



# Drama

## ***Introductory Statement***

This policy was formulated following a consultation process which took place between staff, parents and the Board of Management of Linnclon National School. All teaching staff were involved in drafting this policy.

## ***Rationale***

This policy was devised to:

- provide pupils with ways to explore their feelings
- help pupils relate to the world around them and to develop new concepts
- be creative and problem-solve everyday events

## ***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 knowledge of drama into the active exploration of life themes from drama literature, leading to the appreciation of world drama culture.

## ***Broad objectives***

When due account is taken of intrinsic abilities and varying circumstances, the drama curriculum should enable the child to

- develop the ability to enter physically, mentally and emotionally into the fictional drama context and discover its possibilities through cooperation with others
- develop empathy with and understanding of others and the confidence needed to assume a role or character
- experience and create an atmosphere where ideas, feelings and experiences can be expressed, where conflict can be handled positively, and life situations explored openly and honestly



- develop personal adaptability, spontaneity, the ability to co-operate, verbal and non-verbal skills, and imagination and creativity, in order to ensure that the drama text reflects real life in a fresh and valid way
- develop the ability to decide what course is likely to lead to significant drama action
- develop the ability to steer the drama towards areas that are likely to lead, through whatever genre, to insights in to the subject matter to be explored
- develop the ability to co-operate with others in solving, out of role, the problems that are presented in making the drama
- develop the ability to co-operate with others, in role, in keeping the drama alive, in creating context, and in exploring the problems that are presented in making the drama
- develop the ability to use drama to promote or express a view on a subject on which he/she may have strong views or feelings
- develop the ability to use drama to examine and explore unfamiliar material so as to reach an understanding of the patterns, meanings and concepts contained in it
- develop concern, curiosity and understanding of the increasingly sophisticated patterns that comprise drama content and of the increasingly refined insights that can flow from it
- use drama to explore actively the human aspect of all learning as a means of curricular integration
- become aware of subtexts, which manifest themselves involuntarily, in drama and in life
- begin to develop, through active story-making in drama, an appreciation of plot and theme so that these can form the basis of an understanding of drama literature and how it relates to text-making in a specific time and place
- begin to be able to discern the covert or overt messages in drama texts, ranging from advertising to Shakespeare, through becoming aware of how values and attitudes are woven into drama
- begin to develop the ability to assess critically the validity of the meanings hidden in drama texts and what can be learned from them.

### ***Prerequisites for making drama***

- Content
- The fictional lens
- Creating a safe environment

### ***Elements of drama***

- Belief
- Role and character
- Action
- Place
- Time
- Tension
- Significance
- Genre





## Curriculum Planning

### 1. Strands and strand units

## Drama to explore feelings, knowledge and ideas, leading to understanding: Content for Junior & Senior Infants

Exploring and making drama	Reflecting on drama	Co-operating and communicating in making drama
<ul style="list-style-type: none"> <li>• develop the instinct for make-believe play into drama</li> <li>• develop the ability to play in role as an integral part of the action</li> <li>• experience how the use of space and objects can help to create the reality of the make-believe world</li> <li>• experience how the fictional past and the desired fictional future influence the present dramatic action</li> <li>• develop awareness of how he/she, as part of a group, helps to maintain focus in the dramatic action</li> <li>• develop awareness of tension in the drama</li> </ul>	<ul style="list-style-type: none"> <li>• develop the ability to reflect on the action as it progresses</li> <li>• experience the relationship between story, theme and life experience</li> <li>• share insights gained while experiencing the drama</li> </ul>	<ul style="list-style-type: none"> <li>• develop the ability, out of role, to co-operate and communicate with others in helping to shape the drama</li> <li>• develop, in role, the ability to co-operate and communicate with others in helping to shape the drama</li> </ul>



