

# Drama

# School Plan

## Fossa National School Killarney

### **Introductory Statement and Rationale**

#### **a) Introductory Statement**

This plan was formulated in 2016/17. It was drawn up in collaboration with the deputy principal and all teachers. The Plan was reviewed and amended in 2013/2014

#### **b) Rationale**

Drama and theatre have always been accorded importance in this school. We believe that the practice of process drama as a discrete timetabled subject can lead each student in our school to come to understand their feelings, to access knowledge of themselves in our world, and to develop new concepts.

Each of our students will explore life through imaginative play and make-believe.

### **Vision and Aims**

#### **(a) Vision**

In our school, we seek to assist each child in achieving his/ her potential.

The guiding principles which underpin the teaching and learning of Drama in our school are:

1. Drama is a subject.
2. Drama is for all teachers and all children.
3. Process drama explores the real world through the fictional world.

#### **(b) Aims**

We endorse the aims of the Primary School Curriculum for drama

- To enable the child to become drama literate.
- To enable the child to create a permanent bridge between make-believe play and the art form of theatre.
- To develop the child's ability to enter physically, emotionally and intellectually into the drama world in order to promote questing, empowering and empathetic skills.
- To enable the child to develop the social skills necessary to engage openly, honestly and playfully with others.
- To enable the child to co-operate and communicate with others in solving problems in the drama and through the drama.
- To enable the child to understand the structures and modes of drama and how they create links between play, thought and life.
- To enable the child to acquire this knowledge of drama through the active exploration of themes drawn from life (past and present), whether they have their source in other curricular areas or in general areas relevant to the child's life.
- To enable the child to begin the process of translating a knowledge of drama into the active exploration of life themes from drama literature, leading to the appreciation of world drama culture.

### **Curriculum Planning**

#### **1. Strand and strand units**

The teachers in our school will implement the drama strand -

'Drama to explore feelings knowledge and ideas, leading to understanding'.

The strand is divided into three strand units

- \_ Exploring and Making Drama
- \_ Reflecting on Drama
- \_ Co-operating and communicating in making Drama.

The objectives for each drama strand unit are detailed in *Appendix A*.

*See Section 10: for further details of teacher's planning*

*Term 1.* The teachers will set up the safe learning environment for drama through games ,discussion and the drama contract and they will experiment with their preferred drama strategies in various curricular contexts, as well as with their own preferred discrete drama activities utilising the provided drama resource pack.

*Term 2.* The teachers will continue to develop the safe learning environment and they will develop their own individual knowledge and skills in various drama approaches e.g. mime, improvisation. This term will include some discrete and timetabled drama lessons.

*Term 3.* We, as a school, will focus on formal timetabled drama lessons using various approaches. We will endeavour to work on the **drama strand units objectives**.

These specific objectives to be considered per class band are paraphrased (*as requested*) below:

### **Junior and Senior Infants Exploring and Making Drama**

- develop the ability to play in role
- develop this ability for role-play into making a drama

#### **Sequence**

- use space and objects to create the pretend world
  - experience how the fictional past and the desired fictional future influence the present dramatic action.
  - develop awareness of how he/she ,as part of a group,helps to maintain focus in the dramatic action.
  - develop awareness of tension in the drama

### **Reflecting on Drama**

- share insights gained while experiencing the drama
- experience the relationship between story, theme and life experience.
- develop the ability to reflect on the action as it progresses.

### **Co-operating and Communicating**

- co-operate and communicate with others in helping to make the drama, out of role.
- co-operate and communicate with others in helping to make the drama , in role

### **First and Second Classes Exploring and Making Drama**

- use make-believe to enter fully into a drama

develop an understanding of character e.g. through body language use space and objects to build the drama context

- experience how the fictional past and the desired fictional future influence the present dramatic action.
- develop the ability to help to maintain the focus in the dramatic action
- begin to see how tension adds suspense ensuring interest of participants

### **Reflecting on Drama**

share insights gained while experiencing the drama or insights that arise out of the drama

- experience through drama the relationship between story, theme and life experience
- use reflection on a particular dramatic action to create possible alternative courses for the action

### **Co-operating and Communicating**

co-operate and communicate with others when making the drama, out of role

interact with other characters when in role.

small groups share their drama work for others

- re-enact for others in the group a scene that has been made in simultaneous small group work

### **Third and Fourth Classes**

#### **Exploring and Making Drama**

develop the ability to stay in character for the length of the drama sequence and enter with spontaneity into the drama

believe in the drama and enter into it with spontaneity

- explore how the fictional past and the desired fictional future influence the present dramatic action
- become aware of the rules that help maintain focus
- begin to include the elements of tension and suspense
- begin to use script as a pre-text

#### **Reflecting on Drama**

consider and create alternative outcomes to a piece of drama

experience the relationship between story, theme and life experience.

