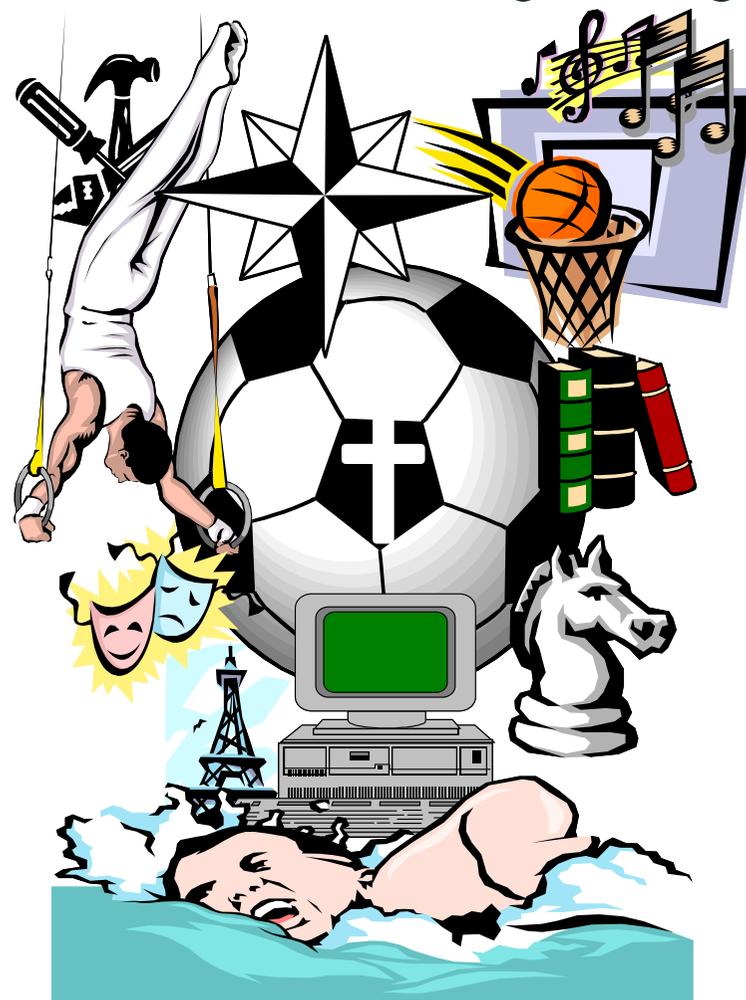


Updated
May 2008
August 2009

DRAMA POLICY



TITLE OF POLICY

Drama

INTRODUCTION

The following were consulted in drawing up this policy:

- Teachers
- Board of Management

RATIONALE

We decided to focus on Drama in order

- to benefit teaching and learning of Drama in our school
- to conform to the principles outlined in the Primary School Curriculum
- to coordinate the good work already being done in the school
- to inform teachers when preparing long term and short term plans.
- to inform new teachers / temporary teachers of the approaches and methodologies used in our school
- To provide a coherent approach to the teaching of Drama across the whole school

RELATIONSHIP TO SCHOOL'S MISSION

Our mission statement

1. Scoil na mBuachaillí, Cloich na Coillte has a Catholic Ethos, promotes Irish language and culture, is caring-centred and respects different colours, creeds and intellect.
2. Every pupil is encouraged to achieve his full potential – socially, personally and intellectually – in a happy, secure learning environment.
3. The discipline in our school encourages and fosters respect and self-esteem among the pupils.
4. We endeavour to develop supportive and open communication among pupils, teachers, parents, Board of Management and the community.

Elements in Drama	How the elements might look ...
Belief	How can the child be encouraged to enter into the drama with full belief? <i>Evident in the child's trust in and ease with make-believe play</i>
Role and Character	How will the child move from role playing to entering into character? <i>Taking on the characteristics, attributes and thought process of another person</i>
Action	What is happening in the drama? <i>Action in drama comes from the interaction between characters and situations in which they find themselves in the drama</i>
Place	Where is the action taking place? How is real place and space used to represent this?
Time	When is the action taking place? <i>The fictional past and fictional future will have a bearing on the drama</i>
Tension	How will tension drive forward the action of the drama? <i>The characters will be faced with choices, desires and uncertainties. Such tension causes characters to make decisions and moves the drama forward</i>
Significance	What is the relevance of the drama to the child's life? In what way can the child relate to the drama?
Genre (Fifth and Sixth Classes only)	Is the drama naturalistic, absurd, tragic, comic or fantasy? <i>Genre is the style of the drama</i>

PCSP	www.pcsp.ie www.ppps.ie
SDPS	www.sdps.ie
NCCA	www.ncca.ie
NCTE	www.ncte.ie/internetsafety
DES	www.education.ie
INTO	www.into.ie
IPPN	www.ippn.ie
NPC Primary	www.npc.ie

(a) Roles and Responsibilities

The plan will be reviewed by the following:

Teachers

Pupils

Parents

Post holders/plan co-ordinator

BoM/DES/Others.