## Drama to explore feelings, knowledge and ideas, leading to understanding:

### Methodologies for Junior & Senior Infants

<ul style="list-style-type: none"> <li>• move from dressing-up play into making dramas about the dressed-up characters</li> <li>• move from playing at being a rabbit in a warren to becoming one of the rabbits in the group who has to find a way of dealing with a fox who keeps interrupting their grazing</li> <li>• be one of a group of toys in the shop when the owner comes and tells them that he/she will have to sell the shop or sell one of them</li> <li>• move from playing a chasing game to being tigers playing the same game, and thence into a drama about tigers that will retain the same energy as the original game</li> <li>• adopt the role of the helper of the bear who wants to climb the slippery slope</li> <li>• adopt the role of one of the children whom the lion asks to be his friends</li> <li>• take on different roles in a puppet drama</li> <li>• in a drama about making a suitable village for tigers, be a person who wants, for example, a playground for baby tigers</li> <li>• a table and chair represent a king's or queen's throne</li> <li>• a ruler becomes a saw or a magic wand</li> <li>• imagine what is happening in a certain space if chairs and objects are arranged in a certain way</li> <li>• sheets of paper become stepping-stones across a stream.</li> <li>• the rabbits' previous experience of the fox chasing them, together with their desire to be safe, forces them to think about what they must do</li> <li>• the children wanting to visit an bhábóg bhreite in hospital have to check the visiting hours, so they look up the telephone number and ring the hospital</li> <li>• the children, knowing that the elf has always been afraid of the dark and wishing him not to be afraid in the future, offer to help him to go to the wizard, who will cure him</li> <li>• concentrate, with the group, on convincing the cowardly wizard that the frog will not harm him/her</li> <li>• in a drama about a mountain rescue, concentrate on helping the whole group to follow the leader over the stepping-stones without anyone falling in</li> <li>• together with the other children decide, by concentrating on listening to the sounds of animals in the woods, whether it is safe to leave the tent</li> <li>• while making get-well cards for an bhábóg bhreite the teacher keeps the focus on bábóg by telling the children about his/her own visit to the hospital</li> <li>• if the bear cannot go up the slippery slope, he/she will not be able to rescue the</li> </ul>	<ul style="list-style-type: none"> <li>• if one person (represented by a coat) falls into the stream, he/she, together with the group, will have to abandon the journey</li> <li>• a 'friendly' stranger offers sweets to him/her and to other members of the group, who decide whether or not to take them.</li> <li>• speculate whether he/she and the other children could have persuaded the old woman to give them bread if they had been nicer to her</li> <li>• in a drama about bears going to school, consider what bears should put in their schoolbags in the morning</li> <li>• reflect on appropriate behaviour when visiting people in hospital, discussing and demonstrating how we show that we care about the person who is sick</li> <li>• in the drama about the tiger village, become one of the children who has to defend his/her plan when the chief tiger (the teacher in role) says that it will not serve the tigers' purpose</li> <li>• show the lion who can't make friends some of the strategies that the child uses in making friends</li> <li>• tell how he/she felt when the fairy had to walk in the snow without shoes</li> <li>• tell if mother or father would do things differently from one of the characters in the drama</li> <li>• co-operate with others, in small groups, in making a scene between puppets</li> <li>• contribute ideas on where we should place each burrow in the warren, where the green area should be, and where we should have paths through the briars</li> <li>• in a play about an ark, take turns making the sound of his/her animal</li> <li>• contribute ideas about what has to be done if this wet night must be spent on the hillside</li> <li>• help others to decide how best to find a way out of the forest</li> <li>• as rescuers, help the others to decide which songs they could sing for the king or queen so that he/she will not notice the prisoner being released</li> <li>• mar dhaoine at ag dul go dt an t-oile n, abair na rannta agus na hamhr in a sh s idh an b d ir.</li> </ul>
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<p>stranded penguin</p>	
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## Drama to explore feelings, knowledge and ideas, leading to understanding:

### Content for 1<sup>st</sup> & 2<sup>nd</sup> Classes

Exploring and making drama	Reflecting on drama	Co-operating and communicating in making drama
<ul style="list-style-type: none"> <li>• use the ability to play at make-believe to enter fully into participation in drama</li> <li>• 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</li> <li>• experience how context is built and a drama reality created through the use of space and objects</li> <li>• experience how the fictional past and the desired fictional future influence the present dramatic action</li> <li>• develop the ability to help maintain the focus in the dramatic action</li> <li>• begin to see how tension adds to drama the suspense that ensures the interest of the participants</li> </ul>	<ul style="list-style-type: none"> <li>• use reflection on a particular dramatic action to create possible alternative courses for the action</li> <li>• experience, through drama, the relationship between story, theme and life experience</li> <li>• share insights while experiencing the drama or insights that arise out of the drama</li> </ul>	<ul style="list-style-type: none"> <li>• develop, out of role, the ability to co-operate and communicate with others in helping to shape the drama</li> <li>• develop, in role, the ability to co-operate and communicate with others in helping to shape the drama</li> <li>• develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made</li> <li>• re-enact for others in the group a scene that has been made in simultaneous small-group work</li> </ul>