- Use insights to draw conclusions and to hypothesise about life and people

### **Co-operating and Communicating**

interact, in role, with other characters during the drama

co-operate and communicate with others in making the drama, out of role

small groups share their drama work and positively appraise the work of others

- develop fictional relationships through interaction with the other characters in small group or whole class scenes as the drama text is being made

### **Fifth and Sixth Class**

#### **Exploring and Making Dram**

- engage in the drama, whether watched or unwatched
- play in role/character and accept a brief
- use space and objects to build the drama context
- Explore how the fictional past and future influence present drama
- Maintain focus through rules
- Plan drama to include tension and suspense
- Distinguish between different genres – comedy, tragedy, fantasy
- Use script and understand basic processes by which script becomes action

#### **Reflecting on Drama**

- reflect on a piece of drama to create alternative outcomes
- draw conclusions about life and people

- Learn, through drama, the relationship between story, theme and life experience

### **Co-operating and Communicating**

- co-operate and communicate with others out of role
- interact with the other characters during the drama
- small groups share their drama work and positively appraise the work of others
- develop fictional relationships through interaction with the other characters in small group or whole class scenes as drama text is being made.

We as a staff, aim to become more familiar with the elements of drama – belief, time, place, role and character, tension, genre, significance. Also, our school recognises that the strand unit objectives are interlinked with one another in the drama lesson. We will use a variety of methods to help fulfil the strand unit ‘Reflection on drama’. These methods can help students to further engage with the drama content (pre-requisite).

*See Appendix B for suggested list of further reflection methods*

### **2. Approaches and Methodologies**

Approaches and methodologies used will be based on the active learning strategies recommended in the curriculum:

- talk and discussion
- active learning
- collaborative learning
- problem solving
- skills through content
- use of the environment

All children and class teachers will engage actively in drama education in our school.

A positive approach will be taken while engaged in a drama lesson. The children will be encouraged to imagine, create and share their drama work. For this to take place, a safe learning environment is essential. This safe learning environment, one of the pre-requisites of drama, can be created and nurtured in three ways, as below.

Each teacher is encouraged to consider the use of the following:

1. Talk and discussion
2. Co-operative games
3. The collaborative drawing up of a Drama Contract which may be signed by students and displayed in the classroom. Any combination of the above three approaches will also help consolidate efforts towards the

‘Co-operating and Communicating’ strand unit. In this regard, our students will be provided with opportunities to work in different groupings e.g. whole class, small group, pairs, individual. There will a focus on the integration and inclusion of pupils from our special classes in our drama lesson. In the middle and senior classes, the students will be encouraged to positively appraise the work of their peers as they share their drama work. In time, it may be possible for our students to develop confidence to share short excerpts of their drama work with classes from other level bands. We will focus on the child’s ability to play imaginatively with ideas. This focus for the teacher can be structured with a variety of accessible drama strategies. The teacher will experiment with these drama strategies e.g. hot-seating, in a variety of curricular contexts. In this regard, each teacher has been provided with explanatory handouts on these useful drama strategies.

*See Appendix C for handouts on drama strategies and suggested strategies for each class band.*

The teacher’s drama focus will be on developing discrete timetabled drama lessons as well as

integrated lessons e.g in the Arts. The teacher may block time for this purpose. In time, teachers may develop their own resources e.g. scarves, hats for their own classroom drama box.

### **3. Children with Different Needs**

We believe drama to be for all children and all teachers. Each child in this school will be involved in drama lesson, regardless of difference. Strategies and/or roles will be adapted to help students with different needs to participate meaningfully. Special class and support teachers have developed a bank of games for specific use with children with special needs. *See Appendix D for list of special needs drama activities*

### **4. Linkage and Integration**

#### **Integration**

Other areas of learning will be enhanced by their integration with the drama programme. Children will have opportunities, to be inspired by the links between drama and the other arts subjects. Connections may also be made with other subjects especially language, SESE, History, Religion, Gaeilge, and S.P.H.E.

#### **Linkage**

Teachers will become familiar with the natural linkage between the three strand units. Each lesson can include aspects of making and exploring, reflection, co-operation and communicating.

### **5. Assessment and Record Keeping**

Drama assessment will comprise of informal teacher observation. In terms one and two, the teacher may notice if the child is absorbed or not during a drama activity. The teacher might also observe if the child's attitude to role-work seems genuine and sincere. These two conditions of assessment are in keeping with the Sladean approach to drama assessment. In term three, the teacher can informally observe how the student's role-play/drama work correlates with the strand unit objectives specified above. Record keeping of drama for learning is at the teacher's own discretion and included in the Cuntas Miosuil. Drama activities will be implemented in both the context of the Special Needs Classes as well as an integrated approach in mainstream classes.

