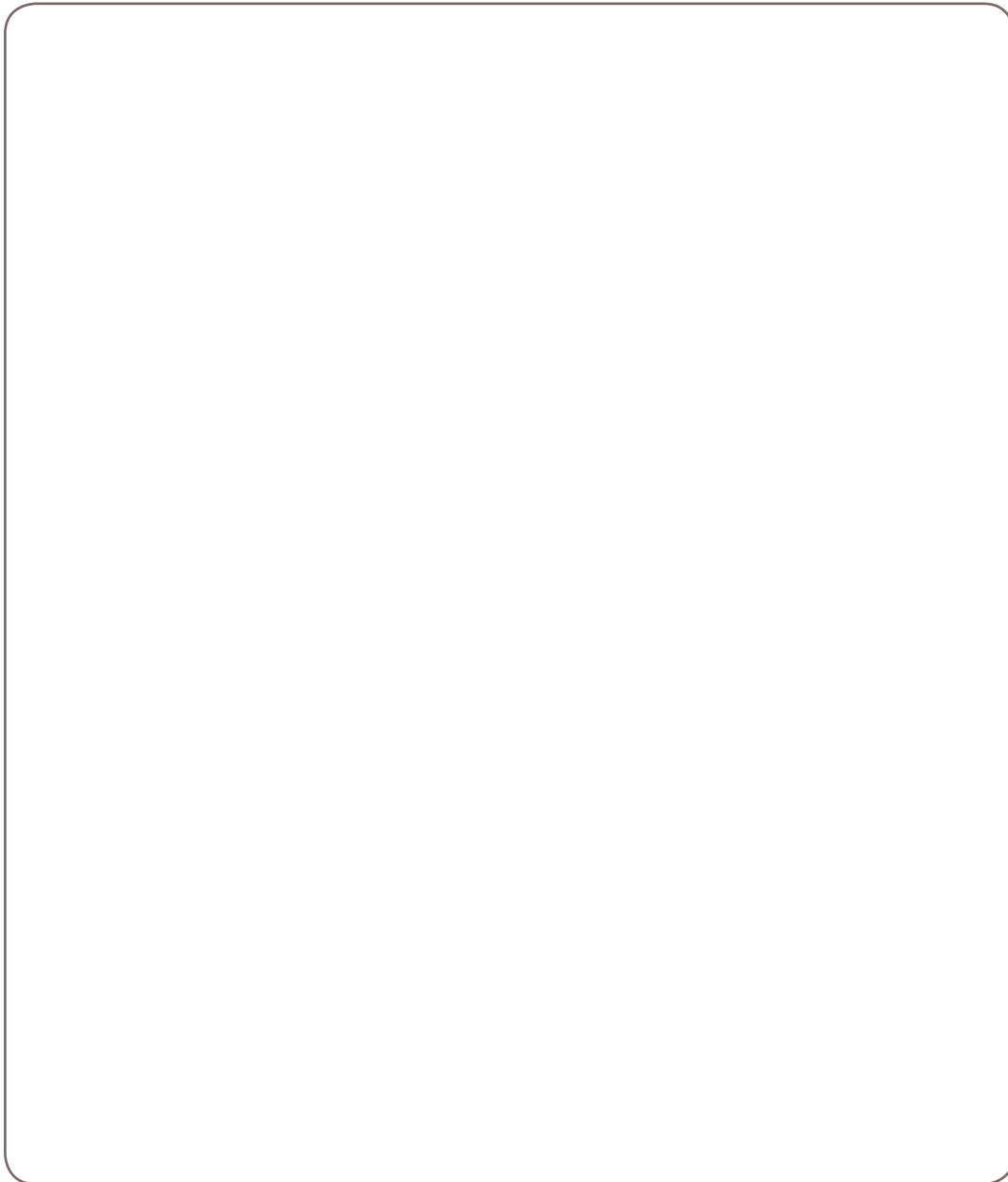
Developing pupils' Knowledge, Understanding and Skills	Supporting notes
<ul style="list-style-type: none"> <li>• engage with a range of stimuli to develop critical and creative thinking skills;</li> <li>• adopt a role;</li> <li>• take part in improvisation;</li> <li>• devise scripts and use drama forms and strategies effectively to explore and present ideas;</li> <li>• employ sign, symbol, metaphor and image;</li> </ul>	<p>Pupils are able to use a range of reasoning and thinking skills to devise, structure and resolve situations and scenarios which have been presented to them in a drama situation.</p> <p>As acting is a main strand of Drama, pupils can develop the skills of voice, movement, gesture and facial expression in their development of character when working in role.</p> <p>Pupils should be given opportunities to devise, structure and develop both spontaneous and polished improvisation using a range of stimulus materials including text and multimedia.</p> <p>Through improvisation, acting, hot seating, thought tracking and conscience alley, pupils should have opportunities to develop their work into solo and group script format.</p> <p>Tableaux, freeze frames, mime, dance, props, costumes and projections can all be used to reflect feeling, mood and attitude and help make meaning and explore ideas within Drama.</p>

Developing pupils' Knowledge, Understanding and Skills	Supporting notes
<ul style="list-style-type: none"> <li>• engage in movement and/or dance;</li>   <li>• experience live and recorded drama, and respond to a variety of texts;</li>   <li>• begin to develop an appreciation of theatre styles, genres and vocabulary;</li>   <li>• explore characterisation through use of masks, costume, props, puppets and electronic media;</li>   <li>• evaluate their own and others' work.</li> </ul>	<p>Pupils, as individuals and in groups, should have opportunities to use mime, movement and dance drama to express ideas and make meaning.</p> <p>Pupils should have opportunities to watch each others' work, view and review professional live and recorded drama/theatre and use a variety of printed drama texts as stimulus for further work or in performance.</p> <p>Black comedy, melodrama, soap opera, western, silent movie, slapstick, and using terms such as cyclorama, upstage left or inflexion are examples of developing an appreciation of drama work.</p> <p>Record pupils as T.V. presenter, use half masks as an angry mob, use cloaks for witches, suitcases for luggage or glove puppets in a road safety advertisement, are examples of exploring characterisation.</p> <p>Pupils should be encouraged to observe and positively evaluate their own drama work and the work of others.</p>

## Questions for Departments

- What is the current balance between knowledge, understanding and skills in our departmental provision for Drama?
- If Drama has not previously been a discretely timetabled subject at Key Stage 3, what do we envisage is the ideal balance between knowledge, understanding and skills?
- What are the implications for future learning and teaching at Key Stage 3?

## Action

A large, empty rounded rectangular box with a thin black border, intended for departments to write their action plans in response to the questions above.


### 4.3 Curriculum Objectives and Key Elements

The curriculum objectives are broken down into key elements. The key elements are a vehicle for ensuring that Drama directly connects to the curriculum objectives in preparing pupils for life and work.

The key elements also provide a means for connecting learning. The table below shows which curriculum objective is linked to specific key elements, for example, developing pupils as individuals will require a sharp focus on the key elements of Personal Understanding, Mutual Understanding, Personal Health, Moral Character and Spiritual Awareness.

The Northern Ireland curriculum should provide relevant learning opportunities to help each pupil develop as:		
Objective 1 An individual	Objective 2 A contributor to society	Objective 3 A contributor to the economy and the environment
<b>Key Elements</b> Personal Understanding Mutual Understanding Personal Health Moral Character Spiritual Awareness	<b>Key Elements</b> Citizenship Cultural Understanding Media Awareness Ethical Awareness	<b>Key Elements</b> Employability Economic Awareness Education for Sustainable Development

Every subject must contribute to all key elements across the key stage. Some subjects will have more naturally occurring opportunities to promote certain key elements. These are contextualised and specified on the statutory requirements page (see A3 page inside the back cover).

The key elements that Drama contributes to more fully are:

- Personal Understanding;
- Mutual Understanding;
- Spiritual Awareness;
- Citizenship;
- Cultural Awareness;
- Media Awareness;
- Employability.

The statements relating to these key elements in Drama are emboldened and are therefore part of the statutory requirements. For example, Drama will have a leading role to play in Mutual Understanding. Many of the commonly used drama strategies such as thought tracking, conscience alley and hot seating can enable pupils to explore and respect other people’s thoughts, feelings and opinions. When pupils discuss these sorts of situations in a safe drama environment, they develop the ability to express their own opinions appropriately and effectively.

The key elements that do not include emboldened examples still have to be included in Drama provision, and schools are free to develop their own contexts for exploring these.

The key elements offer opportunities to make meaningful links with other subjects and promote coherence across the whole curriculum and facilitate more collaborative planning and teaching.

The following table gives examples of some of the questions which may help to explore what is meant by each of the key elements in Drama.

