

# MULBERRY BUSH SCHOOL LANGUAGE AND LITERACY CURRICULUM

## RATIONALE

Our overarching aim is simply to ensure the best possible progress in language and literacy whatever the child's starting point. When children arrive at the school they will have had mixed experiences of literacy with differing degrees of success or otherwise, and it is common for children to start with depressed confidence and skills in this area. There is invariably a gap between their reading and writing abilities and the majority of children tell us they either do not like writing or are no good at it. Our first aim for these children is to re-engage them with language and literacy, to provide them with enjoyable experiences and to build their confidence in spoken and written communication.

For those who are already making good progress in literacy, we aim for this to continue and for children to achieve at least age appropriate expectations.

Good progress will mean all children leave with a belief in themselves as capable readers and writers, gaining pleasure from reading and being able to write for a range of purposes. We aim for all children to leave with competent basic skills, enabling them to access the whole curriculum and have the academic skills to function independently in ordinary daily life. Perhaps most importantly, we aim for children to leave with the confidence and skills to continue their learning both in their next school and beyond.

We believe that the best work on the development of language and literacy draws on seven basic principles:

- 1) Confidence and competence in the use of language is strongly connected to a child's sense of worth as an individual and a social being.
- 2) Enjoyable language and literacy experiences are vital for achievement in any aspect of language.
- 3) The motivation for using language is the desire to construct meaning whether this be expressed or received, verbally or in writing.
- 4) There is a vast and diverse range of language and literacy examples and this should be reflected in the selection of examples shared with children.
- 5) Language and literacy should reflect and value the child's own cultural experiences but also introduce them to cultural experiences beyond those they are familiar with.
- 6) Instruction in an aspect of language has a secondary, although important role, to play in achievement. Learning about conventions of literacy should come from the context of a whole text and should not stifle enjoyment or creativity.
- 7) Good Language and literacy learning links spoken language, reading and writing and relies on exploration of all modes together to maximise progress.

## **THE CURRICULUM**

Our curriculum is set out to provide a framework and is not intended as a 'scheme of work'. In places it has a different emphasis to that of the National Curriculum to take into account the emotional and learning needs of our children. High value is placed on engagement, confidence, enjoyment and creativity and these are seen as a vital vehicle to enable progress of skills and conventions.

The school uses a range of materials, resources and approaches which are detailed as appropriate in the framework but these are not exhaustive. Teachers use their professional judgement and expertise to provide children with relevant and engaging experiences within which to develop their knowledge, skills and understanding.

Each area is organised in three phases which largely reflect the Early Years Foundation Stage, Key Stage 1 and Keystage 2. Phases are used, however, to reflect the emphasis on the child's stage of development rather than their age.

### **SPOKEN LANGUAGE**

#### **PHASE 1**

- Children are given opportunities to experience a rich language environment; to develop their confidence and skills in expressing themselves; and to speak and listen in a range of situations.
- Children are given opportunities to express themselves effectively, showing awareness of listener's needs. They talk about events that have happened, are happening or are about to happen in the future. They develop their own narratives and explanations by connecting ideas and events.
- Children are given opportunities to listen attentively in a range of situations. They listen to stories, accurately anticipating key events and respond to what they hear with relevant comments, questions or actions. They give their attention to what others say and respond appropriately, while engaged in another activity.
- Children are given opportunities to follow instructions involving several ideas or actions. They answer 'how' and 'why' questions about their experiences and in response to stories or events.

#### **PHASE 2**

- Children are given opportunities to engage in collaborative, exploratory and imaginative play
- Children are given opportunities to listen and respond orally and dramatically to stories, rhymes, poems, songs and information texts, printed and electronic, told, recited and read. They are helped to discuss their written work with other children and the teacher. They engage in drama, whether improvised on the basis of simple frameworks by the teacher, or using simple scripts.
- Children are given opportunities to discuss events in their own lives and in the life of the school, being encouraged to offer information and opinions in groups and to the class as a whole. The teacher takes every opportunity to show children how to extend initially simple or tentative utterances, for example by asking children to justify opinions they have offered.