### **6. Equality of Participation and Access**

Equal opportunities will be given to all children in the school, across all drama strands and activities.

### **Organisational Planning**

#### **7. Timetable**

In each term, the teacher will teach formal discreet drama lessons and integrate drama with other subjects with some drama strategies. It is envisaged that, by term three, infant classes will have a minimum of 50 minutes of timetabled drama per week. It is envisaged that, this year, first to sixth classes will have a minimum of one hour per week of drama. This time allocation may be broken down at the discretion of the individual teacher and may include integrated lessons. Teachers may also choose to block times for drama at particular times of the year. **Timetables will all record the time allocation for drama.**

#### **8. Resources**

A selection of drama books, puppets, masks, hats etc. has been sourced for use in the school. *See Appendix E for a list of these drama resource books.* A drama resource pack has also been prepared. The folder involves various drama exercises and mime activities. *See Appendix F for the contents of the drama resource folder.*

Each individual teacher can store the drama resource pack in his/her classroom.

#### **9. Health and Safety**

Particular care must be taken in the drama lesson:

- o when children are setting up the drama space e.g. moving furniture
- o when children are moving around the classroom during a drama activity
- o regarding ventilation of the classrooms
- o awareness of sound levels being monitored e.g. use of stop signals and 'Freeze' included in the drama resource pack.
- o strategies need to be developed to derole the students out of the imaginary world at the end of the drama class.

### **10. Individual Teachers' Planning**

The focus for drama planning is as follows.

In term one, the teacher's drama teaching can:

- \_ be informal and cross curricular
- \_ include drama activities from the resource pack provided by the post holder
- \_ include his/ her own choices from personal drama lessons bank
- \_ Focus on setting up the safe learning environment.

In term two, the teacher's teaching of drama can:

- \_ be informal and cross curricular
- \_ include some drama strategy work
- \_ include the development of the Drama Contract
- \_ include agreeing on stop signals and 'Freeze'
- \_ include some drama activities from the resource pack provided by the post holder
- \_ include his/ her own choices from personal drama lessons bank
- \_ developing a safe learning environment.
- \_ discrete timetabled drama lessons

In term three, the teacher's teaching of drama can:

- \_ become more formal i.e. further discrete timetabled drama lessons
- \_ include a variety of drama approaches e.g.

mime

still image work (middle and senior classes)

improvisations lesson based on a given 'First Line'

improvisations based on a given scenario e.g. 'UFO sighting'

*Note: improvisation work will develop from brainstorming 'where/when/who/what'*

formal drama lessons drawn from resource drama textbooks

- \_ include an Irish language drama lesson
- \_ include negotiating and developing the Drama Contract further
- \_ include consolidating stop signals, use of 'Freeze' and de-roling strategies
- \_ consider how a piece of music can help establish a sympathetic mood when creating and/or sharing drama\_ include growing awareness of selected drama strand unit objectives – see pages 3 and 4 of this plan. Teachers can plan work collaboratively.

*See Appendix G for suggested list of drama activities for each class level for terms two and three*

### **11. Staff Development**

The staff will avail of training as provided by the support services provided by the Department of Education and Science.

### **12. Parental Involvement**

Where it is appropriate parents may be involved in drama education in our school.

### **13. Community Links**

We will continue to develop teacher expertise in classroom process drama through community initiatives including Theatre in Education project Stop and Stare and the School

Transition programme with KDYS and occasional trips to local theatres e.g INEC, Opera House ,Siamsa Tire and visiting theatre groups e.g.Talisman Theatre .

This may help consolidate our pupils' performance skills that have traditionally been channelled through pageants, concerts, intercultural week, Christmas and end of year pageants, individual class productions, community liturgical events, enactive Christmas carol recitals, by teachers in our school.

### **Success Criteria**

We, as a staff, acknowledge the challenges involved in establishing criteria for success in drama education. Short term success might be indicated by a child's positive attitude to classroom drama. A second criterion for short term success might be the child's seeming ability to fulfil the selected strand unit objectives for each class.

*See pages 3 and 4 for the list of these objectives*

### **Implementation**

#### **(a) Roles and Responsibilities**

Each teacher has responsibility for implementing drama education in his/her classroom. The post holder and school management have the responsibility of supporting teachers, as well as monitoring and updating resources.

#### **(b) Timeframe**

School Plan will be reviewed by the deputy principal every 3/4 years.