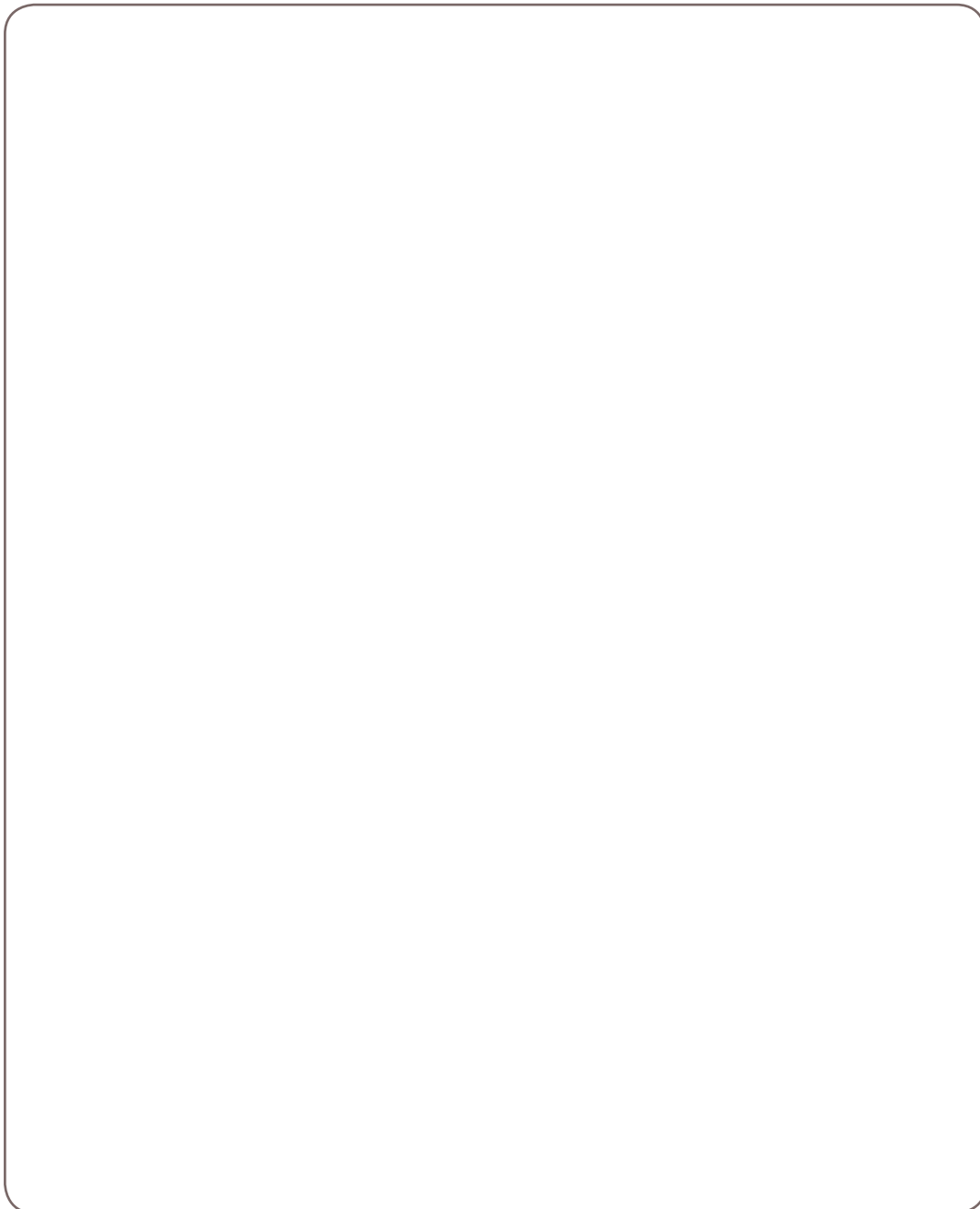
## Developing the Key Elements in Drama

Developing pupils as .... individuals	.... contributors to society	.... contributors to the economy and environment
<p><b>Personal Understanding</b>                      How can I express myself imaginatively and emotionally in role?                      How can I develop and sustain a character using voice and movement?                      How might I express feelings in an improvised monologue?</p> <p><b>Mutual Understanding</b>                      How could I negotiate decisions in a group mime?                      How could I devise a choral script?                      How could I use ICT to record characters' thoughts?</p> <p><b>Personal Health</b>                      How might I explore health-related issues through improvisation?                      How could I explore food disorders through dance drama?                      How could I use docu-drama to present road safety issues?</p> <p><b>Moral Character</b>                      How might I use masks to explore prejudice?                      How would I use mime and music to explore aspects of war?                      What strategies could I use to explore decision making?</p> <p><b>Spiritual Awareness</b>                      How would I explore the theme of evil using dance and mime?                      How would I use tableau and gesture to help explore the theme of hope?                      What voice work would help me to develop the character of a judge?</p>	<p><b>Citizenship</b>                      What strategies would I use to explore class differences?                      How might I use improvisation to resolve issues of social concern?                      How might I use mime to challenge stereotypical views about ethnic minorities?</p> <p><b>Cultural Understanding</b>                      How could I use props and symbols to represent diverse local and global groups?                      What scripts from different cultures could I use as stimulus for work?                      How could I explore traditions from different cultures through dance?</p> <p><b>Media Awareness</b>                      How would a digital camera help to develop voice and movement work?                      What guidance would I suggest to play the role of a television announcer?                      What projected images might help a polished improvisation on holiday disasters?</p> <p><b>Ethical Awareness</b>                      How might I use improvisation to explore allocation of charity funds?                      What strategies could I use to explore the feelings of protestors?                      How could lighting and sound help sway an audience's feelings?</p>	<p><b>Employability</b>                      How would I structure improvisation work on job interviews?                      How could I use mime to reflect different people at work?                      How could I use costume and props to explore employment status?</p> <p><b>Economic Awareness</b>                      What budget plan would I develop for a school production?                      How would I use improvisation to explore the global economy?                      What strategies would I use to help understand retail therapy?</p> <p><b>Education for Sustainable Development</b>                      What digital images might I use as a backdrop to a docu-drama on the environment?                      How could Vox Pops help explore issues on litter?                      How could dance drama be used to explore the history of coal mining?</p>

## Questions for Departments

- What key elements do we
  - address well;
  - need to focus more on;
  - not address at all?
- Are there any key elements that we could develop with another department to promote connected learning?
- How could we use the curriculum objectives or key elements to move our departmental planning forward?
- What are the implications for our resources?

## Action





## Skills and the Learning Outcomes

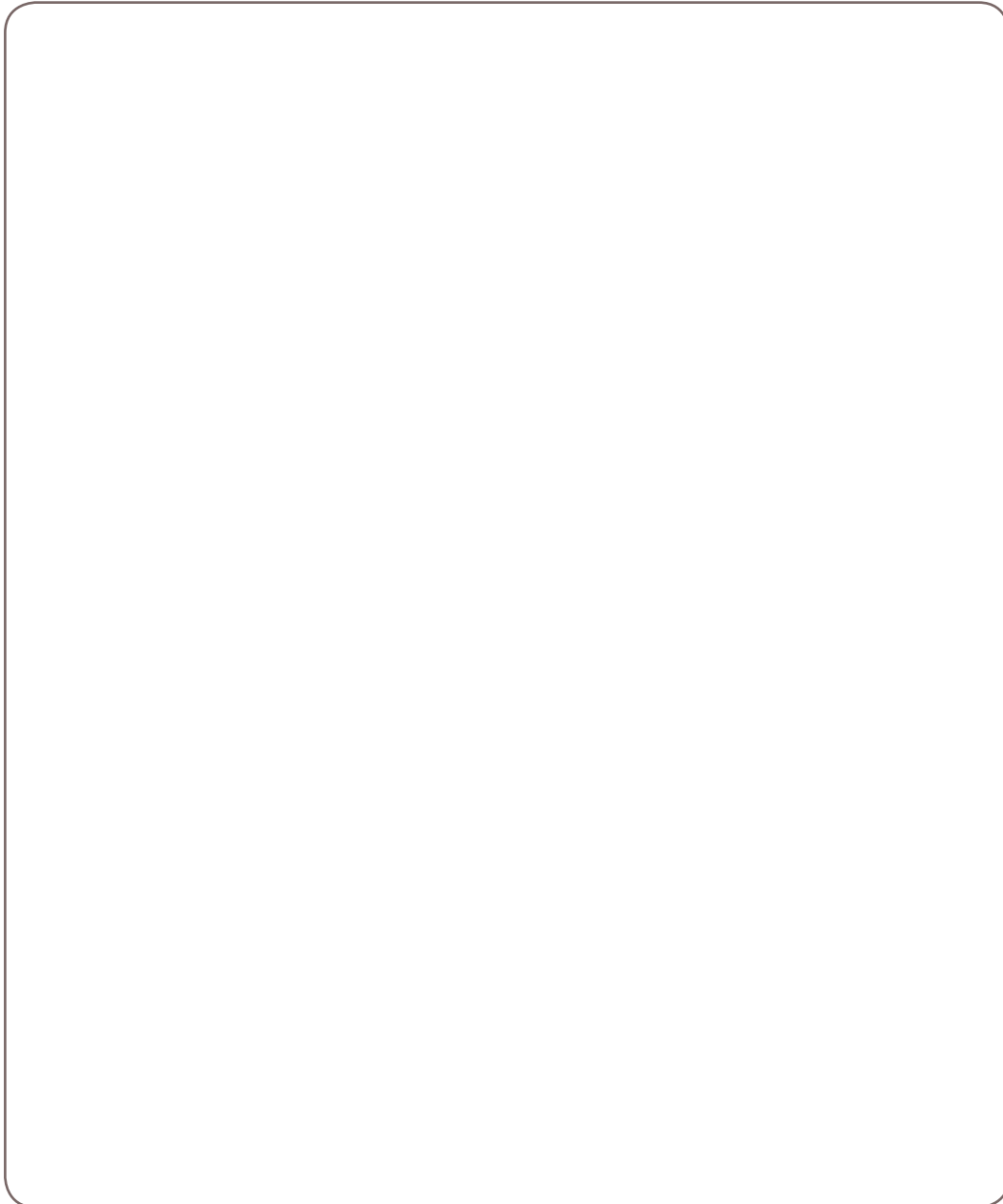
The relationship between the learning outcomes and the cross-curricular skills and Thinking Skills and Personal Capabilities is set out in the table below.