Mrs. Elaine Connolly has responsibility for co-ordinating the review.

(b) Timeframe

The plan will be reviewed at staff meetings or at inservice planning days.

RATIFICATION AND COMMUNICATION

Ratification by Board of Management.

Reference Section

Primary School Curriculum: Drama (1999)

Primary School Curriculum. Your Child's Learning: Guidelines for Parents
(available on the NCCA website www.ncca.ie)

The What, Why and How of children's learning in primary school, NCCA (2006)

Useful Websites

Primary Curriculum Support Programme Primary Professional Development Service	www.pcsp.ie
School Development Planning Support	www.sdps.ie
Irish National Teachers' Organisation	www.into.ie
National Council for Curriculum and Assessment	www.ncca.ie

5. We aim to have a staff that will continue to be committed, progressive and creative.

- Our policy has an understanding of the characteristic spirit of the school and reflects the school's ethos.

AIMS

We endorse the aims of the Primary School Curriculum for Drama

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
- To form the criteria with which to evaluate the drama texts, written or performed, to which he/she is continually exposed.

POLICY CONTENT

The Drama Plan will be addressed under the following headings:

Curriculum planning

- Strands and strand units
- Approaches and Methodologies
- Children with different needs
- Linkage and integration
- Assessment and record keeping
- Equality of participation and access

Organisational planning

- Timetable
- Resources
- Health and Safety
- Individual teachers' planning and reporting
- Staff development
- Parental involvement
- Community links

CURRICULUM PLANNING

1. Strands and strand Units

Teachers are familiar with the strands/strand units/content objectives for their class level(s) - these can be found in the Curriculum handbook

Refer to Curriculum

- Infant classes pp. 13-17
- First and Second classes pp. 19-23
- Third and Fourth classes pp. 25-31
- Fifth and Sixth classes pp. 33-39

the year, bring their child to local events e.g. Rossmore Drama Festival, watch programmes on the television with their child or listen to programmes on the radio etc etc

13. Community links

- Are there actors/members of theatre groups in the locality who could extend and deepen the drama - we already have members of staff who are skilled in the areas of film and Drama - Ms. Regina Fitzmaurice and Mrs. Elaine Connolly.

SUCCESS CRITERIA

How will we know that the plan has been implemented?

- Teachers' preparation will be based on this plan.
- Procedures outlined in this plan consistently followed.

Has the plan achieved its aims?

Means of assessing the outcomes of the plan include

- Teacher/parent/ feedback
- Children's feedback regarding the activity level, enjoyment and skill development of the classes
- Inspectors' suggestions/report

IMPLEMENTATION

(a) Roles and Responsibilities

The plan will be supported, developed and implemented by the staff, pupils, Board of Management and parents of Scoil na mBuachaillí.

Mrs. Elaine Connolly will co-ordinate and evaluate the progress of the plan, encourage and accept feedback on its implementation and report to staff on findings.

(b) Timeframe

The plan will be implemented in September 2008.

REVIEW

It will be necessary to review this plan on a regular basis to ensure optimum implementation of the Drama curriculum.

help where necessary. Liz Twomey visits the school on a termly basis also.

- Timetables assist in maximising the use of available facilities, e.g. classrooms, hall

9. Health and safety

(Refer to school's Health & Safety Policy)

What health and safety issues pertain to engaging in the drama process - the number of children and the space available will determine the type of dramatic activity undertaken.

10. Individual teachers' planning and reporting

- Individual teachers will refer to the school policy when preparing their long and short-term plans.
- Teachers will plan using a variety of approaches - e.g. using the strands and strand units, using a thematic approach etc.
- The Cúntas Míósúil will be used to review and develop the whole school plan/ individual preparation for following years. This will be organised by Mrs. Elaine Connolly (Special Duties Teacher for Drama)
- The elements of Drama will be carefully considered in the short term planning of Drama

11. Staff development

- Teachers have access to reference books, resource materials, instruments, equipment and websites dealing with Drama.
- Mrs. Elaine Connolly (Post of Responsibility Holder) will take responsibility for monitoring developments, research new methodologies, arrange for demonstrations, create opportunities to try out materials and assess whether or not they should be purchased.
- Information about in-service courses, school visits, are communicated to all.
- All teachers are encouraged to attend in-service courses and there is an opportunity at staff meetings to share the expertise acquired at these courses.
- Colleagues, who may need assistance, given help or advice on the preparation and implementation of the Drama curriculum are encouraged to speak to Mrs. Elaine Connolly (Post of Responsibility Holder).