- Children are given opportunities to learn how to pay proper attention to the speech of others, whether that of the teacher or of other children. They respond appropriately to instructions and suggestions. This attention begins to be demonstrated in the quality of their responses whether orally or in appropriate actions.
- Children are given opportunities to respond orally to visual and electronic media.
- Children are shown how to give and receive simple explanations, information and instructions, and how to ask and answer questions clearly.
- Children tell stories and explore narratives, invented or based on models which they have read or heard.
- Children are helped to recite short poems which they have learned by heart.
- Children perform for others in the class and sometimes – as in sharing assemblies – beyond the class. They learn the importance of being a responsive audience for others' performances.
- Children work in pairs, small groups and as a whole class.

### **PHASE 3**

- The stories, poems, songs and information texts which children read and hear make increasing demands on their powers of comprehension and oral response. Children are helped to recount orally the key elements of texts they have read and heard, and comment on those elements of the texts which they found particularly effective.
- Pupil's use of drama and role-play, both improvised and scripted, involves longer and more complex planning and preparation.
- When discussing their written work with an adult, and when reading written work to the group, children are encouraged to reflect orally on the decisions they made in producing the writing as they did.
- When expressing opinions, or giving information in groups or to the class as a whole, children justify and support their statements.
- Children are introduced to the idea of argument: that the exchange of opinion and information will involve complexity and challenge. They are shown the difference between information and opinion in oral exchanges.
- The subject matter which the teacher introduces for discussion begins to range outside the lives of individuals, their families and the school, to take in topics in the wider world which are of concern to the children.
- Drama and improvisations are used to provide opportunities for discussion and argument.
- Children learn how to summarise a group's collective opinion on a particular topic and how to report that summary to a wider audience.
- Adults place increasing stress on the importance of good listening, praising those children who show, by their response to the contributions of others, that they have paid proper and sometimes critical attention to those contributions.
- The visual and electronic media with which children engage gradually become more sophisticated and information heavy, making greater demands on children's power of inference and memory.
- Children begin actively to produce media of their own, using whatever range of electronic technology is available.
- Children have opportunities to give and receive increasingly complex oral instructions in the course of engaging in collaborative activities. The planning of group activities makes greater demands on children's ability to co-operate and to arrive at consensus.

- The opportunities for performed oral work become more demanding. As well as telling stories and reciting poems individually, children engage in group performances of longer and more complex pieces which require planning, the assignment of parts and some dramatic sense. These pieces are likely to involve prose and play script as well as poetry.
- Children become more confident in performing for others in the class and for audiences beyond the class. They learn to be an appreciate audience for adult performers – for example, actors, poets, musicians and storytellers – working in or outside the school.
- Children work in pairs, small groups and as a whole class.

## **READING**

### **PHASE 1**

- Children are introduced to picture books, which the teacher or other adult reads to and with them individually, in small groups or as a whole class. The picture books contain stories, poems, songs and rhymes, and simple information texts. The teacher makes particular use of picture books with repetitive language structures.
- Children are encouraged to pay attention to meaningful print in the school and on visits beyond the school.
- Children are encouraged to discuss with the adults and amongst themselves, the books and other meaningful print they encounter. Adults encourage children to take over and join in with the reading of those parts of books and other print that they recognise.
- In the course of the reading, the teacher and other adults take the opportunity to point out grapheme-phoneme regularities in pairs or larger groups of words.
- Children are shown the written form of their names and are helped to read them.
- Children learn the letters of the alphabet and are introduced to some of the speech sounds the letters represent.