### **Review**

#### **(c) Roles and Responsibilities**

This plan will be reviewed in consultation and collaboration with the deputy-principal and teachers in the school. In time it will be reviewed by the Board of Management.

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### **Ratification and Communication**

This plan was be ratified by the Board of Management in November 2016.

### **Appendices**

*Appendix A. List of objectives for each strand unit class band*

*Appendix B. List of suggested list of methods for further reflection on drama*

*Appendix C. Copy of handouts on drama strategies*

*Appendix D. List of suggested drama activities for special needs students*

*Appendix E. List of resource drama textbooks stored in postholder's room*

*Appendix F. List of contents in second drama resource folder for individual teachers*

*Appendix G. List of drama activities for each class level for terms two and three*

### **Appendix A.**

**List of curricular objectives for each strand unit class band**

#### **Exploring and Making Drama**

Junior and Senior Infants   develop the instinct for make-believe play into Drama

develop the ability to play in role as an integral part of the action

experience how the use of space and objects can help to create the reality of the make-believe world

experience how the fictional past and the desired fictional future influence the present Dramatic action

develop awareness of how he/she, as part of a group, helps to maintain focus in the Dramatic action

develop awareness of tension in the Drama

1st & 2nd classes   use the ability to play at make-believe to enter fully into

## participation in Drama

use his/her emerging awareness of the differences in people in order to begin to develop an understanding of the relationship between role and character

experience how context is built and a Drama reality created through the use of space and objects

experience how the fictional past and the desired fictional future influence the present Dramatic action

develop the ability to help maintain the focus in the Dramatic action

begin to see how tension adds to Drama the suspense that ensures the interest of the participants

3rd & 4th classes   enter into the fictional Dramatic context with the same spontaneity and freedom that he/she has earlier applied to make-believe play

understand the relationship between role and character and develop the ability to hold on to either role or character for as long as the Dramatic activity requires

discover how the use of space and objects can help in building the context and in signifying Dramatic themes

explore how the fictional past and the desired fictional future influence the present Dramatic action

begin, as a member of a group, to include in Drama activity the elements of tension and suspense

begin the process of using script as a pre-text

5th & 6th classes   enter appropriately and with facility, whether watched or

unwatched, into the fictional Dramatic context

extend playing in role and in character to include the ability to accept and maintain a brief that has been decided on by either the teacher, the group or himself/herself

discover how the use of space and objects helps in building the context and in signifying the Drama theme

explore how the fictional past and the desired fictional future influence the present Dramatic action

become adept at implementing the 'playing rules' that maintain focus in Dramatic action

help to plan Dramatic activity to include the particular tension and suspense appropriate to the theme being explored

distinguish between various genres, such as comedy, tragedy, fantasy

become comfortable with script and understand the basic processes by which script becomes action

## **Reflecting on Drama**

Junior and Senior Infants   develop the ability to reflect on the action as it progresses

experience the relationship between story, theme and life experience

share insights gained while experiencing the Drama

1st & 2nd classes   use reflection on a particular Dramatic action to create possible alternative courses for the action



□ □ experience, through Drama, the relationship between story, theme and life experience

□ □ share insights while experiencing the Drama or insights that arise out of the Drama

3rd & 4th classes □ □ use reflection on and evaluation of a particular Dramatic action to create possible alternative courses for the action

□ □ learn, through Drama, the relationship between story, theme and life experience

□ □ use the sharing of insights arising out of Dramatic action to develop the ability to draw conclusions and to hypothesise about life and people

5th & 6th classes □ □ reflect on a particular Dramatic action in order to create possible alternative courses for the action that will reflect more closely the life patterns and issues being examined

□ □ learn, through Drama, the relationship between story, theme and life experience

□ □ use the sharing of insights arising out of Dramatic action to develop the ability to draw conclusions and to hypothesise about life and people

### **Co-Operating and Communicating in Making Drama**

Junior and Senior Infants □ □ develop the ability, out of role, to co-operate and communicate with others in helping to shape the Drama

□ □ develop, in role, the ability to co-operate and communicate with others in helping to shape the Drama

1st & 2nd classes □ □ develop, out of role, the ability to co-operate and communicate with others in helping to shape the Drama

□ □ develop, in role, the ability to co-operate and communicate with others in helping to shape the Drama

□ □ develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the Drama text is being made

□ □ re-enact for others in the group a scene that has been made in simultaneous small-group work

3rd & 4th classes □ □ develop, out of role, the ability to co-operate and communicate with others in helping to shape the Drama

□ □ develop, in role, the ability to co-operate and to communicate with others in helping to shape the Drama

□ □ develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the Drama text is being made