12. Parental involvement

- Parents can support their child in fostering an interest in Drama - by encouraging their son to become involved in the activities held in the school throughout

A RANGE OF ACTIVITIES FOR ALL STRANDS FOR EACH CLASS:

JUNIOR INFANTS

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

Strand unit: Exploring and making drama

The child should be enabled to

- develop the instinct for make-believe play into drama e.g.
move from dressing-up play into making dramas about the dressed-up characters
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
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
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
- develop the ability to play in role as an integral part of the action e.g.
adopt the role of the helper of the bear who wants to climb the slippery slope
adopt the role of one of the children whom the lion asks to be his friends
take on different roles in a puppet drama
in a drama about making a suitable village for tigers, be a person who wants, for example, a playground for baby tigers
- experience how the use of space and objects can help to create the reality of the make-believe world e.g.
a table and chair represent a king's or queen's throne
a ruler becomes a saw or a magic wand
imagine what is happening in a certain space if chairs and objects are arranged in a certain way
sheets of paper become stepping-stones across a stream.
- experience how the fictional past and the desired fictional future influence the present dramatic action e.g.
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
the children wanting to visit an bhábóg bhreóite in hospital have to check the visiting hours, so they look up the telephone number and ring the hospital
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 I will cure him

- develop awareness of how he/she, as part of a group, helps to maintain focus in the dramatic action e.g.
concentrate, with the group, on convincing the cowardly wizard that the frog will not harm him/her
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 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 while making get-well cards for an bhábóg bhreoir the teacher keeps the focus on bábóg by telling the children about his/her own visit to the hospital
- develop awareness of tension in the drama
if the bear cannot go up the slippery slope, he/she will not be able to rescue the stranded penguin if one person (represented by a coat) falls into the stream, he/she, together with the group, will have to abandon the journey a 'friendly' stranger offers sweets to him/her and to other members of the group, who decide whether or not to take them.

Strand unit: Reflecting on drama

The child should be enabled to

- develop the ability to reflect on the action as it progresses e.g.
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 in a drama about bears going to school, consider what bears should put in their schoolbags in the morning reflect on appropriate behaviour when visiting people in hospital, discussing and demonstrating how we show that we care about the person who is sick
- experience the relationship between story, theme and life experience e.g.
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' purposes how the lion who can't make friends some of the strategies that the child uses in making friends
- share insights gained while experiencing the drama tell how he/she felt when the fairy had to walk in the snow without shoes tell if mother or father would do things differently from one of the characters in the drama.

Strand unit: Co-operating and communicating in making drama

The child should be enabled to

- develop the ability, out of role, to co-operate and communicate with others in helping to shape the drama e.g.
co-operate with others, in small groups, in making a scene between puppets 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 in a play about an ark, take turns making the sound of his/her animal
- develop, in role, the ability to co-operate and communicate with others in helping

- The drama class can be used as an opportunity to integrate the culture of all pupils. Authentic materials from other cultures may be used for drama activities. A special day to celebrate the cultures of the different nationalities will be arranged by the Language Support Teacher - Mr. David O'Brien.
- Children experiencing any form of disadvantage: *all children will be enabled to participate in all activities. Cost will never be a deterrent to participation.*

ORGANISATIONAL PLANNING

7. Timetable

- Occasionally there are blocked times for project work, e.g. preparation for Christmas; school involved in whole school dramatic production Summer Musical is prepared for entirely out of school time.
- The time is allocated at each level for Drama is as follows:
Junior Infants / Senior Infants: 50 minutes
Rang 1 / Rang 2: 1 Hour
Rang 3 / Rang 4: 1 Hour
Rang 5 / Rang 6: 1 hour
- The option of splitting the one hour allocation into **two** half-hour periods as this provides the children with an opportunity to be active on two occasions in the week may be considered.