## Drama to explore feelings, knowledge and ideas, leading to understanding:

### Myself and my family: Methodologies for 1<sup>st</sup> & 2<sup>nd</sup> Classes

- moving from a game with blindfolds into a drama about children who were struck blind by the wicked witch
- create circus acts for the circus owner who has lost his/her circus acts, and which must be good enough to fool the cross king or queen
- react as one of a group of snowmen or snowwomen playing, singing and dancing while people are asleep, and who is told by Jack Frost that the sun will soon be here
- increase audibility and volume when talking to the man at the toll bridge who is hard of hearing
- play out the scene where a dealer convinces Jack that he should sell the cow he loves for a bag of beans, exploring what kind of person the dealer is and what kind of person Jack is
- in an alternative working of the same story, play out the scene where Jenny meets the giant's wife for the first time and the giant's wife tells her about how hard the giant is to live with
- take a role in a 'presentation' for people from China who want to see what life is like here in Ireland
- set out different objects to represent aspects of the room in which the camogie or football team meets
- use various objects to signal the different individual compartments in the rabbit warren
- a scarf round the neck is taken as the royal robe, which passes from the king or queen to the pauper when they want to exchange places for the day
- the knowledge that the princess has been imprisoned in the castle and the children's desire to get her out make them negotiate with the gatekeeper
- because the shepherds and their wives have been warned that innkeepers are likely to exploit them, they treat this innkeeper warily
- the animals, knowing that some of the wilder animals have eaten smaller animals, go to Noah to ask him to devise the 'Rules of the Ark'
- focus on helping to solve the mathematical problems the gatekeeper sets
- how can we help the peacock who has lost the ability to spread his tail?
- the capital letters and small letters are arguing with each other but have to bury their differences when they hear there is a computer coming who wants to make them his/her slaves
- mar bhall den ghrúpa atá ag iarraidh an mhuc dhraíochta a fháil ón bhfeirm, ceistigh an bhean a bhfuil mioneolas aici ar obair na feirme
- decide with the group whether to give a man directions to the church and what he wants to do there
- in the same drama, decide whether to tell the garda that we gave him directions to the church
- in a drama about friendship and exclusion, see how the group behaves when somebody new joins them
- céard a tharlaíonn nuair a chasann an garda a labhraíonn Gaeilge ar na páistí agus iad tar éis an chathaoir a thógáil amach as an teach
- out of role, speculate whether the drama might be more exciting if the ball goes into the river and is taken away by it
- in role, decide how to teach the frustrated frog to calm down
- write a short account of what he/she thinks the animals should do if they want to avoid being caught by the hunter
- the teacher in role (as Noah) and the animals draw up a list of suggestions on how to calm the giraffe and save the Ark, after the giraffe has put his foot through the hull
- examine the question of bullying through a reworking of 'Jack and the Beanstalk' or 'Jenny and the Giant's Wife'





- use reflections on stories gathered from his/her grandparents to lead to a drama about buying a house
- without knowing sign language, think about how to communicate with a person who cannot hear or speak
- reveal whether he/she suspected that it was the man posing as the lollipop person who had robbed the church
- in the context of a drama that uses a reworked Little Red Riding-Hood story, speculate whether there is any time when it is right to talk to strangers
- make a picture-sequence, frieze or model to record or interpret what happened in the drama
- help set up an obstacle course in which the different elements represent the various hardships the shepherds might have encountered in going to Bethlehem
- in a drama about space travel, decide whether we should stop to research what Mars might be like in reality before moving on with the drama
- listen and contribute when the teacher asks for help in recalling and recording key moments in the journey of the Ark before the animals reach the new world
- discuss and decide whether we should take the road that leads high into the mountains or the one that leads down to the water
- as members of a picnicking group, make suggestions about how the group should go about finding out, without arousing suspicion, who owns the clothes and belongings that have been found
- decide from an old map which direction we should go in search of the treasure
- as a peasant woman, try to sell your produce in a market-place full of robbers and tricksters
- as a donkey, try, through physical and vocal communication, to make known to your masters how you feel about being pushed up a rocky mountainside
- as one of a group of starving refugees, try to communicate your anger at those who are preventing you from entering the wheatfield
- as a shepherd, try to get your scattered sheep into the pen without becoming too cross with them
- as part of a drama on an encounter with a giant, show how you think the huge key should be lifted up to the lock so as to open the door
- in a randomly selected group of three, show for the class the scene in which the donkey is helped up the rocky slope
- in a randomly selected pair, show how you might convince your mother to let you go to the woods