Learning Outcomes	Cross-Curricular Skills/Thinking Skills and Personal Capabilities
Research and manage information effectively to investigate issues, including Using Mathematics and Using ICT where appropriate;	Managing Information
Show deeper understanding by thinking critically and flexibly, solving problems and making informed decisions, demonstrating Using Mathematics and Using ICT where appropriate;	Thinking, Problem-Solving, Decision-Making Using Mathematics Using ICT
Demonstrate creativity and initiative when developing ideas and following them through;	Being Creative
Work effectively with others;	Working with Others Communication
Demonstrate self management by working systematically, persisting with tasks, evaluating and improving own performance;	Self-Management
Communicate effectively in oral, visual, written and ICT formats, showing clear awareness of audience and purpose.	Communication Using Mathematics Using ICT

## Questions for Departments

- How can we plan for learning outcomes?
- How can our existing departmental assessment policy be amended to make reference to the learning outcomes?
- Which learning outcomes will be the most challenging for our department?

## Action



## 4.5 Thinking Skills and Personal Capabilities

The Thinking Skills & Personal Capabilities Framework consists of five overlapping strands:

- Managing Information;
- Thinking, Decision Making and Problem Solving;
- Being Creative;
- Self-Management;
- Working with Others

Each strand is broken down into further detail (see Appendix 2). These can facilitate lesson planning and provide criteria against which pupils' performances can be assessed and reported.

Many of the skills are not new and are currently being developed across a range of subjects. This single framework aims to make the development of Thinking Skills and Personal Capabilities more structured and explicit, to encourage application across a range of contexts and to provide a common language that pupils and teachers can use to talk about their thinking and learning.

There are a number of teaching strategies that will promote the development of thinking skills and personal capabilities generally, for example: setting open ended tasks, effective questioning, talking about thinking and learning, providing meaningful opportunities for collaborative learning, etc.

The big shift, however, is to focus on opportunities in **Drama** where a specific thinking skill or personal capability can be used to deepen understanding of particular Drama contexts.

The context used provides opportunities for the development and practice of the thinking skill/personal capability. This promotes lessons where there is the parallel development of subject knowledge and understanding as well as the development of a particular mode of thinking. This approach is known as infusion, adding one thing to another to give new significance.

Planning for infusion involves, for example:

- a) Looking across a series of units of work in a particular year group and identifying where the most appropriate contexts are to introduce and develop specific skills, such as evaluating most appropriate information, justifying opinions, reaching agreement within a group, etc.
- b) Identifying the specific skills and capabilities best developed through Drama and setting up contexts to introduce and practise them, such as comparing and contrasting situations, examining options and weighing up pros and cons, taking turns, sharing and cooperating, etc.

This explicit approach to developing Thinking Skills and Personal Capabilities provides opportunities to observe, record, feedback and report on pupils' strengths and areas for future focus in terms of their development in Thinking Skills and Personal Capabilities. It also enables pupils to transfer particular thinking skills or personal/interpersonal skills to other contexts.

Progression in Thinking Skills and Personal Capabilities is only made through their practice and application in a range of contexts and at increasing levels of challenge and demand.

Continuing Professional Development materials have been developed to promote the infusion of Thinking Skills and Personal Capabilities across the curriculum. These materials are available at [www.nicurriculum.org.uk](http://www.nicurriculum.org.uk).

The five strands are best considered as overlapping sets rather than separate entities and the expectation is that Drama teachers will find learning activities where certain skills and

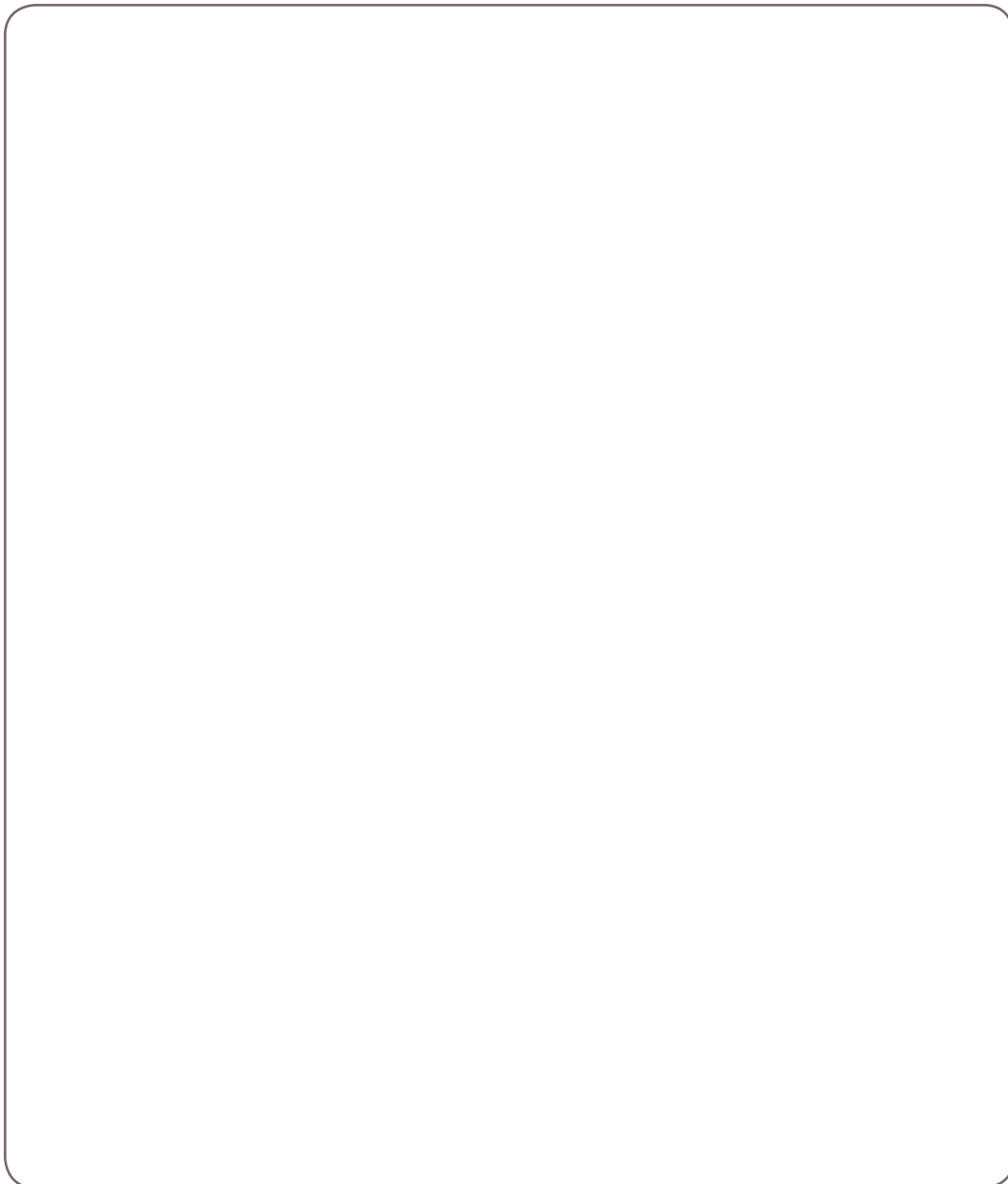
capabilities will be integral to the learning and will naturally cluster where they are most likely to be developed and most readily assessed.

For example, developing a piece of Drama from a short improvisation into a more devised piece for performance can provide opportunities for pupils to take responsibility for the planning of their own work. They have to manage their own time. Also, they should persist with the task, seeking advice when necessary and should develop their ability to review their own performance and recognise how to improve it in some way (*self-management*).

### Questions for Departments

- How can Drama meaningfully develop each strand of the Thinking Skills and Personal Capabilities framework?
- Where are the key opportunities in Drama for infusion?

### Action

A large, empty rounded rectangular box with a thin black border, intended for action planning or notes.



# Section 05

## Approaches to Learning and Teaching

### 5.1 Key Messages

#### Flexibility

Teachers now have the opportunity to use the statutory requirements to devise schemes and units of work in Drama that follow the needs and interests of the pupil. This does not mean throwing out schemes of work and resource materials that have been carefully developed over the years. It provides opportunities for teachers to build on those units that best engage and develop their pupils and replace or revitalise those units that did not engage the pupils so much.

#### Relevance

Teachers have opportunities to explore themes and issues that are real and relevant to the lives of pupils today. The Drama skills and the concepts in the first column of the Drama strand can be developed through many current activities and examples that pupils express an interest in.

