

The Cayman Islands

National Curriculum 2008

The arts – drama Programme of study and attainment targets for Key Stages 1, 2 and 3

Acknowledgements

The overview document sets out the guiding philosophy and principles of the new Cayman Islands curriculum. It guides all the subject documents and approaches to teaching and learning in the revised curriculum.

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Aims

The arts engage students in learning that contributes to developing the essential skills for an 'Educated Caymanian'. It also provides opportunities for students to apply and reinforce skills developed in other essential learning areas. These skills include:

- Communication
- Working with others and alone
- Problem-solving
- Self-management
- Physical
- Numeracy
- Work and study skills

The aims of the arts in the Cayman Islands curriculum are to:

- Enable students to develop skills in dance, drama, music and the visual arts
- Assist students to participate in and develop a lifelong interest in the arts
- Broaden understanding of and involvement in the arts in the Cayman Islands

These aims will be achieved as students develop skills, knowledge, attitudes, and understanding in a broad range of traditional and contemporary art forms of the Cayman Islands and international cultures.

Students will be given the opportunities to:

- Develop practical knowledge in the arts, exploring and using the elements, conventions, processes, techniques, and technologies of each arts discipline
- Develop ideas in the arts, individually and collectively, drawing on a variety of sources of motivation to make art works
- Communicate and interpret meaning in the arts, presenting and responding to a wide range of art works
- Understand the arts in context, investigating art works and the arts in relation to their social and cultural settings.

Overview

The arts - drama, dance, visual art and music - are vital elements of a balanced school curriculum, both in themselves and as vehicles for human growth and development. The study of the arts in Cayman Islands schools involves experiences in drama, dance, music and visual arts. Each of these disciplines is unique in its own way, and learning about one does not substitute for learning in any other. However, the advantages associated with learning in any of the arts are similar.

Each of the arts provides opportunities for students to be creative and expressive and to respond to the expression of others. These are valuable experiences that can be applied across cultures and time, and may be reflected in language or in further arts experiences.

Each arts discipline has its own range of skills and knowledge that make valuable contributions to holistic learning. Through learning in the arts, students find, interpret and solve problems, develop and practise fine and gross motor skills, think critically and make considered judgements. In this way, the arts are a vital and integral part of the school curriculum.

How teachers should use the programme of study and attainment targets

The arts strands

The Arts curriculum is divided into three strands

- i. Music
- ii. Visual Arts
- iii. Drama

This division into strands is a convenient way of emphasising the outcomes for the arts in schools. It does not mean that learning in each strand has to be developed independently. As students develop practical knowledge in an arts discipline, they may also consider how meaning is communicated and interpreted in other disciplines, develop ideas for art work and learn about the discipline in relation to its social and cultural context.

The drama strand

The drama strand is associated with developing:

Cultural understanding through:

- The investigation of dramatic forms and purposes in past and present contexts
- Recognising the role of the drama and dramatists, in a range of cultures, times and contexts

Creativity through:

- Using the techniques of voice, movement, gesture and facial expression
- Exploring and experimenting with ideas, materials, tools and techniques
- Taking risks and learning from mistakes

Competence through:

- Investigating, analysing, designing, performing, reflecting and evaluating
- Making informed choices about media, techniques and processes

Critical understanding through:

- Exploring visual, tactile and other sensory qualities
- Engaging with ideas and images, and identifying values and meanings
- Developing views and expressing reasoned judgements
- Using analytical, reflective approaches that take account of diverse contexts

Progression in this subject requires students to develop their skills in performance, competence and creativity as well as observing, evaluating and improving, and being safe and healthy. They should start with activities linked to themselves and their immediate environment and move on to less familiar situations and contexts.

The attainment targets specify the knowledge, understanding and skills that students should acquire through the key stage. More detail is given about how to interpret them in appendix 1.

Drama programme of study for Key Stage 1

Introduction

During Key Stage 1, students learn to speak clearly and be aware of the needs of their listeners. They work in small groups and as a class, joining in discussions and making relevant points. They also learn how to listen carefully to what other people are saying, so that they can remember the main points. They learn to use language in imaginative ways and express their ideas and feelings when working in role and in drama activities.