□ □ enact spontaneously for others in the group a scene from the Drama, or share with the rest of the class a scene that has already been made in simultaneous small-group work

5th & 6th classes □ □ develop, out of role, the ability to co-operate and to communicate with others in helping to shape the Drama

□ □ develop, in role, the ability to co-operate and communicate with others in helping to shape the Drama

□ □ develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the

Drama text is being made

- enact spontaneously for others in the group a scene from the Drama, or share with the rest of the class a scene that has already been made in simultaneous small-group work

### **Appendix B**

#### **List of suggested methods for further reflection on drama**

#### **Reflection objectives and suggested matching questions for the teacher**

##### **Sample of teacher questions which can develop prediction**

- “What might happen next?”
- “How might this affect...?”
- “What are the consequences for... ?”
- “Can you suggest a different way...?”
- “What if... ? ” “Supposing... ?”
- “I wonder if ..”
- “Can you imagine the next scene... ?”

**Strand Unit Objective:** *“reflect on a particular dramatic action in order to create possible, courses for the*

*action that will reflect more closely the life patterns and issues being examined”*

##### **Sample of teacher questions which may develop a link between story, theme and life experience**

- “Did you like the drama? Why?”
- “What did you find out about.. (e.g. a character or a way of life)?”
- “What might the other people in the village be saying about....?”
- “What is the message of this drama?”
- “Does this remind you of anything you have read in a book or seen in a film etc?”
- ““What crossed your mind as you watched this drama moment?”
- “Could this moment happen again? Explain”
- “What advice would you give...?”
- “What might be your worries as you watch this scene?”
- “Is their life then like our lives now?”

**Strand Unit Objective:** *“learn, through drama, the relationship between story, theme and life experience”*

##### **Sample of teacher's questions that may develop the ability to hypothesise... to draw conclusions**

- “I wonder what motivated him to ...?”
- “Put a caption on that scene”
- “I wonder what this drama tells us about life and people?”
- “Should .... have fought ...?”
- “What advice would you give .... now?”
- “Why is this an important drama? What is at stake?”

**Strand Unit Objective:** *“use the sharing of insights arising out of dramatic action to develop the ability to*

*draw conclusions and to hypothesise about life and people*

#### **The ‘Reflection’ strand in drama**

##### **Some pointers for teachers**

- Reflection can happen during or at the end of the lesson.

- The child stands back from the action and thinks a little more deeply about the characters they have met, the lives they lead and the message of the drama
- The teacher should challenge easy answers
- The teacher should try to balance between individual, group and whole class discussion.
- Remember to balance reflection through the visual arts, listening, speaking, doing, writing and questioning
- Reflection can be enhanced by use of fabric, music, objects, and dimmed lights
- The key question: Imagine what might happen in the future....?
  - ..... make choices and consider consequences

### **Elements of Drama**

**Some *Reflection* questions for your class. These may also help you assess their work.**

- What was your favourite moment in the drama? Why?
- Did you notice that you felt anyway different during the drama?
- Could you **believe in the drama**?
- How did you help others to believe in the drama?
- Did you go into **role or character** today? Describe this to me.
- Did you notice anyone with particularly good facial expression? How did this help the drama?
- Who else was particularly good at taking on a role or character to-day? What did they do?
- Were you able to accept and keep a **brief** from the teacher?
- Were you able to make suggestions when the teacher was briefing your group?
- Were you able to imagine that you were on board 'The Revenge', in another **place**?
- How did you help to define the space and re-create the scene of the ship in our classroom?
- Did you suggest that we use any objects or costumes in defining the space?
- Did you imagine and suggest anything that might have happened in the past or future? In another **time**?
- How did your suggestion about what happened in the past or future help make the drama more exciting?
- What do you imagine the next lesson in this drama might be about?
- If you had to go back in time, what scene would you suggest? What might be happening in that scene? Would the characters behave differently?
- What happened in this drama? What **action** happened?
- Did your character change because of the action? Explain
- Did you resolve the problem in the drama? Explain
- Where did the **tension** come from in today's lesson?
- How could we have added tension or excitement to the drama?
- A brief can help add tension. What brief might we have given to Calico Jack?

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- What did you learn during today's drama? What was the **significance** of today's lesson?
- What was the drama really about? (see attached Reflection questions)
- Describe the drama.....
- What was the **genre**? Comedy, tragedy, fantasy (Fifth and Sixth Classes)
- How did you **contribute** to today's drama lesson?
- How did you **improve** from the last drama lesson?
- How can we **improve** our drama work in our **next lesson**?
- Finish the sentence... **What I liked about to-day's drama was... ..**
- WWW ... What worked well... EBI .... Even better if...**

### ***Copy of teacher handouts on drama strategies***

Drama Strategies

J. Neelands (1990)

for Irish Primary School Teachers

#### **Still Image**

Groups use their bodies to create a frozen image of a moment(s) in the drama e.g. the moment the bears

see Goldilocks asleep in the bed. Older groups may depict a more abstract idea e.g. 'winning', 'fear'.