#### Integrated

The statutory requirements for Drama are written to help teachers form units of work that integrate the knowledge, understanding and skills listed.

#### Values Based

The key elements provide opportunities for pupils to reflect on, for example, moral, ethical, spiritual, social and cultural dimensions of Drama relating to real people and to consider their own views and opinions about them.

#### Action Orientated

There are also opportunities for pupils to be challenged about individual and collective responsibilities. Furthermore, opportunities are signposted for pupils to act – individually or as a whole class/school – on those areas of concern.

#### Future Focused

Pupils should have opportunities to explore how the skills developed through Drama might help them in the future.

## 5.2 Assessment for Learning

'Assessment for Learning' (AfL) focuses on the learning process (rather than the end product) and attempts not to prove learning, but rather improve it. It is formative assessment. It is a way to take stock of learning during the process and it can help to inform teachers on how the learning is progressing.

In 'Assessment for Learning':

- there is a high emphasis on *transferable learning*;
- assessment becomes a much more *transparent process* because it is based on critical information that is shared with the learners; and
- learners are able to *take responsibility* for their own learning and for aspects of assessment.

'Assessment for Learning' is not something extra or 'bolted on.' It integrates with existing classroom practice. Assessment for Learning involves the following key actions:

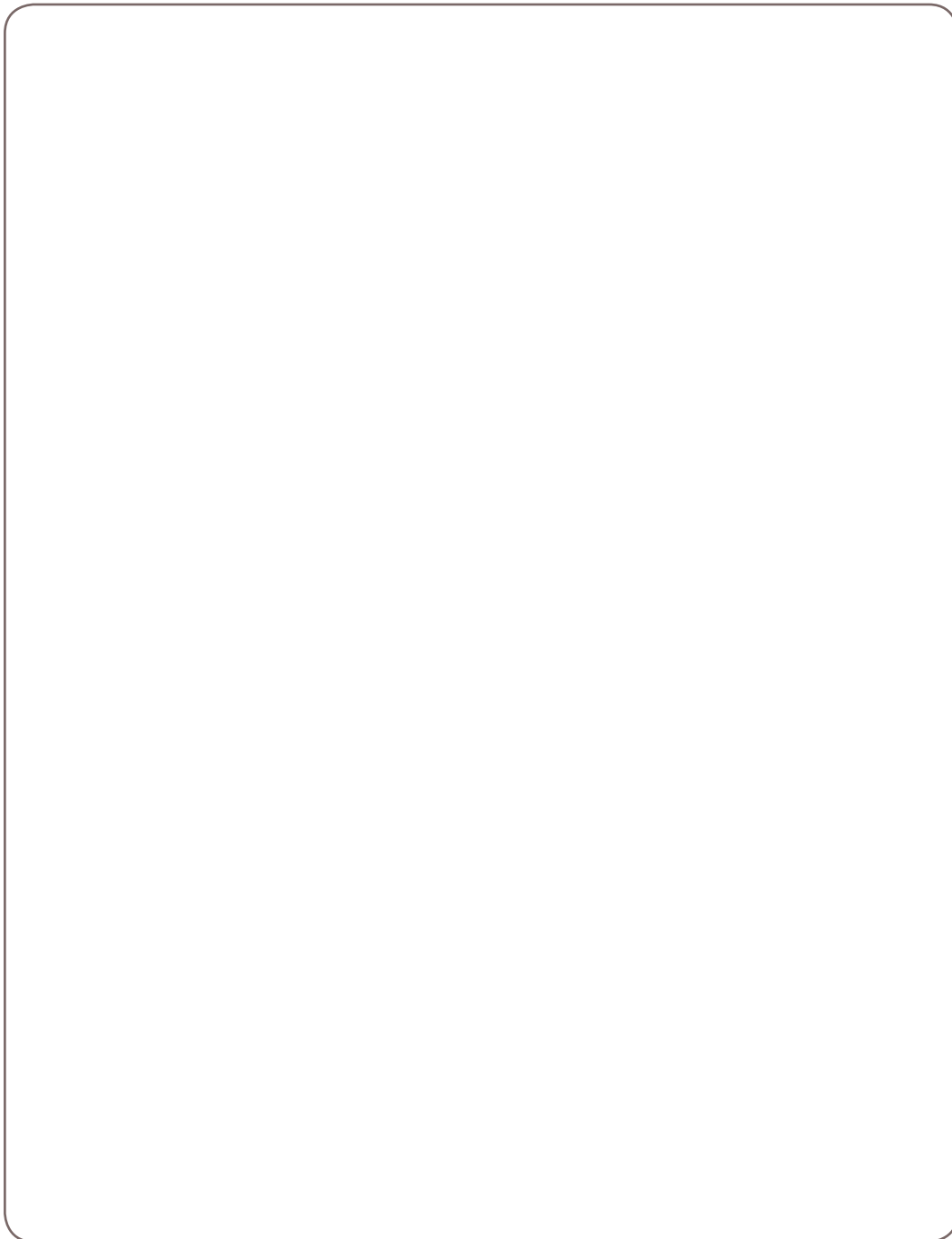
<p><b>Sharing learning intentions</b></p>	<p>A learning intention is a description of what teachers want pupils to know, understand or be able to do by the end of an activity. It tells pupils what the focus for learning is going to be. It helps both teachers and pupils to focus on the learning rather than the activity, for example: Identify what pupils will be learning (We are learning to.....) Explain the reason for learning (We are learning this because.....)</p>
<p><b>Sharing and negotiating success criteria</b></p>	<p>Success criteria are statements that help pupils recognise if they have been successful in their learning. Pupils may be involved in deciding these. They summarise the processes or characteristics needed for success, and they always link directly to the learning intention. They essentially spell out the steps or ingredients required to achieve the learning intention, offering specific guidance on how to be successful.</p>
<p><b>Giving feedback to pupils</b></p>	<p>Quality feedback is essential for effective learning and teaching. Feedback can motivate pupils by building self-esteem and reinforcing the positive. To be truly formative the feedback must inform the next steps in the learning process. For example, when offering written feedback:</p> <ol style="list-style-type: none"> <li>1.Find two occasions where they have achieved success (symbols can be used);</li> <li>2.Identify an aspect of their work that they can immediately improve;</li> <li>3.Provide them with a prompt or strategy on how to improve;</li> <li>4.Give them time to make this improvement.</li> </ol>
<p><b>Effective questioning</b></p>	<p>Effective questioning is about asking questions in a way that elicits maximum feedback from pupils, which can then be used to evaluate, plan and extend learning, for example:</p> <ul style="list-style-type: none"> <li>• Ask better questions: ask 'open' questions or reframe questions where there is no single correct answer and pupils are rewarded for exploring options and sharing possible solutions;</li> <li>• Ask questions better: provide pupils with time to think; by increasing the wait time to 3 to 5 seconds between posing the question and asking for the answer, teachers can make a significant difference to the question's effectiveness.</li> </ul>
<p><b>Self and peer assessment</b></p>	<p>Pupil reflection promotes independent learning, communication and support in the classroom. Teachers can develop pupil reflection in the classroom through the use of peer and self-assessment and self-evaluation.</p>

Continuing Professional Development materials have been provided for schools to promote Assessment for Learning.

### Questions for Departments

- What are the benefits of Assessment for Learning practice in our classrooms?
- Which of the Assessment for Learning key actions are part of our existing classroom practice?
- Which do we need to give more attention to?
- How do we do this?

### Action



## 5.3 Connecting the Learning

The Northern Ireland Curriculum is designed to accommodate links across subjects. Many natural links exist although at the moment, these may be under-exploited. Where these links are identified and planned for, they have the potential to make learning more meaningful, more informed and purposeful.