### **PHASE 2**

- Children continue to read picture books, collections of poems, songs and rhymes, folk tales, myths, legends, historical and contemporary stories, and information texts.
- Pupil's own writing forms part of the resources which the teacher uses to promote reading.
- Children are surrounded by meaningful print in the classroom, in addition to that in books. This is found on labels, captions, notices, sets of instructions, plans, maps, diagrams, and word and sentence displays. Children often listen to and watch audio and video resources which combine sound, picture and text.
- Children are introduced to texts as sources of reference. They are shown how to use dictionaries, encyclopaedias, printed and electronic, appropriate to their age group. They are shown the purpose of contents lists and indexes in books.
- As a result of frequent opportunities to choose and read books, children build up a vocabulary of whole words they recognise on sight.
- Children are helped to use all clues or cues which readers need to make successful sense of print and other writing. These are:

<b>Phonic</b>	<b>Word Recognition and Graphic Knowledge</b>	<b>Grammatical Knowledge</b>	<b>Context</b>
<p><i>Use the first letter</i></p> <p><i>Sound out the phonemes and blend</i></p>	<p><i>Look at the shape of the word</i></p> <p><i>Look for smaller words hiding inside bigger words</i></p> <p><i>Cut up the words into syllables</i></p> <p><i>Look to see if the word is similar to one you know</i></p>	<p><i>Use the punctuation to help it to make sense</i></p> <p><i>Go back, go on and guess – does it make sense?</i></p> <p><i>Listen to yourself as you read – does it sound right?</i></p> <p><i>Look for prefixes and suffixes</i></p>	<p><i>Use the pictures for clues</i></p> <p><i>Does the book have any patterns e.g. rhyme?</i></p> <p><i>Have you read a similar book to this before?</i></p> <p><i>Listen to yourself as you read – does it make sense?</i></p> <p><i>Imagine what is happening</i></p> <p><i>Go back and read again if you don't understand</i></p> <p><i>Spot your mistakes and have another go</i></p>

- **Children learn the alphabetic phonics code through systematic teaching of phonics using ‘No Nonsense Phonics Skills’ materials. This is continually reinforced throughout the broader curriculum, including beyond the education day. Phonics teaching takes a high priority across the school.**
- Children have opportunities to relate their reading to their spoken language. In addition to talking to the teacher and to each other about their reading, they recite, retell and dramatise texts they have read.
- In their own writing, children have opportunities to retell and adapt texts they have read.
- The teacher arranges for a variety of groupings for reading. He or she regularly shares books with the whole class, inviting children’ participation in the reading and discussion of the text. The teacher also organises the class into smaller groups in which they same text is read and discussed with the support of the adults in the room.
- Adults often listen to the reading of individual children.
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### **PHASE 3**

- Children have continual opportunities to read high quality, pleasure giving texts. These texts cover a wide range of genres; realistic contemporary and historical fiction,

traditional stories such as fairy stories, myths and legends, plays, poetry, information texts and discursive writing.

- Children become confident in the use of reference sources such as encyclopaedias, dictionaries and thesauruses, printed and electronic.
- Children are shown how meaningful continuous text often combines with other modes, such as illustrations, diagrams, maps and captions, to communicate narratives, ideas and information in both printed and electronic resources.
- In studying poetry, children are shown something of the range of forms, terms and techniques which poets and poems use.
- Children encounter texts which extend their existing competence as readers and have opportunities to read fast and easily texts well within their existing competence.
- Children listen to and view readings on DVD, radio, television and the internet. They watch filmed versions of books and discuss the differences between film and books.
- Children continue to learn to use all the clues or cues which readers need to make successful sense of print and other writing.
- Children are shown some of the more advanced skills which successful readers employ in order to construct meaning from text, These include:
  - Following the narrative of a piece of writing, inferring what is happening and speculating about what may come next;
  - Interpreting ideas and comments during and after reading;
  - Skimming, scanning and selecting in order to locate information from different sources;
  - Comparing and combining information from different sources
  - Describing the features, fabric and fun of language in texts;
  - Learning and making use of appropriate terminology in discussion of texts.
- Children have regular opportunities to discuss their reading with other children and with the teachers, articulating their responses to what they have read and listening carefully to the responses of others. They may also respond to their reading in drama and role-play.
- Children' increasing familiarity with a range of kinds of texts leads them to try out for themselves some of this range in their own writing.
- The teacher arranges for a variety of groupings for reading. He or she frequently reads aloud to the whole class, often inviting children' participation in the reading and discussion of a text. He or she also organises the class into small groups in which the same text is being read and discussed by children/ There are also regular opportunities for individual, independent reading of books chosen by the pupil. With guidance from the teacher.
- Children recommend books they have read to other children, giving reasons for their choices.
- The teacher sometimes listens to the reading of individual children.