An individual can act as sculptor to another student(s)

#### **Thought-Tracking**

This technique involves the teacher freezing the action and tapping her hand on the shoulder of some

student (or students) in the still image or drama. This student-in-role then reveals publicly her private

thoughts/reactions at that specific moment e.g. Christopher Columbus' thoughts when he finally sights

land.

#### **Mime**

The class mime action as the teacher describes a character or narrates a story. Children devise their own

sequences. Older students may develop more abstract mime sequences. Some mime sequences may be

in slow motion.

#### **Narration**

The teacher can narrate in or out of the lesson text.

Narration has many uses. These include: providing a link or commentary between drama moments;

creating an atmosphere; initiating a drama; moving the action on; create tension. Similarly the participants might report back in story form, providing narrative to accompany or link action .

'We

came to the river and saw .....

#### **Caption-Making and Headlines**

Individuals or groups give a title, caption or newspaper headlines to a piece of drama. When used with

still images several headlines can be given to the same still image to highlight points of view and bias.

This strategy develops the child's ability to summarize and condense the meaning of a moment.

It can also inform the teacher's assessment of the individual child's understanding .

#### **Hot-Seating**

Students question a character (teacher-in-role or student-in-role). The students may be working as

themselves or in role, for example as journalists.

At any point, a drama can be stopped so that characters in role can be released to answer questions.

This can often happen formally seated facing questioners.

#### **Conscience Alley**

A character who has a difficult decision to reach, walks down a corridor of people who give conflicting advice. This can be done by students in role by a) other characters in the drama or b) by voices in the character's head played by other students. The character could engage in conversation with the voices and challenge their advice

### **Flashback Flashforward**

The children depict a moment through still image, mime and narration or improvisation. They can then move backwards and forwards in time creating other such moments in time in the drama. Children can reflect on the characters and their dilemmas.

### **Ritual**

Ritual in drama is a stylized activity that shows a special occasion or some daily routine. It can show that a character is part of a community. Some rituals in drama include: a meal, saying goodbye, the night before a battle, praying.

### **Soundtracking...**

Sound may be used in different ways in a drama; narration can be devised to accompany some mime; animal sounds, human sounds, environmental sounds can be devised to accompany a moment of action. Voices or instruments are used to create a mood.

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### **Briefing**

The teacher takes aside an individual(s), and gives him/them a set of instructions that create tension.

The teacher may choose to give another set of further conflicting instructions to different individuals.

The children may develop their own briefs. The teacher can build tension by suggesting – 'You have a secret...'; 'Something strange has happened', 'You are planning a surprise', 'You are in a hurry', 'You are all crowded together', 'You have an unusual object' or through a challenge.

### **Defining the Space...**

*This is a key element in drama – place!*

Hats, scarves, clothing, furniture and objects are used to represent the 'pirate ship' - the location of

where the drama is happening. They may also be used to:

- \_ represent the size of someone e.g. Blackbeard
- \_ represent the size of something e.g. the mast of 'The Revenge'
- \_ to fix the position or proximity of rooms, houses, places where events have taken place.

This is the second objective in the *Making and Exploring* strand of the Irish Drama Curriculum.

*The child should be enabled to discover how the use of space and objects helps in building the context and in signifying the drama theme (1999, 34)*

### **Small Group**

## **and Whole Class Improvisation**

**Small group and whole group improvisations constitute the *heart* of the Irish drama curriculum.**

### **Some features include:**

- \_ The children make up the story as they go along.
- \_ They can add new endings
- \_ This story usually explores a character(s) in a dilemma.
  
- \_ Small groups plan, prepare, sequence and present their improvisations to show their understanding of that moment in the drama.
- \_ Briefing can help to drive the improvisation forward.
- \_ The teacher can enhance the drama by adopting a role herself.

### **Teacher-in-Role**

When teaching drama, your most important resource is yourself. By going into role, you show that you are committed to the drama. This allows you to do a number of things. You can take the pupils' attention off themselves. You can manage the learning opportunities within the drama by adopting a suitable role in order to excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop the narrative, create possibilities for the group to interact in role.

#### ***Some steps for the teacher when going into role***

Tell the children that you are going to .....