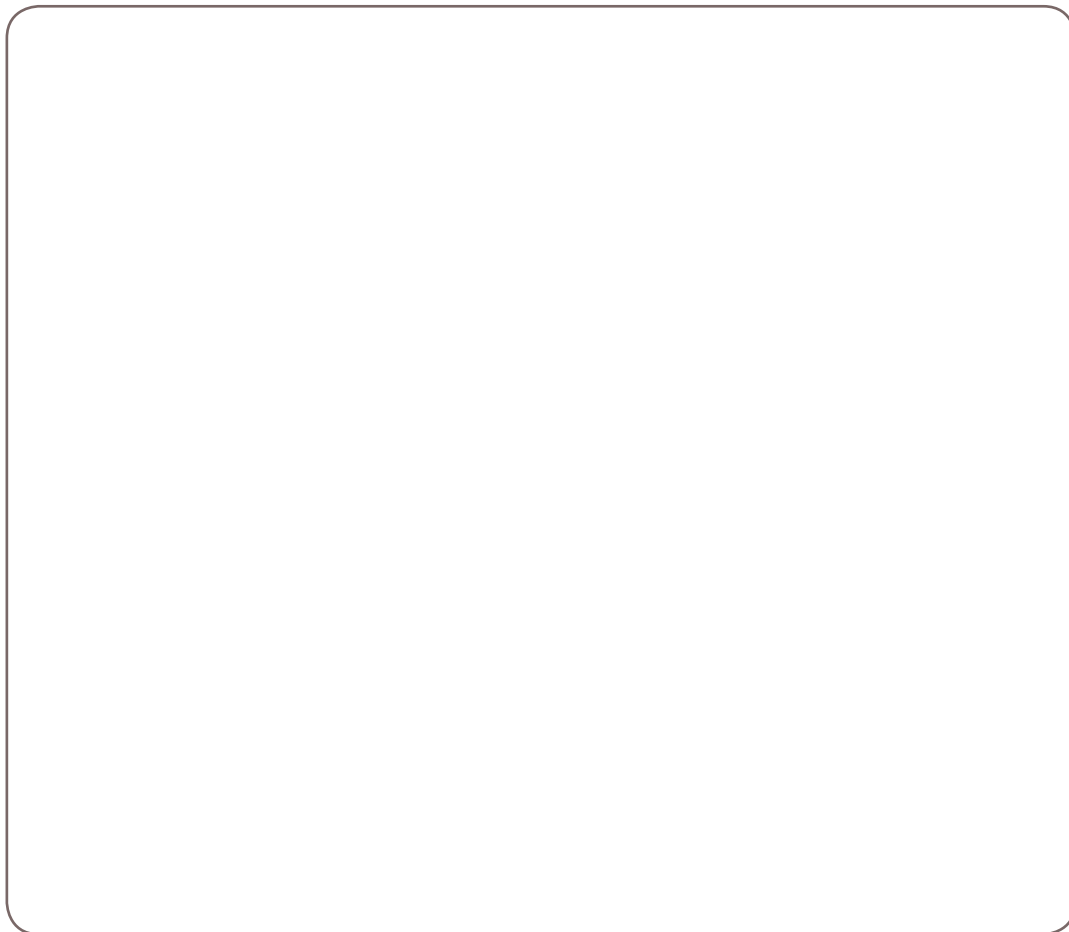
Opportunities to connect the learning can range from small and informal, to whole school and formally planned.

Any of the following can be used as drivers to connect learning between two or more subjects:

- Skills/Learning Outcomes;
- Key Elements;
- Themes;
- Knowledge;
- Concepts;
- Learning experiences;
- Learning for Life and Work;
- Other suitable approaches.

### Questions for Departments

- Which of these could best be used as a starting point to make meaningful connections with other subjects?



(Examples of connecting learning across subjects are available in the thematic and collaborative units).

## Connecting to Learning for Life and Work

One way of beginning to make connections is to use Learning for Life and Work and this is exemplified below.

The four subject strands with the Learning for Life and Work area contribute directly to the three curriculum objectives. The other areas of learning also contribute to the curriculum objectives and Learning for Life and Work.

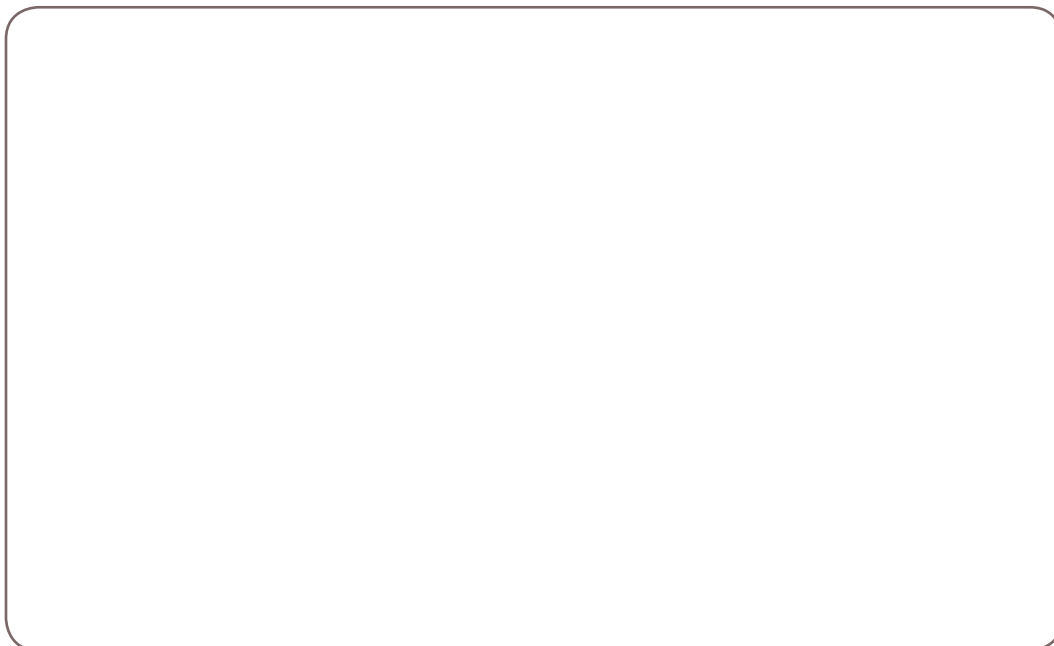
Well-planned and organised work within subjects makes a distinctive and natural contribution to Learning for Life and Work and helps to strengthen and enrich Learning for Life and Work provision as a whole. Relevant key elements within subjects can support learning related to Personal Development, Local and Global Citizenship, Home Economics and Employability. Teachers have flexibility to enhance the breadth and depth of their subject's contribution to Learning for Life and Work. Subject teachers can therefore:

- raise awareness about Learning for Life and Work key concepts;
- develop more detailed understanding about Learning for Life and Work key concepts within their subject context;
- explore particular Learning for Life and Work key concepts. When delivered in sufficient depth, this will enable an area of learning/subject strand to take full responsibility for meeting a particular statement of requirement.

## Questions for Departments

- How can we make connections with other curriculum areas in relation to:
  - knowledge, understanding and skills?
  - Thinking Skills and Personal Capabilities?
  - Cross-curricular skills?
  - Learning for Life and Work?
- Which aspects of our current practice promote connected learning?
- What are the issues around the management of connected learning?
- How will we know pupils are learning to make connections?

## Action



## 5.4 Active Learning

Engaging pupils more in their learning and providing them with opportunities to demonstrate thinking skills and personal capabilities requires an approach beyond traditional didactic methods.

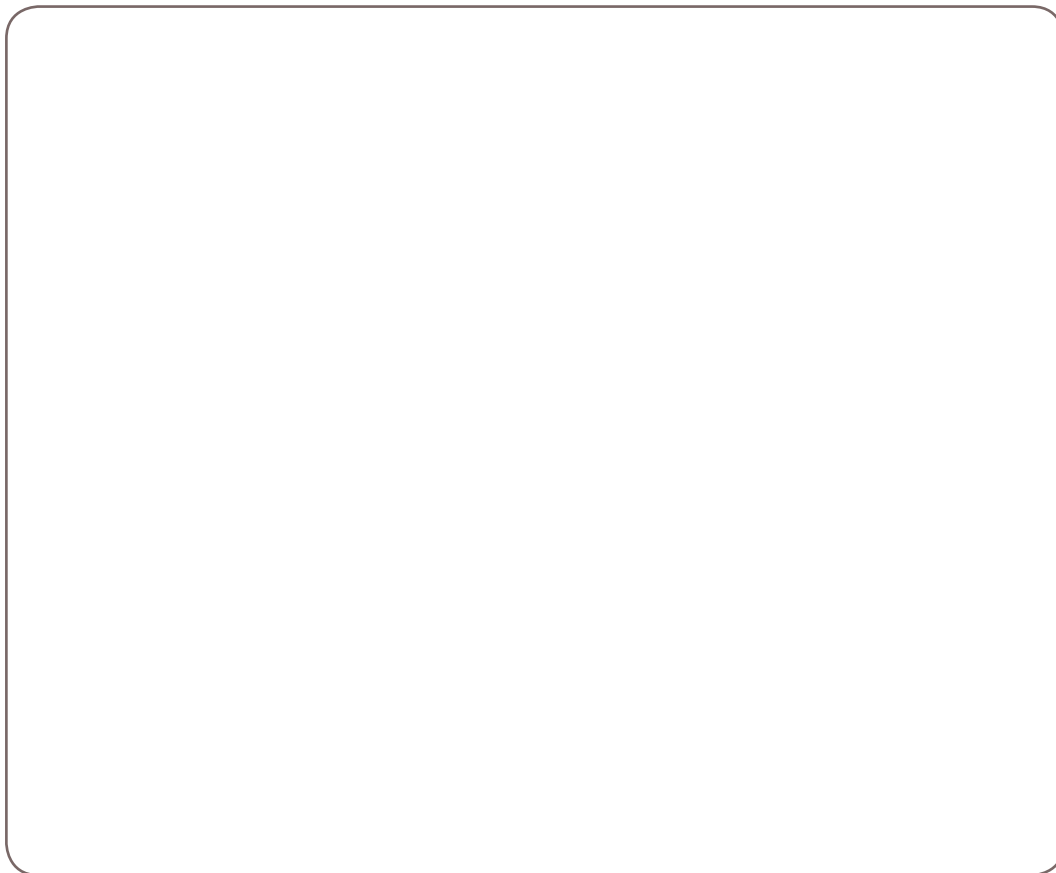
A glossary, *Active Learning and Teaching Methods for Key Stage 3* is available from [www.nicurriculum.org.uk](http://www.nicurriculum.org.uk) and is included in the post primary Curriculum Support and Implementation Box. This resource contains a wide range of active and experiential strategies to promote pupils' participation and engagement.