## Drama to explore feelings, knowledge and ideas, leading to understanding:

### Content for 3<sup>rd</sup> & 4<sup>th</sup> Classes

Exploring and making drama	Reflecting on drama	Co-operating and communicating in making drama
<ul style="list-style-type: none"> <li>enter into the fictional dramatic context with the same spontaneity and freedom that he/she has earlier applied to make-believe play</li> <li>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</li> <li>discover how the use of space and objects can help in building the context and in signifying dramatic themes</li> <li>explore how the fictional past and the desired fictional future influence the present dramatic action</li> <li>become aware of the rules that help maintain focus in the dramatic action</li> <li>begin, as a member of a group, to include in drama activity the elements of tension and suspense</li> <li>begin the process of using script as a pre-text</li> </ul>	<ul style="list-style-type: none"> <li>use reflection on and evaluation of a particular dramatic action to create possible alternative courses for the action</li> <li>learn, through drama, the relationship between story, theme and life experience</li> <li>use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people</li> </ul>	<ul style="list-style-type: none"> <li>develop, out of role, the ability to co-operate and communicate with others in helping to shape the drama</li> <li>develop, in role, the ability to co-operate and to communicate with others in helping to shape the drama</li> <li>develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made</li> <li>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</li> </ul>



## Drama to explore feelings, knowledge and ideas, leading to understanding:

### Methodologies for 3<sup>rd</sup> & 4<sup>th</sup> Classes

- in a drama about a family situation, experience the anger and frustration arising from a conflict over changing the television channel
- while accepting a commitment to the fictional consequences, take on the task of creating a welcome for members of a rival tribe whose help is needed in building a dolmen
- déan dráma ina dtarlaíonn easaontas i measc grúpa páistí ag imirt cluiche 'hopscotch'
- using the 'mantle of the expert', the teacher helps the children to enter into the fiction by reading a letter from Lord Caernarfon inviting them to Egypt on a dig for Tutankhamun's tomb
- in role as members of a tribe, the children decide to build a dolmen, but as their characters develop through the drama they decide to abandon the project
- a whale has landed on the shore: encourage the children to become certain people with attitudes to the whale (other than the children's own)
- the Children of Lir meet a group of people who have diverse attitudes to swans
- in a boat scene a group member is briefed to show, in role, how reflective (St.) Patrick is, compared with the other hostages
- imagine PE mats as magic carpets that fly to different places
- imagine any object as a machine that he/she is trying to sell at the market
- become aware of how the protagonists in an argument, gradually moving closer to each other, can increase the expectation that they may soon come to blows
- become aware of how the need to move away increases as soon as the decision to betray a friend is made
- the members of the tribe, having had the experience of trying to move the stone and desiring to go home to help their starving kinsmen, decide whether to bring the stone home or let it sink into the bog
- knowing that the tide is coming in fast and that some of the children can't swim, decide whether to try and wade to safety or spend the night on the island
- the parents, knowing that a child has fallen into the lake, decide to find out how it happened
- Aengus knows that Patrick is holy and doesn't want to disturb his prayers, but when Patrick stakes Aengus' foot by mistake enact what happens next
- learn and apply simple rules that give focus and meaning to dramatic activity, for example 'do your bit', 'believe it is happening to you', 'listen to and accept the contributions of others'
- work out from the map the meaning of the riddle that will lead him/her to where the UFO has landed
- follow the leader in hauling weapons along a narrow mountain pass
- help the other children to teach the spacewoman how to treat the flowers
- brief a third character, who is joining the drama, with an agenda that is not known to the two who are already involved
- a greedy worker at the tomb of Tutankhamun tempts others who are busy making copies of hieroglyphics to steal what they can
- in a drama about differences between two groups of children, increase the tension by implanting the knowledge that any person in a particular group could be a spy for the other group
- enact the scene when, in the market-place where Miolchu is buying Patrick, one of the hostages tries to escape
- learn to look on a piece of script as an invitation to create dramatic action, discovering that interpreting six lines of script, for example, can lead into many different situations