Students should be given opportunities to:

- Use language and actions to explore and convey situations, characters and emotions
 - Create and sustain roles individually and when working with others
 - Comment constructively on drama they have watched or in which they have participated
 - Develop and share scenes about personal experience, such as a celebration (*for example, a birthday or a family gathering*)
 - Use facial expression, sounds, and body movement to express mood and feelings in a variety of situations
 - Sustain a simple role in drama where the teacher is also in role
 - Respond to a live or recorded drama performance with questions or comments
- Express ideas and feelings about drama through drawing, movement, or writing
 - Select a prop or costume and work with it to take on a role it suggests
 - Collect, display, and label a selection of pictures that show drama occurring in a variety of situations (*for example, a theatre, local festival, puppet show, television programme*)
 - Work in groups to make a drama and to plan the imagined space where it takes place
 - Use movement and facial expression to create a conversation based on a theme (*e.g., making friends*) and build it in to a short scene
 - Use drama to create and develop a community from another time and place
 - Use the drama to explore an issue that affects this community (*for example, conservation, tourism*)
 - Attend a live performance and then, in groups, talk about how memorable moments were created (*for example, through the use of space, action, and contrasts between movement and stillness or darkness and light*)
 - Explore alternative endings to a story or real-life event (*for example, in groups, role-play and share these endings, and talk about why some alternatives were preferred more than others*)
 - Talk about the varied ways in which an audience reacts to different situations (*for example, a meeting, assembly item, sports event, cultural festival, television programme*)

Drama programme of study for Key Stage 2

Introduction

During key stage 2 students learn how to speak in a range of contexts, adapting what they say and how they say it to the purpose and the audience. Taking varied roles in groups gives them opportunities to contribute to situations with different demands. They also learn to respond appropriately to others, thinking about what has been said and the language used.

Students should be given opportunities to:

- Improve and work in role
- Script and perform plays
- Respond to performances
- Devise and share a mime
- Discuss the use of gesture and facial expression and record reactions to the experience of working in mime
- Use a variety of conventions (*for example, role on the wall, hot seating, speaking thoughts aloud*) to develop a deeper understanding of a character's intentions or motivation
- Devise and present, record and review a series of scenes to convey ideas, issues, feelings, and attitudes *such as about a local issue and its possible outcomes*
- Investigate how puppets have been used over time to pass on the values, stories, and news of various communities
- Rehearse drama to refine the use of space and focus, and to build tension
- Compare the ways in which people use dramatic techniques (*for example, voice, gesture, movement*) to communicate meaning
- Reflect on how effectively dramatic techniques are used
- Discuss how performers use props or costumes combined with voice and gesture to convey information about the society or period depicted in a drama
- Select and use props or clothing to suggest key characteristics of a role
- Experiment with and discuss the positioning of people and objects in a performance space to focus audience attention
- Plan and develop group dramas, making collective decisions
- Use flash-back and flash-forward conventions in drama to examine turning-points or major decisions in a person's life
- Interview a person involved in drama or theatre in the community (*for example, a local actor, director, of a theatre group, playwright, designer*) about the value they place on theatre as part of their own lives and the life of the community
- Give and receive constructive feedback on ways in which space, gesture, and voice are used to communicate within a dramatic piece; use this feedback to refine the drama
- Compare how the director of a play or film use body positioning and sound to focus the attention of the audience

Drama programme of study for Key Stage 3

Introduction

During Key Stage 3 students learn to speak and listen confidently in a wide variety of contexts. They learn to be flexible, adapting what they say and how they say it to different situations and people. When they speak formally or to people they do not know, they are articulate and fluent in their use of spoken Standard English. They learn how to evaluate the contributions they and others have made to discussions and drama activities. They take leading and other roles in group work.

Students should be given opportunities to:

- Improvise and work in role
 - Devise, script and perform in plays
 - Discuss and review their own and others' performances
 - Create a rounded character with a rich history
 - Use flash-back and flash-forward conventions in drama to examine turning-points or major decisions in a person's life
 - Use the convention of chorus, storytelling, or mimed activity, highlight and compare similar themes in excerpts from plays that originate from contrasting cultural, historical or social contexts
 - Experiment with voice, gesture, facial expression, and body movement to refine characterisation in drama work
- Review a live performance, evaluating how lighting and other technologies were used to transform time or space, create tension, or focus audience attention
 - Develop a series of freeze-frame images to highlight key moments from a historical event
 - Record images for analysis and develop them into a scripted drama
 - Rehearse drama to refine the use of space and focus and to build tension
 - Devise, rehearse, and make an audio recording of a soundscape to accompany, and reinforce ideas and feelings in a mimed sequence
 - Use personal experiences as a starting point for developing and narrating a group story
 - Use journal entries to document, reflect on, and critically evaluate the development processes of an individual or group
 - View, discuss, and critique one or more dramatic works (*such as a satirical television sketch or an allegorical play*) that are intended to raise social or political awareness
 - Participate in process drama to create a community from a particular cultural or historical setting; within the drama, examine events and issues that affect people in that community
 - Devise and rehearse a dramatic piece for radio; record the piece and critique
- the ways in which elements, techniques, and conventions were adapted for the medium
 - Rehearse and present a scripted piece of theatre; incorporate technical roles (*such as lighting, make-up, stage-management*) to support the presentation
 - Identify and investigate styles of mime from a range of cultural or historical settings (*such as the style of Marcel Marceau, Charlie Chaplin, Mr Bean*); explore the techniques of movement, facial expression, and gesture in mime, and create, present, and critique a number of short pieces that reflect the identified styles
 - In workshop activities, experiment with ways of using voice to show the age, status, mood or nationality of a character in such dramatic styles as pantomime, shadow puppetry, or cartoons
 - Identify and comment critically on examples of live or television drama intended to influence the audience's thinking or change their behaviour
 - Develop and present drama for a specific purpose or context (*for example, a street, shopping mall, small recording studio*), selecting techniques and conventions that best serve the purpose or context