8. Resources

- What resources for drama are required or are already in the school?
List these resources,
e.g. drama books - a variety of same is kept in the Teachers' Resource Library (these are catalogued in the Fearas Inventory), Drama Files (in each classroom— please ask Elaine Connolly POR Holder for Drama if you have not got your file), props for drama - the school is equipped with a stage, sound system, digital lighting system, and a large variety of props and costumes (also catalogued in the Fearas Inventory), the Props are kept in the Costume and Props Room upstairs over Classroom # 10, suitable stimuli for drama - music, poetry, stories, visual images, newspaper captions
- Are human resources effectively utilised to optimise the drama experience, e.g. Teachers / SNAs / Parents who have expertise in the area of drama will be asked to

native courses for the action or the quality of the insights they gain from the drama experience

- o *Co-operating and communicating in making drama – the child’s ability to contribute to the shaping of the drama, both in discussion about it and as the action takes place*

When do teachers assess?

Assessment is on an ongoing basis, throughout the year.

What do teachers assess?

- willingness to participate in activities,
- to ‘perform’, interest, enthusiasm/attitudes of children,
- skill level,
- willingness to cooperate...

Identify assessment tools used to gather information about a child’s progress - this will done informally.

- Teacher observation
- Teacher-designed tasks and tests
- Work samples, portfolios and projects (*consider use of ICT, pictures, paintings, drawings, photographs of children’s work*)
- Curriculum profiles

This information is used to form part of class and school planning.

Records

What records are kept? - Summer reports | Cúntas Míósúil

Where are the records kept? - in the child’s file and in the Cúntas Míósúil file.

How do teachers share information with children/parents?

- Information is shared as follows:
- Parent/Teacher Meetings - *Feedback during a parent-teacher meeting on the child’s achievements – skill development combined with willingness to cooperate...*
- Summer Report
- Parents can view children’s work on display in the school - corridor/classroom or on the internet, on the school website, in the Links, Christmas Magazine, glass cabinet.

6. Equality of participation and access

- Are there gender issues that need to be considered in relation to the teaching of drama - *being conscious of the way gender issues are portrayed in Drama*

to shape the drama e.g.

contribute ideas about what has to be done if this wet night must be spent on the hillside

help others to decide how best to find a way out of the forest 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 mar dhaoine atá ag dul go dtí an t-oileán, abair na rannta agus na hamhráin a shásóidh an bádóir.

SENIOR INFANTS

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

Strand unit: Exploring and making drama

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- develop the ability to play in role as an integral part of the action e.g.
adopt the role of the helper of the bear who wants to climb the slippery slope
adopt the role of one of the children whom the lion asks to be his friends
take on different roles in a puppet drama
in a drama about making a suitable village for tigers, be a person who wants, for example, a playground for baby tigers
- experience how the use of space and objects can help to create the reality of the make-believe world e.g.
a table and chair represent a king’s or queen’s throne
a ruler becomes a saw or a magic wand
imagine what is happening in a certain space if chairs and objects are arranged in a certain way
sheets of paper become stepping-stones across a stream.
- experience how the fictional past and the desired fictional future influence the present dramatic action e.g.
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

the children wanting to visit an bhábóg bhreoir in hospital have to check the visiting hours, so they look up the telephone number and ring the hospital 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

- develop awareness of how he/she, as part of a group, helps to maintain focus in the dramatic action e.g.
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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 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 while making get-well cards for an bhábóg bhreoir the teacher keeps the focus on bhábóg by telling the children about his/her own visit to the hospital
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Strand unit: Reflecting on drama

The child should be enabled to

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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 in a drama about bears going to school, consider what bears should put in their schoolbags in the morning reflect on appropriate behaviour when visiting people in hospital, discussing and demonstrating how we show that we care about the person who is sick
- experience the relationship between story, theme and life experience e.g.
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' purposes how the lion who can't make friends some of the strategies that the child uses in making friends
- share insights gained while experiencing the drama tell how he/she felt when the fairy had to walk in the snow without shoes tell if mother or father would do things differently from one of the characters in the drama.

Strand unit: Co-operating and communicating in making drama

The child should be enabled to

- develop the ability, out of role, to co-operate and communicate with others in helping to shape the drama e.g.

- Post of Responsibility Holder, Mrs. Elaine Connolly has responsibility for this project.

3. Children with different needs

- Teachers support and ensure participation of children with special needs in the area of drama: *e.g. children with emotional and behavioural difficulties; children with learning difficulties; children with physical disabilities and Language Support Children*
- Children with exceptional ability/talent for Drama encouraged and supported in the following ways:
Participation in Christmas Concert, Summer Musical, Film / Animation Making, Class based activities.
- We encourage inactive/shy/self-conscious children to participate in Dramatic activities: *Activities will be made fun, ensuring that all are asked to participate and sometimes by not taking no for an answer.*
- Activities are adapted and modified so that all children can participate meaningfully in the Drama Lesson. If necessary the child's SNA will play a wider role/responsibility during some Drama activities to enable the child to fully participate in the lessons.