## WRITING

### PHASE 1

- Children are encouraged to draw pictures and to accompany pictures with emergent writing explaining what the picture represents.
- Children are encouraged to include writing, for example notices and signs, in their dramatic play. They are provided with materials enabling them to do so. Children write about the imaginative content of their play.
- Role play offers starting points for later writing.
- The teacher provides models of writing in the books shared with the children; story books; books of poems; rhymes and songs; the simplest information books. The writing the teacher asks children to do often emerges from this shared reading.
- The classroom is rich in meaningful print. The teacher continually draws children's attention to the prints, reading it and explaining what it means.
- Children have some early handwriting practice. The teacher begins to teach handwriting by manual demonstrations of how letters are formed. Children practise the forming of letters by movement of their hands and arms, tracing the letters in the air before practising them on paper; by tracing letters in the sand; by making letters from playdoh; and using templates. The teacher scribes groups of words for children who are not confident enough to write at all, and shows them how to write underneath a group of words that he or she has written, or to trace over the words using tracing paper.
- Children are shown how to write their own names and are introduced to the alphabet and the names of the letters.
- When children make use of phonetic or idiosyncratic spelling, the teacher praises the boldness of their efforts, while sometimes also saying 'This is how we see it written down'.

### PHASE 2

- Children continue to produce short texts, often descriptive captions for their drawings.
- The range of children's writing widens, to include; imaginative stories, accounts of real-life experiences, poems, letters, responses to artistic experiences, simple playscripts, diaries, writing in role as historical or mythical figures, reports of science experiments, recipes. All these kinds of writing may be produced using digital and electronic equipment as well as with pen and paper.
- Children are shown that most writing is to be read and enjoyed by a readership wider than the teacher, though the teacher is a vitally important reader. Writing is regularly read aloud to the class; it is displayed on the classroom walls; it is combined into books and booklets; it is read aloud at events beyond the classroom such as Sharing Assembly.
- Children are introduced to a wide range of longer texts, which the teacher reads to the class and which children read in groups or individually. Oral work, such as storytelling, the recounting by children of recent experiences, and improvised drama, is a starting point for writing. On the basis of this range of reading and oral work, children are shown how to write longer texts themselves.
- Teachers often use story mapping or pictures as a framework for children to write. They may use 'Talk for Writing' strategies, enabling children to imitate, and then innovate,

texts that they read. Children may also use story mapping as a means of planning for their own stories.

- Teachers engage in shared writing with children using large sheets of paper, blank big books or the whiteboard. In the course of this shared writing, they teach about the content and structure of texts and about conventions of the writing system.
- As well as taking part in writing as a collective activity involving the teacher and the whole class, children write in pairs and small groups. They are encouraged to offer each other ideas, comment constructively on each other's work and help each other with conventions, for example spellings.