A number of the methodologies found within this glossary are strategies traditionally used in Drama, such as thought tracking, freeze frame, tableau, conscience alley and hot seating. These strategies encourage pupils to consider what characters are feeling and thinking, and to explore the reasons why. As a result, Drama is a very "real" subject for pupils because they are in essence "living out" situations alongside the characters involved.

### Questions for Departments

- What active learning strategies might work in our department?
- How does the climate in our classrooms support the use of active learning?
- How can the teacher observe, evaluate and refine teaching strategies?
- What are the implications for classroom management?

### Action



# Section 06

## Auditing and Planning

It is important to evaluate existing schemes of work in relation to the statutory requirements for Drama. Departmental planning for the curriculum should be informed by an evaluation process and may result in a completely fresh approach.

### 6.1 Conducting a Departmental Audit

When planning to carry out a departmental audit, refer to the training materials *Planning for the Revised Curriculum at Key Stage 3*. Used in conjunction with the following guidance, departments can decide how to evaluate existing and planned provision.

Audits are a starting point for the long term process. There are a number of possible approaches to carrying out an audit. Some of these are outlined in the table below. Further details are available at [www.nicurriculum.org.uk](http://www.nicurriculum.org.uk).

Starting Point for Audit	Description of Process
Curriculum Objectives	What do we teach and why? Look at how the topics currently taught address the broad curriculum objectives. The objectives provide a rationale for the topic. The key elements can provide the footholds into the objectives.
Key Elements	Check where units of work contain aspects of the key elements, or could be re-focused to suit. Check for coverage across the Key Stage. Remove excessive duplication, add material to address any omissions.
Thinking Skills and Personal Capabilities	Starting with current units of work it is possible to audit the provision of Thinking Skills and Personal Capabilities using the statements from the "From – To Progress Map". After completing an audit in this way, gaps in provision can easily be detected and it will then be possible to develop opportunities to ensure overall coverage in a year and progression across the Key Stage.
Learning Experiences	List the categories of learning experience from the 'Big Picture' document in a column. Beside each, match the units of work in your scheme which fit with the category. Assess the coverage: is there a good mixture and variety of experience planned?
'Blue Skies'	Begin with aspirations for a completely new scheme of work, and work up details so as to match planned experiences with Northern Ireland Curriculum requirements.

## 6.2 Long, Medium and Short Term Planning

### Long Term Planning

In producing long term plans or schemes of work you need to think about:

- how Drama is delivered across the key stage;
- how Drama links with the wider curriculum objectives;
- how and when to develop specific skills and capabilities;
- how Drama can actively link with other curricular areas;
- how Drama aligns with whole school development/circumstances.

### Medium Term Planning

In planning units of work you need to think about:

- identifying big questions to engage pupils;
- the teaching and learning activities and strategies to best develop the skills;
- how to build in time for review, reflection and remediation.

### Short Term Planning

In planning a lesson or series of lesson you need to think about:

- making the learning intentions explicit to clarify what you want the pupils to know, understand and/or be able to do;
- agreeing and negotiating with the pupils what success in this activity will look like;
- using a launch activity to engage the pupils and develop their sense of inquiry;
- using a range of activities/challenges;
- supporting and prompting pupil performance;
- planning evaluation sessions, reflecting on thinking and learning, make connections to other learning and set up next lesson(s).

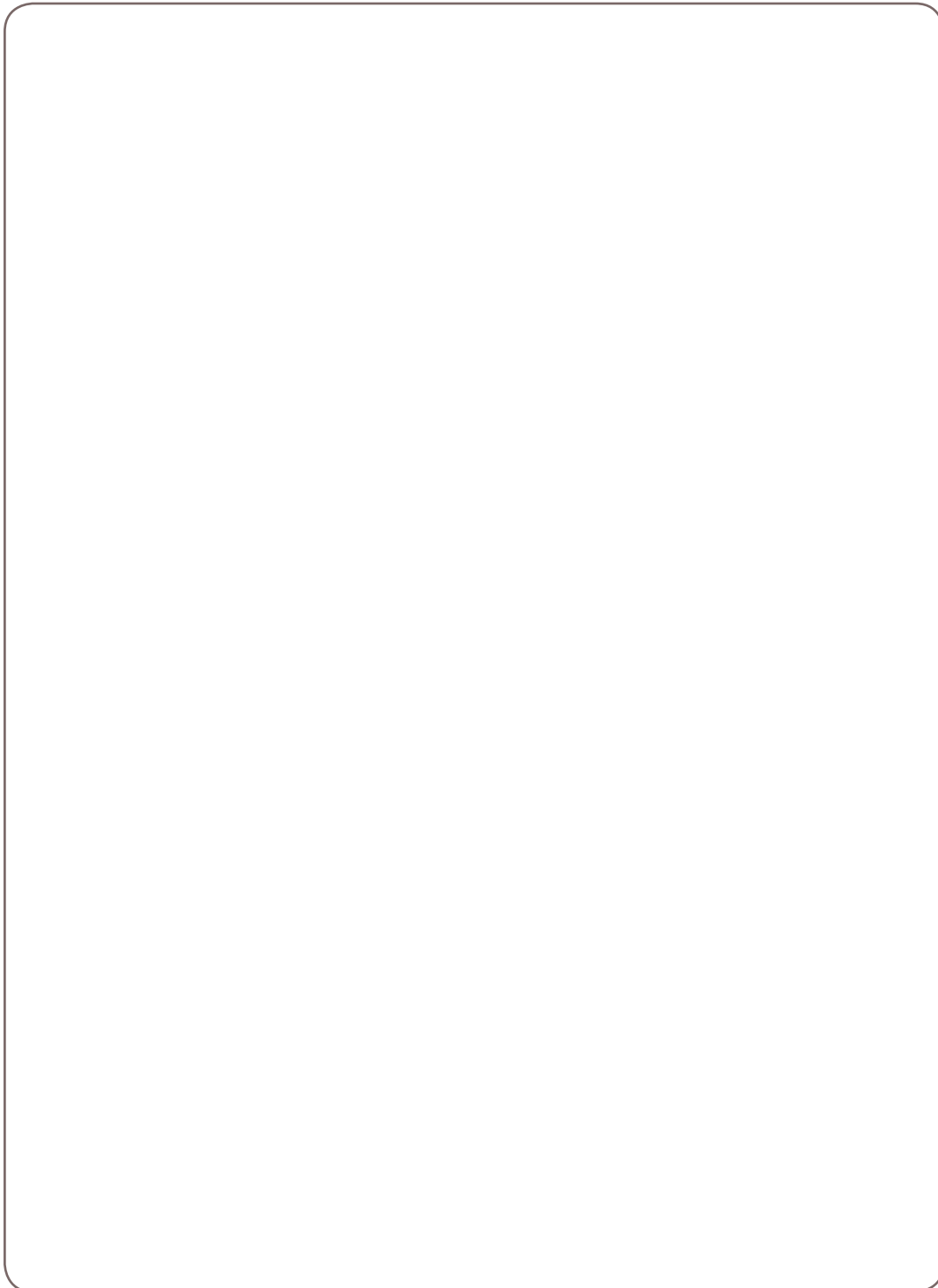
Curriculum development is a process and requires ongoing evaluation.

Try figuring out why some lessons work, while others don't succeed as we would like. For any scheme of work it might be useful to ask:

- How well did the pupils respond to that?
  - did they enjoy it?
  - did they see the relevance?
  - were they motivated to learn?
- How well did they achieve?
  - what evidence of achievement was there?
  - was there evidence of deep learning?
  - how did I collect it?
- What modifications could I make
  - in the content?
  - in the learning materials?
  - in the learning activities?

- When did you last experience a “buzz” in the classroom?
  - What place/theme/issue were the pupils learning about?
  - What was the big enquiry/key question?
  - What activity were they doing?
  - What was the purpose of their learning?
  - Why had you chosen these particular resources to use in this session with those pupils?

## Action





# Appendices

## Appendix 1

### Cross-Curricular Skills

#### Communication Across the Curriculum

Communication is central to the whole curriculum. Pupils should be able to communicate in order to express themselves socially, emotionally and physically, to develop as individuals, engage with others and contribute as members of society.

Pupils should be given opportunities to engage with and demonstrate the skill of communication and to transfer their knowledge about communication concepts and skills to real-life meaningful contexts across the curriculum.

The modes of communication include talking and listening, reading and writing. However, effective communication also includes non-verbal modes of communication, wider literacy and the use of multimedia and ICT technologies which may combine different modes. Pupils are therefore encouraged to become effective communicators by using a range of techniques, forms and media to convey information and ideas creatively and appropriately.

The requirements for Communication are set out below.

Across the curriculum, at a level appropriate to their ability, pupils should be enabled to develop skills in:

#### Talking and Listening

Pupils should be enabled to:

- listen to and take part in discussions, explanations, role-plays and presentations;
- contribute comments, ask questions and respond to others' points of view;
- communicate information, ideas, opinions, feelings and imaginings, using an expanding vocabulary;
- structure their talk and speak clearly so that ideas can be understood by others;
- adapt ways of speaking to audience and situation;
- use non-verbal methods to express ideas and engage with the listener.