- learn to transform script into one's own thought processes
- bí in ann script ghearr Ghaeilge a láimhseáil agus dráma a dhéanamh di
- it is the turn of the hieroglyphics expert to entertain campsite colleagues by enacting the story of hieroglyphics he/she has copied.
- he/she wonders if a parent would treat his/her child in this way and what direction the drama could take if he/she were kinder
- in a drama about friendship, the cowboy wonders if he should have told the sheriff what he had seen his friend do
- decide whether the drama is exciting enough and what could be done to make it more exciting
- through a drama about a child whose parents never let him/her do what he/she wants to do, explore and ask questions about freedom and responsibility
- if one were to make a soap-opera about the school, enact with others a small group scene that would best encapsulate the school
- small groups depict people's reactions at moments of great change in history
- discuss one child's opinion that the drama is silly, because if the gang had behaved like that they would have been arrested long ago
- reflect on whether parents generally behave as the parents in the drama did
- reflect, as a result of doing a drama on a dolmen, on the number of problems people in the past had to solve to get us to the world we have today
- the archaeologists from Tutankhamun's tomb are compiling a history of the dig, and each expert must profile himself/herself and explain his/her work.
- in small-group work, exchange roles so that each member of the group has a chance to contribute in the making of each character
- co-operate with other members of the group in making an art representation of the kind of world the crag-people live in
- research the kinds of domestic and farming implements people used a thousand years ago in order to experience in drama the kind of work they might do
- in small-group work, keep the improvisation going without repetition in order to ensure invention and creativity
- in an Irish-language play, decide what to do when a farmer has gone to the Gardaí after learning that he/she, as a member of the group, is trespassing on the farmer's land, and abide by that decision and its consequences within the drama
- from a map supplied by the teacher, decide how best to get to the house of the friendship-maker
- when, on an upturned boat, food rations are running out, decide as a member of the group whether to eat now and hope the group is rescued or to ration the food to make it last longer
- discover how tribal rivalries influence relationships when food is being distributed
- discover what relationships develop between people when they are worried about whether their relatives will survive the storm at sea
- discover how relationships develop in a scene in which the light has suddenly gone off in the haunted house
- as part of a drama on the making of a dolmen, show half a minute of action in which the members of the tribe endure great hardship
- show the scene at home when the teacher's letter arrives to say that Jenny has been misbehaving
- in a drama about a crime, show, as groups of detectives, an enactment of how each group thinks it happened
- in a drama about life on a tropical island, show how the relationship between the girls develops when they go swimming in the sea.



## Drama to explore feelings, knowledge and ideas, leading to understanding:

### Content for 5<sup>th</sup> & 6<sup>th</sup> Classes

Exploring and making drama	Reflecting on drama	Co-operating and communicating in making drama
<ul style="list-style-type: none"> <li>enter appropriately and with facility, whether watched or unwatched, into the fictional dramatic context</li> <li>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</li> <li>discover how the use of space and objects helps in building the context and in signifying the drama theme</li> <li>explore how the fictional past and the desired fictional future influence the present dramatic action</li> <li>become adept at implementing the 'playing rules' that maintain focus in dramatic action</li> <li>help to plan dramatic activity to include the particular tension and suspense appropriate to the theme being explored</li> <li>become comfortable with script and understand the basic processes by which script becomes action</li> <li>distinguish between various genres, such as comedy, tragedy, fantasy</li> </ul>	<ul style="list-style-type: none"> <li>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</li> <li>learn, through drama, the relationship between story, theme and life experience</li> <li>use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people</li> </ul>	<ul style="list-style-type: none"> <li>develop, out of role, the ability to co-operate and to communicate with others in helping to shape the drama</li> <li>develop, in role, the ability to co-operate and communicate with others in helping to shape the drama</li> <li>develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made</li> <li>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</li> </ul>