### PHASE 3

- The range of forms of writing to which children are introduced and which they attempt includes: chronological accounts, descriptions, discursive text, poems, prose stories, playscripts, diaries, letters, writing for formal or public purposes such as a speech, sets of instructions, writing a response to direct experience and to stimuli such as a story, poetry, films or television.
- These forms of writing are employed to achieve a range of purposes, including; to recount, to represent, to remember, to explain, to instruct, to advocate, to discuss, to entertain, to share a thought or idea, to respond to an aesthetic experience.
- The media by which forms of and purposes for writing are communicated includes; handwritten scripts on paper, word processing on screen, physical book making, wall displays, posters, blogs, web publishing, emails, reading aloud, staged and film presentations.
- Children write for a variety of audiences, in addition to the teacher, in and beyond the classroom, including: other children in the class, children in other classes, other groups in the local community and groups around the UK.
- Children have the opportunity to compose and change their work, redrafting and polishing until it brings satisfaction and pleasure both to the writer and the reader. Children at the Mulberry Bush School can find this very difficult and sensitivity must be used to prevent children becoming overly critical of their work or despondent.
- Children have opportunities to read high quality texts – factual, instructional, persuasive and imaginative – which help to develop competence and confidence in handling forms of and purposes for writing. They are shown how writers craft texts to achieve particular meanings and effects.
- Oral work often precedes writing. Sometimes writing emerges from improvised drama.
- Children' writing often combines with the other modes of language, for example in oral presentations which include performed, quoted or displayed writing, or in part-scripted, part improvised drama.
- As at Phase 2, teachers engage in shared writing with the children, in the course of which they teach about the content and structure of different kinds of text and about conventions of the writing system.
- As well as taking part in writing as a collective activity involving the teacher and the whole class, children write in pairs and small groups. They offer each other ideas, comment on each other's work and help each other with conventions of the writing system.

## THE WRITING SYSTEM & CONVENTIONS

	<b>PHASE 2</b>	<b>PHASE 3</b>
<b>SPELLING</b>	<ul style="list-style-type: none"> <li>• The classroom contains a wide range of resources for spelling, including alphabetic code charts, 'have a go books', early dictionaries, word banks, displays showing spelling patterns and displays of common high frequency words which need to be learned individually.</li> <li>• Through shared reading and writing, the teacher teaches spellings of some of the many common words which do not conform to regular spelling patterns and shows children that there are regular spelling patterns by which other words may be grouped.</li> <li>• Although always willing to give spellings, the teacher encourages children to be independent in their efforts to spell conventionally; to 'have a go' first, to 'box it', to consult a word bank or dictionary, classroom or published material, ask a friend or ask an adult. High frequency words are worked on using the Look-Say-cover-Write-Check routine.</li> <li>• Once children begin to produce continuous texts, the teacher encourages simple proofreading habits.</li> </ul>	<ul style="list-style-type: none"> <li>• Teachers draw pupil's attention to common spelling patterns in English. Some of the many spellings which have to be learned as a whole are displayed on the classroom walls, appearing in the context of meaningful sentences.</li> <li>• Children are shown how to use dictionaries, printed and electronic, appropriate to their age group.</li> <li>• Children are encouraged to be independent in their efforts to spell conventionally, although the teacher should always be prepared to give spellings if children's independent strategies have failed.</li> <li>• Children have personal spelling logs in which to note new correct spellings. They are shown how to practise them using the Look-Say-Cover-Write-Check routine.</li> <li>• When children write on computers, they use the spellchecker, while being warned that spellcheckers are not infallible.</li> <li>• Children become familiar with the habit of proofreading the drafts of their texts.</li> </ul>