#### Reading

Pupils should be enabled to:

- read a range of texts\* for information, ideas and enjoyment;
- use a range of strategies to read with increasing independence;
- find, select and use information from a range of sources;
- understand and explore ideas, events and features in texts\*;
- use evidence from texts\* to explain opinions;

\* Texts refer to ideas that are organised to communicate and present a message in written, spoken, visual and symbolic forms.

#### Writing

Pupils should be enabled to:

- talk about, plan and edit work;
- communicate information, meaning, feelings, imaginings and ideas in a clear and organised way;
- develop, express and present ideas in a variety of forms and formats, using traditional and digital resources, for different audiences and purposes;
- write with increasing accuracy and proficiency.

## Using Mathematics Across the Curriculum

Using Mathematics is the skill of applying mathematical concepts, processes and understanding appropriately in a variety of contexts. Ideally these should be in relevant real life situations that require a mathematical dimension.

Pupils are likely to acquire and consolidate their mathematical knowledge, concepts and skills within the area of learning for Mathematics and Numeracy. However, they should be given opportunities to transfer their understanding, as appropriate, to other contexts across the curriculum. Pupils can demonstrate their mathematical knowledge, understanding and skills in a variety of ways to communicate, manage information, think critically, solve problems and make decisions.

The requirements for Using Mathematics are set out below.

Across the curriculum, at a level appropriate to their ability, pupils should be enabled to:

- choose the appropriate materials, equipment and mathematics to use in a particular situation;
- use mathematical knowledge and concepts accurately;
- work systematically and check their work;
- use mathematics to solve problems and make decisions;
- develop methods and strategies, including mental mathematics;
- explore ideas, make and test predictions and think creatively;
- identify and collect information;
- read, interpret, organise and present information in mathematical formats;
- use mathematical understanding and language to ask and answer questions, talk about and discuss ideas and explain way of working;
- develop financial capability;
- use ICT to solve problems and/or present their work.

## Using Information and Communications Technology Across the Curriculum

Using Information and Communications Technology (ICT) provides powerful tools and contexts to support meaningful learning and has the potential to transform and enrich pupils' learning experiences and environments across the curriculum. The creative use of ICT can empower learners to become independent, self-motivated and flexible, helping in turn to develop self-esteem and positive attitudes to learning, with which to realise their full potential. It also provides opportunities to collaborate within and beyond the classroom to pose questions, take risks and respond positively to 'what if' questions.

To help develop skills in researching, handling and communicating information pupils should have opportunities, using ICT, to engage in genuine research and purposeful tasks set in meaningful contexts. They should be encouraged to re-work information, present and exchange their ideas and translate their thinking into creative products and productions which show an awareness of audience and purpose.

The requirements for Using ICT are set out below.

Across the curriculum, at a level appropriate to their ability, pupils should be enabled to develop skills to:

### Explore

Pupils should be enabled to:

- access and manage data and information;
- research, select, process and interpret information;
- investigate, make predictions and solve problems through interaction with digital tools;
- understand how to keep safe and display acceptable online behaviour.

### Express

Pupils should be enabled to:

- create, develop, present and publish ideas and information using a range of digital media;
- create information and multimedia products using a range of assets.

### Exchange

Pupils should be enabled to:

- communicate using a range of contemporary methods and tools;
- share, collaborate, exchange and develop ideas digitally.

### Evaluate

Pupils should be enabled to:

- talk about, review and make improvements to work, reflecting on the process and outcome;
- consider the sources and resources used;

### Exhibit

Pupils should be enabled to:

- manage and present their stored work;
- showcase their learning across the curriculum.

## Cross-Curricular Skills in Drama

Cross-curricular skill	Communication	Using Mathematics	Using ICT
<b>Purpose</b>	To provide opportunities for pupils to acquire, develop and demonstrate the cross-curricular skill of Communication	To provide opportunities for pupils to acquire, develop and demonstrate the cross-curricular skill of Using Mathematics	To provide opportunities for pupils to acquire, develop and demonstrate the cross-curricular skill of Using ICT
<b>Examples of processes</b>	Discussion, presentation, demonstration, asking questions, reading text for information, using evidence from text to explain opinion, communicate information in a clear and organised way, present ideas in a variety of formats for different audiences and purposes, etc.	Use mathematical knowledge and concepts, use mathematics to solve problems and make decisions, mental mathematics, make and test predictions, data handling, using statistics, developing financial capability, etc.	Explore information using electronic tools, create, develop, present and publish ideas using a range of digital media, communicate electronically, etc.
<b>Examples of contexts in Drama</b>	<ul style="list-style-type: none"> <li>• Devise a short script about bullying in the school playground</li> <li>• Participate in a dance drama depicting the characters of Jekyll and Hyde</li> <li>• Take on the role of a television presenter</li> </ul>	<ul style="list-style-type: none"> <li>• Work out the budget required for staging a play in school</li> <li>• Role-play teenagers contemplating the financial implications of leaving home</li> <li>• Pupils construct a model of a proposed set for the play that is being studied</li> </ul>	<ul style="list-style-type: none"> <li>• Use a video camera to record drama work and movie editing software to edit and transform the information as required</li> <li>• Use digital image projections as part of a live performance</li> <li>• Use a conference facility to post reviews of a play or film that they have recently seen</li> </ul>

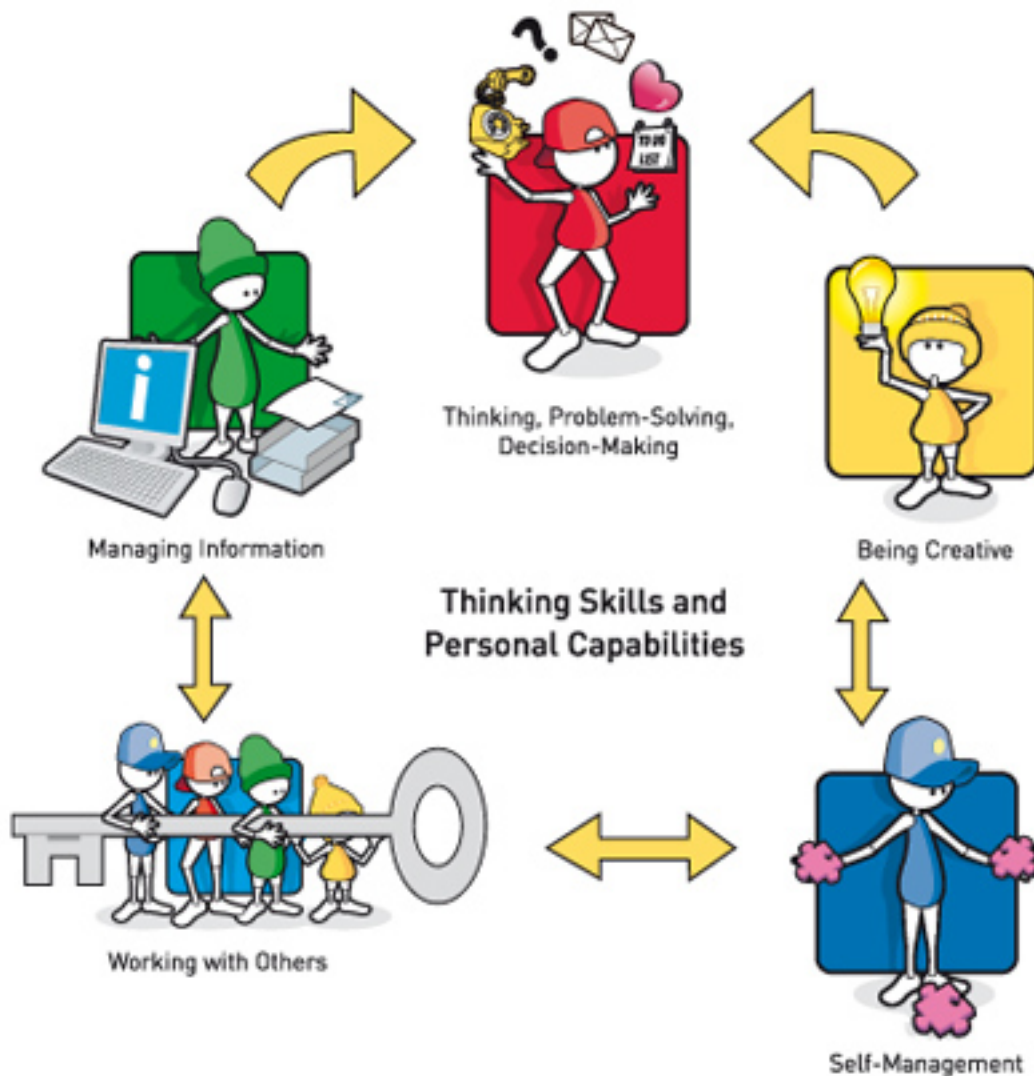
## Appendix 2

# Thinking Skills and Personal Capabilities

Thinking skills are tools that help pupils to go beyond the acquisition of knowledge in order to search for meaning, apply ideas, analyse patterns and relationships, create and design something new and monitor and evaluate their progress.