## Drama to explore feelings, knowledge and ideas, leading to understanding:

### Methodologies for 5<sup>th</sup> & 6<sup>th</sup> Classes

- enact a drama about green people from a dark world; engage, as in makebelieve play, with the feelings, emotions and thought processes of a person who has never seen brightness as he/she emerges into the light of day
- in the same drama, enter fully and accurately into the prejudices of the first people to meet the green children
- mar shórt cluiche, déan dráma as liosta focal a thugtar dóibh
- as the friendly mistress of the workhouse, the child holds back until the appropriate moment the news that the family must split up
- on entering the scene where the children of the family are planning to emigrate, the member of the group who is playing the mother is told: 'Don't say a word; just be suspicious of what they have been talking about'
- accept the brief of looking at a character in terms of how he/she inhabits and moves in personal space (relate to dance)
- in a small-group Irish-language piece, arrange chairs and objects to represent an uninhabited house
- discover how space and the placing of things and people in space can provide information about relationships and happenings
- work from a picture of a Famine cottage to the layout of objects to represent it
- the children of the Rhône valley, reading the signs of the wind that sweeps down the valley and knowing the danger of the wind, want to tell their parents to take precautions against it
- the people of the island, knowing how the smugglers exploit them, have to decide whether their future is best assured by telling the police or by taking the law into their own hands
- a group of scientists, deciding that the spacewoman should be allowed to stay, do an experiment on the composition of air to find out if she can live in this atmosphere
- agree methods by which a drama in the dual setting of the sitting-room and the kitchen does not split into two separate dramas
- help to create and maintain the atmosphere in the cold damp room in which they wait for the ghost to come
- mar dhuine de na cailíní atá ag lorg a máithreacha, ceistigh in ir na feirme faoin méid a chonaic sé/sí
- in a drama about honesty, explore how contrary physical and verbal signals can indicate deception
- as the fishermen depart for three months, leaving their families on the quays, help create and be aware of the tension that comes from everyone trying to be cheerful
- as members of a dance troupe in a drama about betrayal, make a dance that lets the queen know her secret is out
- ask the who, what, where, when and why questions in creating the action that a piece of script suggests
- be aware of the basic conventions of play-writing through occasionally writing sections of script for other groups to make into drama texts
- perform simultaneously a few lines of script to lead to a drama about the issue of family break-up during the Famine
- begin to appreciate that, just like different games, different drama worlds (other than naturalistic drama) can have their own rules
- to lift a drama out of the naturalistic mode, do a silent scene depicting action in a labour camp while the remainder of the class juxtaposes the sounds of children playing by the seaside
- do a drama in which the adults act like children and the children act like adults
- invent an extra group of characters that Alice (in Wonderland) might meet, and do a scene she might have with them
- déan dráma greannmhar faoi nathair san il ar



- participate in hot-seating
- write the poem the character might write at this time (it is sometimes useful to distance true emotion from the child) and then decide what course of action he/she is likely to take
- decide as a member of a group whether the woman with the fur coat should be helped to meet the fur dealer who will repair it
- decide, as a member of the group, whether to allow a soldier to pass on and possibly get killed or to risk one's own life to save him/her.
- beginning with the finding by the police of an abandoned wallet, see where the investigation leads and how it must be shaped by the rules by which the police abide
- explore bullying through a drama about a boy or girl, his/her mother and father, a dog and a gang who attack him/her going to school
- explore a mathematical problem through a 'mantle of the expert' drama about a builder who wants to renovate a church
- in a drama on board a sailing ship explore why the tired sailors might disagree with the captain and decide to take over the ship
- as part of a group, make a wall chart about the insights gained during a drama about a pop group and the conclusions for life that could be drawn from it
- as part of a group of Irish-speaking children, decide how best to teach the English girl to answer in Irish the questions the gardener will put to her
- respond in small groups to the teacher saying, 'Let's make a short play about fear'
- as part of a group, work out what kind of scene will communicate most clearly to others in the class the kind of life lived in our grandparents' time
- in a scene about a death at a wall-building project during Famine times, agree on when the focus should shift so that the story may unfold out of the action
- decide whether the women of the island should let the strangers know that the flowers growing on the hillside are extremely valuable
- decide who should undertake the various aspects of the research that is needed before proceeding with the drama
- as 'experts' on local history, research the kind of lives people led in 1925
- respond to the teacher's probe, 'Now that Celia has told the lie, can we tell the truth without seeming to let her down, or what will we do?'
- for a drama about nomads and settlers, decide how best to arrange the wagons in case of attack
- in a drama allow the relationship between a character and his friend, whom he wants to look at some birds, to develop physically and emotionally as the scene is being enacted
- in a drama in which a man from outer space, a landlubber, and a person who has never seen the night try to fish the moon out of the sea, explore the relationships that develop between them
- in a drama about the Famine, explore the relationships between the children who creep out at night into the potato field to see what their elders mean by blight
- enact a scene that shows the reaction of a family to the news that they have won the lotto
- as part of a drama on the bravery of peacemakers, enact the scene in which the hero or heroine says goodbye to his/her family before going on his/her mission
- as part of a comic piece about people who care about nothing, show a scene in which the hurlers or camogie players are completely uninterested in the lecture from the coach before the game.