	<b>PHASE 2</b>	<b>PHASE 3</b>
<b>PUNCTUATION</b>	<ul style="list-style-type: none"> <li>• Through shared reading and writing, children are taught about the conventions of punctuation appropriate to their age group, including the correct use of capital letters, full stops, commas, question marks, exclamation marks, apostrophes and speech marks.</li> <li>• Examples of the correct punctuation of phrases and sentences are displayed around the room.</li> </ul>	<ul style="list-style-type: none"> <li>• Teaching of the most common features of punctuation continues as at Phase 1 in the context of the study of meaningful sentences and texts, including texts produced by the children. Other punctuation marks (semi colons, colons, brackets) are introduced in the same way.</li> </ul>
<b>LAYOUT</b>	<ul style="list-style-type: none"> <li>• Children are shown a variety of ways of laying out their writing, for example how to combine writing with illustration in engaging ways. They are introduced to the use of paragraphs and chapters in prose and verses in poetry.</li> <li>• Children are shown how to explore the more flexible possibilities of layout on computers.</li> </ul>	<ul style="list-style-type: none"> <li>• Children are shown how writing is laid out in handwritten and word processed prose in printed books, including the use of paragraphs, chapters and sections within chapters. They learn about the layout of different kinds of poetry, of playscripts and of writing used in conjunction with illustrations, as in comic books.</li> <li>• Children are shown how print is laid out on the internet and how writing using different font styles and sizes combine with other modes, for example images, sounds and colour, to maximise its effect. Children try out the more flexible possibilities of layout which computers offer.</li> </ul>

	PHASE 2	PHASE 3
<b>HANDWRITING</b>	<ul style="list-style-type: none"> <li>• Work on pupil's handwriting, begun in Phase 1, continues.</li> <li>• The teacher teaches letter formation following the phonics learning sequence found in 'No Nonsense Phonics'. Additional practice of groups of letters that are similarly formed (letter families) takes place each week.</li> </ul>	<ul style="list-style-type: none"> <li>• Employing the same approaches as recommended for use in Phase 2, teachers help those children who have not developed a clear, relaxed and individual style to do so.</li> <li>• Children are taught to use a computer keyboard with the aim that they are able to type as fast as they can handwrite.</li> </ul>
<b>GRAMMAR</b>	<ul style="list-style-type: none"> <li>• In the course of reading texts presented by the teacher, children are shown examples of nouns, verbs, adjectives, adverbs, pronouns and connectives, and are introduced to these terms. Children are asked to identify examples of these classes of words in their own and others' writing. The classroom has displays of such examples.</li> <li>• Children are introduced to the idea of a sentence. They are shown how a sentence can be constructed and how sentences, placed on after the other, can build towards an effective continuous text.</li> </ul>	<ul style="list-style-type: none"> <li>• Children are introduced to different kinds of <b>noun - common, proper, collective, abstract</b>, to the idea that verbs can express states and feelings as well as actions; to the diversity of kinds of adjective, adverb and pronoun. They are introduced to the word classes <b>article, preposition and exclamation</b>.</li> <li>• Children are introduced to the idea of phrase (a group of words which does not contain a verb) and to the idea of clause (a group of words containing a verb, which can also be a sentence but does not have to be).</li> <li>• Children are introduced to the idea of noun, verb, adjectival and adverbial phrases.</li> <li>• The idea of clause is linked to the introduction of three kinds of sentence: simple, compound and complex. Teaching about complex sentences leads to the introduction of the subordinate clause.</li> <li>• Children learn about another distinction in sentences; that between statement, question, command and exclamation.</li> </ul>

<b>GRAMMAR CONT</b>	<b>PHASE 2</b>	<b>PHASE 3</b>
<b>KNOWLEDGE ABOUT LANGUAGE</b>		<ul style="list-style-type: none"> <li>• Children are shown examples of deliberately incomplete sentences; sentences with no verb which may contain no more than one word, which writers have used to achieve special effects.</li> <li>• Children are introduced to the idea of the subject of a sentence. Complete sentences (except some commands and exclamations) must have a subject and a verb. Some sentences also have an object. The object can be direct or indirect.</li> <li>• Children are shown the difference between simple present, simple future and simple past tenses in verbs.</li> </ul>