***'Is it alright if I have a go at being someone else.***

***A man, maybe....I'll give it a go, will I?'***

1. Agree on a hat or object to show that you, the teacher are in role.
2. Ask the children to watch carefully and see what they can find out about the character.
3. Go into role for less than a minute or so, adopting a pose ... worried or angry etc
4. Come out of role by taking off your hat. Ask the children what they found out. Encourage them to speak to the character. Prepare which questions to ask. This gives you time to work out your own answers.
5. Teacher goes back into role. They can hot-seat the character.

### **Extra information about teacher-in-role**

The teacher can take different types of roles:

1. Authority...the person in ultimate charge, with responsibility
2. Devil's advocate...the person who argues the alternative viewpoint
3. Reporter ... person requiring information
4. Victim...person requiring help
5. Absentee...person who arrives late and needs to be filled in on certain information

**Note:** Teacher-in-role is a key strategy in the junior half of the school.

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Other teachers can develop muscle in this strategy by trying out the above steps over time. Teacher in role is an excellent tool for reflecting on a character's predicament.

### **Suggested drama strategies for various class bands**

#### **- for reference**

#### **Junior and Senior Infants:**

- \_ teacher-in-role
- \_ mime and narration
- \_ defining the space
- \_ still images

- \_ pairs in improvisation
- \_ whole class improvisation
- \_ small group improvisation
- \_ hot- seating

### **First and Second Class**

- \_ defining the space
- \_ mime and narration
- \_ teacher-in-role
- \_ still image and thought-tracking
- \_ pairs in improvisation,
- \_ small group improvisation
- \_ whole class improvisation
- \_ briefing
- \_ hot-seating

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### **Third and Fourth Class**

- \_ defining the space
- \_ still image and thought-tracking
- \_ mime and narration
- \_ hot-seating
- \_ conscience alley
- \_ briefing
- \_ paired improvisation
- \_ small group improvisation
- \_ whole class improvisation
- \_ teacher-in-role
- \_ flashback

### **Fifth and Sixth Class**

- \_ defining the space
- \_ still image and thought-tracking
- \_ mime and narration
- \_ hot-seating.
- \_ conscience alley
- \_ pairs in improvisation
- \_ small group improvisation
- \_ whole class improvisation
- \_ briefing
- \_ ritual
- \_ flashback flashforward
- \_ teacher-in-role

## ***Appendix D***

### ***List of suggested drama activities for special needs students***

Circle Dramas

Sensory Drama Games

Body Dramas

Multisensory Dramas

Dramatic Poetry

## ***Appendix E***

**List of resource drama textbooks stored in Mrs. Goulding's room.**

*100+ Ideas for Drama –Anna Scher &Charles Verrall*  
*Drama and Traditional Story for the early years - Nigel Toye & Frances Prendeville*  
*Drama Lessons for five to eleven year olds - Judith Ackroyd & Joe Boulton*  
*Drama 7- 11 Developing Primary Skills - Neil Kitson & Ian Spilby*  
*The Toymaker's Workshop & other tales - Ackroyd & Boulton*  
*Folens Primary Plays Bk 1 - Jun. & Sen. Infants*  
*Folens Primary Plays Bk 2 - 1st & 2nd Class*  
*Sensory Drama for Very Special People - Flo Longhorn*  
*Classroom Drama – A Practical Guide - Una McCabe*  
*Speaking &Listening through Drama - Frances Prendeville & Nigel Toye*  
*Pirates and Other Adventures - Joe Boulton & Judith Ackroyd*  
*Development through Drama- Brian Way*  
*Concert Items ,Infants – 6<sup>th</sup> class – Margaret Collins Smith*  
*Mime 3 – James Dodding*  
*Step by Step – Jonne Parkes, Sarah Fitzgibbon*  
*Ideas for Drama – Alison Chaplin*  
*Selection of Christmas Plays*

*Music for Drama*

**Appendix F**

**List of contents in second drama resource folder for individual teachers**

Drama Resource Folder 2

1. Document outlining three approaches to creating a safe learning environment
2. List of drama games for their class band
3. Lists of 50 introductory ideas for mime
4. List of lessons for mime classes
5. List of several still image lesson prompts
6. Two drama lesson schemes from drama resource books from staffroom
7. Explanatory handout on drama strategies.
8. Pages on suggested strategies per class band
9. Page of drama strategies icons
10. List of 'First Line' suggestions for improvisation
11. List of 'Scenario' suggestion for improvisation
12. Copy of InTouch article (Nov 2007) on 'Getting Drama Started'
13. Planning grids for classroom process drama for terms two and three
14. 'Keep Out!' pirate picture.
15. Informal assessment prompt page ... 'What I liked....'
16. Page of 'facial expressions' icons for middle and senior classes

**Appendix G : List of planned drama activities for each class level (see attached monthly suggestions for each class level).**

**Sample Year Plan**

**Lessons to be selected from drama file depending on teacher's own choice.**

**Term 1. Teacher's discrete classroom work :**

1. Establish a safe learning environment through
  - \_ Talk and Discussion
  - \_ Games
  - \_ Drama Contract



2. Implementing  
\_ various strategies  
\_ various exercises, mime and drama activities from Resource Pack

### **Terms 2 and 3**

*Safe*

*Environment*

#### **Term 2:**

##### **Step 1. Safe Environment**

Develop contract , stop signals

Game 1.