Appendix 1 Attainment targets

The learning outcomes or attainment targets are expressed at eight levels of increasing difficulty. These levels are the same for all key stages and are not age or year-group-dependent, which will make it easier to see how a student progresses as he/she moves up the year groups and from primary to secondary school.

Students learn at different rates and, therefore, individual students or groups of students of the same age could be working towards different levels within and across the key stage boundaries. By the end of a key stage, **most** students should be performing at the '**expected**' level, but some will be above this level and others will be below.

The range of levels covered by the key stage and the 'expected' levels for the end of each key stage are given in the table below:

Key Stage	Year Groups	Range of levels covered by the programme of study	Expected level at end of the Key Stage
1	1 - 3	1-3	2
2	4 - 6	2-5	4
3	7 - 9	3-7	5 or 6

Teachers will be expected to make judgements about the levels attained by each of their students, particularly at the end of a key stage. In deciding on a student's level of attainment, teachers should judge which description in the attainment targets best fits the student's performance. When doing so, each description should be considered alongside those for adjacent levels. It is not necessary for a student to have satisfied the entire range of a particular level to be awarded it.

It can be helpful to divide levels into three sub-levels to support tracking of progress and target setting.

For example:

- 3a – Represents a performance that demonstrates a good understanding of all the descriptors in level 3
- 3b – Represents understanding of the majority of level 3 descriptors
- 3c– Represents understanding at level 2a (ie the full understanding of the previous level) plus an understanding of some of the descriptors at level 3

Appendix 2

Attainment targets for Key Stages 1-3 – drama

Level 1	Level 2	Level 3	Level 4	Level 5	Level 6	Level 7	Level 8
<ul style="list-style-type: none"> •Students explore basic techniques of drama. •They contribute ideas and participate in drama, using personal experiences and imagination. 	<ul style="list-style-type: none"> •Students explore and use elements and techniques of drama for different purposes. •They contribute and develop ideas in drama based on personal experience, imagination, and other stimuli. •They identify drama as part of everyday life and recognise that it serves a variety of purposes. 	<ul style="list-style-type: none"> •Students initiate and develop ideas with others and improvise drama in a range of situations. •They present and respond to drama, identifying ways in which elements of drama combine with ideas to create meaning. •They investigate the purposes of drama in past and present contexts and describe how communities express themselves through drama. 	<ul style="list-style-type: none"> •Students combine elements and techniques and a range of conventions to extend drama practice through a variety of activities. •They initiate ideas and make individual and collective decisions in order to plan and develop drama. •They present and respond to drama and identify ways in which dramatic elements, techniques, and conventions combine to create meaning. 	<ul style="list-style-type: none"> •Students select and use dramatic elements, techniques, and conventions for specific purposes and explore the use of relevant technologies. •They present and respond to drama and describe how dramatic elements, techniques, conventions, and technologies combine to create form and meaning. •They investigate and compare the treatment of similar themes in drama of past and present cultures. 	<ul style="list-style-type: none"> •Students select and use elements, techniques, conventions, and technologies in a range of dramatic forms. •They initiate and develop ideas individually and collectively in selected dramatic forms. •They perform and respond to drama and make critical judgments about the use of elements, techniques, conventions, and technologies to create form and meaning. •They investigate the forms and purposes of drama in different historical or contemporary contexts. 	<ul style="list-style-type: none"> •Students select and integrate elements, techniques, conventions, and technologies in specific dramatic forms. •They initiate, develop, and refine ideas individually and collectively in a range of dramatic forms. •They rehearse and perform works in a range of dramatic forms. •They respond to and make critical judgements about rehearsal processes and performances. •They research the production, performance, and purpose of drama in a range of contexts. 	<ul style="list-style-type: none"> •Students select and adapt elements, techniques, conventions, and technologies in various dramatic forms for a range of purposes. •They initiate, develop, and refine original drama and drama based on existing works. •They rehearse and perform works in a range of dramatic forms, assuming diverse artistic or technical responsibilities. •They reflect on and critically evaluate a wide range of works and performances. •They investigate the forms and styles of contemporary Caribbean drama and how they reflect our cultural diversity.