## **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

Pupils will be provided with opportunities to work in different groupings e.g. whole class, small group, pairs, individual.

## **3. Linkage and integration**

Linkage within the three strand units in drama occurs naturally. Each lesson can include aspects of making and exploring, reflection, co-operation and communicating.

Other areas of learning will be enhanced by their integration with the drama programme.

Connections may also be made with other subjects especially language (English and Gaeilge), History, Religion, S.P.H.E., S.E.S.E. and Music.

Integration: (Refer to Teacher Guidelines pp.18-19, 29-30)

- “Drama provides the child with a unique and potent means of learning, whatever the content”.

## **4. Multi-grade teaching**

The wider differences in the ages and maturity of the children in a multi-class situation must be considered during drama classes. The mixing of children of different ages and abilities can benefit children’s learning and development when addressed through the drama curriculum. (Teacher Guidelines pp.31-32)

## **5. Assessment and record keeping**

Assessment will help the teacher to monitor children’s learning and development. Assessment in Drama will be primarily through observation, teacher designed tasks and projects.

## **6. Children with different needs**

This Drama programme aims to meet the needs of all the children in the school. This will be achieved by teachers varying the pace, content and methodologies to ensure learning for all pupils. This will be recorded in the teacher’s short-term notes. The requirements of children with special needs will be taken into account when planning class lessons and related activities.



## **7. Equality of participation and access**

The Drama programme plays a vital role in ensuring equality of opportunity for all children. The programme at each class level will be flexible so that the learning requirements of all children may be addressed. We aim to provide an equal educational experience for both boys and girls as we recognise that stereotyped expectations of gender roles can inhibit children's educational achievements. Children with special needs will be included in all activities.

## **Organisational Planning:**

### **8. Timetable**

- 2 hours 30 minutes is the minimum time allotted for The Arts for infant classes with 3 hours for all other classes
- Time may be blocked on occasions for drama e.g. prior to school plays/presentations
- Discretionary curriculum time may be used occasionally for drama.

### **9. Resources and ICT**

- A limited stock of costumes and props are stored in the school.
- Recording devices may be used to record audio/video
- Scripts
- GP Room

#### **ICT**

- There is a selection of technologies available in the school - cd player, camcorder, digital camera, computers, IWBs, iPads
- ICT may be used in the delivery of this drama plan, e.g. use of CD-ROMs, videos, programmes such as "Word" or "PowerPoint" etc.
- Teachers familiarise themselves with material on websites prior to use by the children.

### **10. Health and safety**

- There are Health and Safety issues connected with the drama curriculum e.g. handling/using props, visits to shows, rehearsals/shows on stage.
- These issues need to be kept in mind when planning a drama activity.

### **11. Individual teachers' planning and reporting**

- This whole school plan and the curriculum documents for drama provide information and guidance to individual teachers for their long and short-term planning.
- Teachers plan using the strands and strand units and may use a thematic approach.
- The Cuntas Míósúil will aid in reviewing and developing the whole school plan/individual preparation for following years.



### **12. Staff development**

- Teachers will be made aware of any opportunities for further professional development through participation in courses available in education centres or other venues.
- Teachers are encouraged to share the expertise acquired at these courses.
- Time may be allocated at staff meetings to discuss aspects of the drama curriculum.

### **13. Parental involvement**

Refer to Primary School Curriculum; Your child's learning, Guidelines for Parents (NCCA); The What, Why and How of children's learning in primary school, NCCA DVD (2006)

- Parents help in preparation for shows and concerts in making costumes, providing costumes and props and preparing the stage. Parents also are a very appreciative audience of our Christmas plays and concerts.

### **14. Community links**

- The wider community are welcome to attend our annual Christmas plays.

### **15. Success Criteria**

- Drama helps to create confident children and success is evident in the children's' self-confidence and enthusiasm for the subject.