Game 2.

#### **N.B. Fruit Bowl**

#### **Term 3:**

##### **Step 1. Safe Environment**

Develop contract , stop signals

Game 1.

Game 2.

#### **N.B. Fruit Bowl**

##### **Mime Step 2. Mime**

*See resource pack or teacher's own choice*

Full Mime lesson 1

Full Mime lesson 2

##### **Step 2. Mime**

*See resource pack or teacher's own choice*

Full Mime lesson 1

Full Mime lesson 2

##### **Still Images Step 3. Working in Still Images**

*See resource pack or teacher's own choice*

Lesson 1.

##### **Step 3. Working in Still Images**

*See resource pack or teacher's own choice*

Lesson 1

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*Full*

*Drama*

*Lesson Scheme*

##### **Step 4. Full Drama Lesson Scheme**

*See resource pack or teacher's own choice*

*See also textbook schemes in Mrs. Goulding's room.*

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*Free*

*Improvisation*

##### **Step 5. Free Improvisation**

*See resource pack*

*'First Lines'*

*or 'Scenarios'*

Lesson 1.

*(Lesson 2 - if possible)*

##### **Lesson 6. Free Improvisation**

Gaeilge lesson

Some Junior Infants - Drama Themes.

September - The Teddy Bears' Picnic

October - Ferdia Frog

November - Humpty Dumpty

December - Christmas Plays, Stories ,Poems

January - The Pet Shop

February - Goldilocks

March - Billy Goats Gruff

April - Where's my Teddy, Big Book

May - We're all going on a Bear Hunt , Big Book

June - Walking Through the Jungle , Big Book

## Senior Infants - Drama Lessons

Sept. Seasons' Wizard

Oct. Off to Market

Nov. Castle Tales

Dec. Christmas Plays and Poems

Jan. Forest Adventure

Feb. The Red Garden

Mar. Finders Keepers

Apr. Pirate Adventure

May Farmer Robert's Farm

June Beside the Seaside

## Drama Lessons - First Class.

Sept. The King of the Sea

Oct. The Not So Jolly Postman

Nov. The Dirty River

Dec. Christmas Plays and Poems

Jan. Baz the Vandal

Feb. The Lost Hat

Mar. The Health Centre

Apr. The Park

May . In the Jungle

June. Baby Bunting

## Drama Lessons - 2<sup>nd</sup> Class

Sept. The Grumpy Old Man

Oct. Jack and the Beanstalk

Nov. All for One and One for All

Dec. Christmas Plays and Poems

Jan. Mary, Mary and the Giant

Feb. Cinderella

Mar. The Toymaker's Workshop

Apr. The Lonely Dragon

May. Granny MacGinty

June. Under the Sea

## Drama Lessons - Third Class

Sept. Mystery at the Monastery

Oct. Building the Pyramid

Nov. Aladdin

Dec. Christmas Plays and Poems

Jan. Suzie and the Snow

Feb. The Sad Clown

Mar. Life Cycles

Apr. Theseus and the Minotaur

May The Baker's Shop

June Red Riding Hood

## Drama Lessons - Fourth Class

Sept. Samir's Life in Ancient Egypt

Oct. The Workhouse

Nov. Victorian Street Children

Dec. Christmas Plays and Poems

Jan. The Snow Queen

Feb. The Last Wolf

Mar. The Man Who sold his Shadow

Apr. The Sun Wizard

May Charlie

June The Wild Thing

## Drama Lessons Fifth Class

Sept. Your Country needs You

Oct. Roman History

Nov. The Reds and the Greens

Dec. Christmas Plays and Poems

Jan. Land Tax

Feb. The Highway Man

Mar. The Governor's Child

Apr. The Masai Boy

May. Macbeth

June. Mufaro's Beautiful Daughters

## Drama Lessons - Sixth Class

Sept. What's wrong with Sam?

Oct. Christopher Boone

Nov. Ebenezer Scrooge

Dec. Christmas Plays and Poems

Jan. The Dream

Feb. Tom Crean

Mar. Romans in Britain

Apr. The Lady of Shallot

May King Lear

June Where's the Blame?