Personal and interpersonal skills and capabilities underpin success in all aspects of life. It is important, therefore, that pupil's self-esteem and self-confidence are explicitly fostered along with the ability to understand and manage their own emotions and to interact effectively with others.

Teachers should help pupils to develop Thinking Skills and Personal Capabilities by focusing on the following areas.



## Thinking Skills and Personal Capabilities in Drama

Thinking skills and Personal Capabilities strands	Managing Information	Thinking, Problem-Solving and Decision-Making	Being Creative	Working with Others	Self-Management
<b>Purpose</b>	To develop learners' abilities in an information intensive environment	To engage pupils in active learning so that they can go beyond mere recall of factual information and the routine application of procedures	To encourage personal response of the learner by promoting dispositions for curiosity, exploration, experimentation and invention	To enable learners to engage in collaborative activities and to make the most of their learning when working with others	To help learners to become more self-directed so that they can manage their learning in new situations and in the longer term
<b>Examples of processes in which pupils are involved</b>	Asking, accessing, selecting, recording, integrating, communicating	Searching for meaning, deepening understanding, coping with challenges	Imagining, generating, inventing, taking risks for learning	Being collaborative, being sensitive to others' feelings, being fair and responsible	Evaluating strengths and weaknesses, setting goals and targets, managing and regulating self
<b>Examples of contexts in Drama</b>	Break a piece of improvised Drama into steps/sub-tasks Use the drama strategy of tableau to represent a situation in a non-verbal way Take into account the audience and the purpose for a drama performance	Distinguish fact from opinion when hot seating the character of Henry VIII Justify choices in characterisation after using thought tracking and conscience alley to explore the role in question Sequence and order events and actions within an improvisation about a robbery in the local post office	Use dance drama to portray conflict in a non-verbal way Learn from other people's drama by using known work as a stimulus for creating their own work Use a class "stand-up" comedy session to encourage pupils to tell a joke without rehearsal (taking risks for their own learning)	Take turns and cooperate in a paired mime sequence Use thought tracking and relate it to the break-up of a relationship to develop understanding of how actions and words affect others Listen actively and share opinions about how a lighting plot might be devised for a play based around Dracula's life	Evaluate own performance in Drama work and select aspects that can be improved Recognise when help is needed in developing a role or a character and seek advice from the teacher

## Appendix 3

# Drama Strategies for use at Key Stage 3

### Hot Seating

A character is asked questions by other members of the class to which replies are made in role. That is, the pupil continues to pretend that he is the fictional character. Those asking the questions may or may not be in role.

### Thought Tracking

Pupils, in role, are asked to say what they are thinking or feeling at a given moment in the drama; or other pupils may take turns to say what the character is thinking at that point.

### Conscience Alley

A form of thought tracking in which pupils form two lines facing each other. A character moves down the alley and each pupil in turn voices the character's thoughts.

### Tableau

The pupils plan and present a "statue," that is, a still image which represents in symbolic form the essential nature of a situation, relationship or incident; it may also be a comment or reflection on it.

### Freeze Frame

A freeze frame is another kind of stage picture which is suddenly obtained by stopping the action of the drama. The teacher may ask for reflection from the pupils in role as to the significance of that particular moment in the drama. Just as usefully, the pupils could decide on a significant moment to stop the drama.

For further exemplification, refer to the CCEA DVD resource *Drama at Key Stage 3*.

## The Arts: Drama

The minimum content is set out below. The statutory requirements are set out in **bold** under **Knowledge, Understanding and Skills** in column 1, under the **Curriculum Objectives and Key Elements** in columns 2, 3 and 4 and in the **Learning Outcomes** at the bottom. Additional non-statutory guidance and suggestions are set out in plain text and italics.

Developing pupils' Knowledge, Understanding and Skills	(Objective 1) Developing pupils as Individuals	(Objective 2) Developing pupils as Contributors to Society	(Objective 3) Developing pupils as Contributors to the Economy and the Environment
<p>Pupils should have opportunities, through the contexts opposite, to use dramatic skills appropriate to audience, context, purpose and task. They should have opportunities to:</p> <ul style="list-style-type: none"> <li>engage with a range of stimuli to develop critical and creative thinking skills;</li> <li>adopt a role;</li> <li>take part in improvisation;</li> <li>devise scripts and use drama forms and strategies effectively to explore and present ideas;</li> <li>employ sign, symbol, metaphor and image;</li> <li>engage in movement and/or dance;</li> <li>experience live and recorded drama, and respond to a variety of texts;</li> <li>begin to develop an appreciation of theatre styles, genres and vocabulary;</li> <li>explore characterisation through use of masks, costume, props, puppets and electronic media;</li> <li>evaluate their own and others' work.</li> </ul>	<p>Pupils should have opportunities to:</p> <p>Express themselves emotionally and imaginatively through drama and improvisation, for example, <i>use a video camera to compile and record personal experience of family, school or community life; script, improvise or act out issues that impact on 11–14 year olds.</i> (Key Element: <b>Personal Understanding</b>)</p> <p>Explore and respond to the views and feelings of others, for example, <i>act out scenarios involving multiple viewpoints, differences of opinion, sensitive issues, etc.</i> (Key Element: <b>Mutual Understanding</b>)</p> <p>Explore issues related to <b>Personal Health</b> Explore health related issues, for example, <i>improvise a scene where peer pressure or risk taking behaviour is central to the narrative.</i> (Key Element: <b>Personal Health</b>)</p> <p>Explore issues related to <b>Moral character</b> Demonstrate the ability and willingness to challenge stereotypical, biased or distorted viewpoints with appropriately sensitive, informed and balanced responses and take responsibility for choices and actions etc. (Key Element: <b>Moral Character</b>)</p> <p>Explore issues related to <b>Spiritual Awareness</b> Explore ways in which uplifting/spiritual experiences can be conveyed through gesture, expression, movement, dance etc, for example, <i>expressing hope, celebrating success, etc.</i> (Key Element: <b>Spiritual Awareness</b>)</p>	<p>Pupils should have opportunities to:</p> <p>Explore how drama is used to educate about and resolve issues of social concern, for example, <i>compose an anti-racist rap for a football club; use appropriate strategies to challenge stereotypical views about diverse local or global groups.</i> (Key Element: <b>Citizenship</b>)</p> <p>Explore how drama reflects and gives insight into a range of cultures, for example, <i>investigate drama or dance traditions from different countries; represent cultural similarities or differences through performance.</i> (Key Element: <b>Cultural Understanding</b>)</p> <p>Explore the effects of media and ICT, for example, <i>use projected images in a docudrama on war; use a digital camera to analyse voice and movement in performance.</i> (Key Element: <b>Media Awareness</b>)</p> <p>Explore issues related to <b>Ethical Awareness</b> Explore ethical issues through the medium of drama, by improvising a scene involving decision making that requires weighing up and making difficult choices, for example, <i>allocating limited resources; campaigning on a controversial issue; balancing different rights.</i> (Key Element: <b>Ethical Awareness</b>)</p>	<p>Pupils should have opportunities to:</p> <p>Investigate how skills developed through drama such as empathy, confidence and communication skills are vital to life/work situations and a range of careers, for example, <i>jobs within the creative industries, or involving design, education, management of people and resources, media and technology, performing arts, healthcare, therapy, writing, politics, law etc.</i> (Key Element: <b>Employability</b>)</p> <p>Explore issues related to <b>Economic Awareness</b> Explore issues related to plan the processes involved in producing a play or stage musical, for example, <i>find out how to access funding, how to advertise and market the show.</i> (Key Element: <b>Economic Awareness</b>)</p> <p>Explore issues related to <b>Education for Sustainable Development</b> Explore how drama can provide opportunities for pupils to develop respect for their environment and that of others, for example, <i>create a scene or performance that highlights the impact of a topical, environmental issue.</i> (Key Element: <b>Education for Sustainable Development</b>)</p>
<p><b>Learning Outcomes</b></p> <p>The learning outcomes require the demonstration of skills and application of knowledge and understanding of Drama.</p> <p>Pupils should be able to:</p>	<ul style="list-style-type: none"> <li>research and manage information effectively to investigate issues, including Using Mathematics and Using ICT where appropriate;</li> <li>show deeper understanding by thinking critically and flexibly, solving problems and making informed decisions, demonstrating Using Mathematics and Using ICT where appropriate;</li> <li>demonstrate creativity and initiative when developing ideas and following them through;</li> <li>work effectively with others;</li> <li>demonstrate self management by working systematically, persisting with tasks, evaluating and improving own performance.</li> <li>communicate effectively in oral, visual, written and ICT formats, showing clear awareness of audience and purpose.</li> </ul>		

NB: Teachers may develop activities that combine many of the statutory requirements, provided that, across the key stage, all of the statutory aspects highlighted in **BOLD** (including each of the Key Elements) are met.

A CCEA Publication © 2007



**COUNCIL FOR THE CURRICULUM EXAMINATIONS AND ASSESSMENT** 29 Clarendon Road, Clarendon Dock, Belfast BT1 3BG  
☎ +44 (0)28 9026 1200 📠 +44 (0)28 9026 1234 📞 +44 (0)28 9024 2063 ✉ info@ccea.org.uk 🌐 www.ccea.org.uk