## DRAMA

	<b>PHASE 1</b>	<b>PHASE 2</b>	<b>PHASE 3</b>
<b>MAKING</b>	<p>Children take part in simple dramatic presentations to the class, based on stories which they have heard or read, or on situations the teacher has suggested.</p> <p>Children use voice, facial expression, gesture, movement and space in their presentations.</p> <p>Children use simple aids to performance, such as the dressing-up box.</p>	<p>Children engage in drama games introduced by the teacher.</p> <p>Children move beyond play towards an awareness of the aesthetic nature of drama.</p> <p>Children discover the disciplines and pleasures of working with other children in role-play, improvisation and the preparation of presentations.</p> <p>Children begin to recognise the need to practise presentations to make them better.</p> <p>Children have opportunities to play a character or put across a particular point of view in drama, through speech, gesture or action.</p> <p>Children prepare and learn by heart a few lines in scripted performances.</p> <p>Children are introduced to some of the techniques of improvised theatre.</p> <p>Children are introduced to some of the techniques of theatre.</p>	<p>Children become confident in the dramatic portrayal, individually or in groups, of characters and situations taken from literature, oral storytelling, factual sources or situations introduced by the teacher, derived from elements of any subjects or area of the curriculum.</p> <p>Children learn by heart longer parts in scripted dramas.</p> <p>Children learn how to structure longer and more complex dramatic sequences.</p> <p>With the help of models of written drama provided by the teacher, Children begin to write play scripts, initially of single scenes, later moving on to multi-scene scripts.</p> <p>Children develop their skill as collaborators, negotiating the content of drama, roles to be taken and responsibility for making or acquiring necessary equipment, in drama work done for its own sake or in preparation for a presentation.</p>

	<b>PHASE 1</b>	<b>PHASE 2</b>	<b>PHASE 3</b>
<b>PRESENTING</b>	<p>Children play inventively and with concentration, both alone and with others. They take on roles and engage in action in their play.</p> <p>Children use role-play areas and suggest their own ideas for planning and creating role-play areas.</p>	<p>Children participate in group and whole class dramas.</p> <p>Children are introduced to simple scripted dramas of one or more scenes.</p> <p>Children learn to take turns in speaking parts whether in improvised or scripted presentations.</p> <p>Children use their voices and bodies to create characters and atmospheres, employing language appropriate to those characters and atmospheres.</p>	<p>Children show increasing control of and subtlety in portrayal of character, development of tension, use of humour, comedy, poignancy and surprise, in presentations, scripted, semi-scripted or wholly improvised.</p> <p>Children carry out dramatic intentions with clear but unforced control over movement and voice.</p> <p>Children explore the use of elements of theatre such as staging, dramatic structure, props, costumes, sound and lighting to increase the impact of presentations.</p> <p>Children begin to use modern media and electronic technology to enhance and support their work in drama.</p> <p>Children have opportunities to perform presentations for audiences in addition to other members of the class.</p>

	<b>PHASE 1</b>	<b>PHASE 2</b>	<b>PHASE 3</b>
<b>RESPONDING</b>	<p>Children respond to the intervention of the teacher as a participant in role-play.</p> <p>Children respond to the simple presentations they watch, both as audience and as commentators on what they have seen.</p>	<p>Children come to understand and take pleasure in the difference between real and pretend. In adult terms, they are helped to reflect on the symbolic nature of drama.</p> <p>Children are able to explain the key differences between a play and a story in prose or poetry.</p> <p>Children are able to comment on a presentation with the beginnings of critical judgements; what were the 'good' and 'not so good' things about the presentation? What would make it better? What was their favourite moment as spectator?</p>	<p>Children develop an understanding of generic repertoire in drama, for example by seeing and comparing; television and film dramas of various kinds, including animation; theatrical genres such as puppetry and mime, as well as conventionally staged presentations by human players using language and action; scripted, semi-scripted and wholly improvised dramas; comedy and tragedy.</p> <p>Children have the experience of being taken to theatrical performances outside school and of watching and participating in theatrical events in school provided by visiting groups.</p> <p>Children recognise strengths and weaknesses in their own and others' dramas through critical observation of and comment on the characters created, the issues involved and the processes employed.</p>