



**MUNTHAM HOUSE SCHOOL**

**DRAMA  
POLICY**

## Drama Policy

### **Overview**

The Drama curriculum at Muntham House School has been designed to be practical, engaging and creative. It provides opportunities for pupils to understand and create Drama as a practical art form, in which ideas and meaning are communicated to an audience through informed artistic choices. Students are encouraged to develop their individuality and to think and express themselves with flair and confidence.

As a department, we aim to help pupils discover and experience the world around them and begin to appreciate situations from more than one perspective, encouraging empathy and tolerance. At the heart of Drama is a spiralled and sequenced curriculum where each topic is laid out in a logical way, building on prior knowledge. This enables pupils to develop communication, imagination, clarity of expression, autonomy, leadership, confidence and co-operation. Drama also plays a key role in developing social skills through structured interaction, teamwork and shared creative experiences.

At Key Stage 3, the focus is on building confidence, trust and engagement. Pupils develop core skills in voice, movement and characterisation through games, improvisation and group work. They explore social issues, different perspectives and are introduced to key dramatic styles and practitioners. At Key Stage 4, pupils follow the Pearson BTEC Tech Award in Performing Arts. They apply and refine the skills developed at Key Stage 3, working with increased independence to create, rehearse and perform, alongside completing written coursework and evaluation. At Key Stage 5, where applicable, pupils further develop advanced performance, analytical and evaluative skills, preparing them for further education or careers in the performing arts.

### **Intent, Implementation and Impact**

#### Intent

- Develop pupils creatively and socially through active participation in drama and performance
- Build core performance skills: voice, movement, characterisation, and use of space
- Strengthen communication skills, including clarity of expression and audience awareness
- Use drama games and structured tasks to develop focus, concentration, imagination, and teamwork
- Foster key social skills: turn-taking, listening, cooperation, respect, and resilience
- Encourage creative risk-taking in a supportive environment to build confidence and independence
- Explore social, moral, and cultural issues through drama
- Engage with different perspectives, emotions, and experiences
- Develop and apply subject-specific vocabulary
- Study key practitioners and styles (e.g. Naturalism, Physical Theatre, Epic Theatre)
- Apply and analyse stylistic qualities in performance work
- Evaluate their own work and the work of others
- Prepare for Key Stage 4 and beyond through structured coursework and performance
- Support progression within the Pearson BTEC framework
- Develop skills for further study and future career pathways

#### Implementation

- Drama is taught through structured, practical lessons with games and skill-building at the core

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- Lessons begin with the retrieval of prior learning
- Warm-up games and exercises develop focus, energy, and teamwork
- Teachers model key skills and techniques
- Pupils engage in practical exploration and rehearsal
- Regular opportunities for pupils to share work
- Constructive feedback from peers and teachers is embedded
- Plenaries are adapted to suit the needs of each lesson
- Drama games are used purposefully to develop focus and concentration, teamwork and cooperation, communication skills, creativity, and physical and vocal control
- Activities are carefully sequenced to support skill progression and positive social interaction
- Peer and teacher feedback support progress and develop critical thinking
- Pupils reflect on their work using subject-specific vocabulary
- Respect for different opinions and perspectives is encouraged
- Sequenced written work from year 7 to 9 , to prepare for BTEC Performing Arts
- Includes reflective journals, evaluations, and research tasks
- At Key Stage 4: lessons align with Pearson BTEC Tech Award in Performing Arts, a combination of practical performance and written coursework, increasing independence in rehearsal, development, and evaluation
- At Key Stage 5 (where applicable): Advanced rehearsal techniques, Independent projects, In-depth analysis

### Impact

Focused and engaging learning opportunities lead to pupils developing confidence, creativity and strong communication skills. Through regular participation in games, group tasks and performances, pupils demonstrate improved social interaction, cooperation, resilience and emotional awareness. At Key Stage 3, pupils show increased confidence in performance, improved focus and engagement, and the ability to work collaboratively. They develop an understanding of drama techniques and begin to reflect on and evaluate their work. At Key Stage 4, pupils demonstrate the ability to apply performance and rehearsal skills effectively, work both independently and collaboratively, and evaluate their work using appropriate subject-specific terminology. Successful completion of BTEC components reflects their progress and achievement. Where applicable, Key Stage 5 pupils demonstrate advanced performance and analytical skills, independence in creative decision-making and readiness for further education or careers in the arts. Across all key stages, pupils develop transferable skills that support their wider learning and personal development. The knowledge, skills and terminology gained at Key Stage 3 form a strong foundation for success at Key Stage 4 and beyond.

### **Curriculum Planning**

This is organised in three stages: long-term, medium-term, and short-term.

**Long Term Planning** – Long-term planning is based around what the students need to achieve a BTEC grade in Drama and is sequenced to show how they are going to get there, from Key Stage 1 to Key Stage 4, including what personal skills the students need to develop. This planning is undertaken by the Drama teacher and is monitored regularly and changed based on the needs of the students. Progress is assessed every half term and is reviewed by the Head of Education. Previous topics are revisited to embed learning throughout the curriculum.

**Medium-term Planning** – Medium-term planning takes the long-term planning and breaks it up into half-termly sections. This planning is based on the assessment objectives for the Pearson BTEC Drama course. This is then broken down into academic objectives and

social objectives based on the Topic. Medium-term planning is developed by the Drama teacher who responds to the needs of the pupils.

**Short-term Planning** - The short-term planning takes place over the course of each topic and details what is being taught each week. Each lesson has detailed planning and a learning objective for the students to follow; these objectives are specific to the needs of the students. Individual goals are also set around the learning objectives for those who require further assistance or those who excel in the subject.

### **Monitoring and Assessment**

The monitoring and assessment of the students will be measured in several different ways.

The monitoring and assessment of pupils is carried out through a range of formative and summative strategies. Formative assessment takes place continuously through observation, questioning, and peer and self-assessment. This includes monitoring of both practical performance skills and social development, such as participation, cooperation and engagement. Summative assessment takes place through half-termly performances, recorded end-of-topic work, and written evaluations where appropriate. At Key Stage 4, assessment is aligned with the Pearson BTEC Tech Award in Performing Arts. Progress is recorded regularly and used to inform planning, set individual targets and identify where additional support is needed. Pupils receive ongoing verbal feedback, and progress is communicated through reports, parents' evenings and whole-school systems.

### **Monitoring the Effectiveness of the Policy**

Annually (or when the need arises), the effectiveness of this policy will be reviewed by the Head of Drama, the Head of Education or the nominated governor. Necessary recommendations for improvement will be made to the Governors.