4. Linkage and integration

- The three strand units are linked:
i.e. exploring and making drama; reflecting on drama and co-operating and communicating in making drama?
- Drama is integrated with the other subjects of the curriculum.

5. Assessment and record keeping

(Refer to school's Assessment & Record Keeping Policies; Curriculum pp.42-46, Teacher Guidelines pp. 99-101)

- What do teachers assess? Refer to Curriculum Statement pp. 43-44
 - *Exploring and making drama – the extent to which the child enters into a role or a character and develops it in the context of the action*
 - *Reflecting on drama – the extent to which they use reflection to create alter-*

Video	Using models from film and TV to create videoed presentations	Making an advertisement for an invented product
Freeze frame	Still scene which can happen in the middle of action (to be discussed) or which comes to life after a countdown to action	A scene from fiction which comes to life as the characters..
Puppets	A vast range from sticks with a cardboard face to string puppets can be used to retell stories and create new ones	Puppet characters from known books
Masks	Helps the less confident to take on another character	Used especially for retelling Greek Myths etc
Dance Drama	Movement with sound presenting story or poetry	Composing sounds based on the moods of a piece of writing
Performance	Preparing drama for an audience	Exploring a play - e.g. A Midsummer night's dream

- A safe environment must be created to engage in drama - this is done by having clear rules explained to the children before starting.
- Children are encouraged to reflect on the drama from both within the drama and after the drama experience:
e.g. writing, visual arts, speaking, listening, doing, questioning...
- Teachers approach differentiation so that all children are provided with the opportunity to access the drama curriculum.
- In multi-grade classes, we aim to ensure that drama is an effective and enriching experience for all children. (*pp. 31-32 Teacher Guidelines*)

co-operate with others, in small groups, in making a scene between puppets 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 in a play about an ark, take turns making the sound of his/her animal

- develop, in role, the ability to co-operate and communicate with others in helping to shape the drama e.g.
contribute ideas about what has to be done if this wet night must be spent on the hillside
help others to decide how best to find a way out of the forest 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 mar dhaoine atá ag dul go dtí an t-oileán, abair na rannta agus na hamhráin a shásóidh an bádóir.

RANG I

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

Strand Unit: Exploring and making drama

The child should be enabled to

- use the ability to play at make-believe to enter fully into participation in drama e.g.
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
- 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 e.g.
increase audibility and volume when talking to the man at the toll bridge who is hard of hear in
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

- experience how context is built and a drama reality created through the use of space and objects e.g.
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
- experience how the fictional past and the desired fictional future influence the present dramatic action e.g.
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'
- develop the ability to help maintain the focus in the dramatic action e.g.
focus on helping to solve the mathematical problems the gatekeeper set show 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 dhraiochta a fháil ón bhfeirm, ceistigh an bhean a bhfuil mioneolas aici ar obair na feirme
- begin to see how tension adds to drama the suspense that ensures the interest of the participants e.g.
decide with the group whether to give a man directions to the church and what he wants to do therein 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 themcéard 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.

Strand Unit: Reflecting on drama

The child should be enabled to

- use reflection on a particular dramatic action to create possible alternative courses for the action e.g.
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

Reconstructed improvisation	Revisiting a spontaneous improv. to reshape it for presentation to others	An alternative ending to a particular chapter from a story
Script work	Writing scripts after improvisation or from stories	Reading a newspaper story and then writing a script to present certain events from history
Simulation	Creating a pretend experience within which the children will role play and improvise, often discussed extensively beforehand	Recreating an event after research in non-fiction CD ROMs etc
Teacher in role	Can be used in different situations e.g. to answer questions from the children to share a problem for them to solve, to participate in guided action, improvisation, simulation	Teacher in role as parent of a character from a story, asking the children for advice about how to deal with the character's situation
Tableau	Create a still scene of characters	Presenting 3 scenes which sum up the action or atmosphere from a story or poem
Mime	Representing through movement and expression, but no speech	Creating a nursery rhyme for others to watch and guess
Radio	A range of programmes can be explored, helping children focus on language, expression and fluency	Rewrite news items from the paper to read aloud interviews and comments about the report.

- Drama strategies are used at each class level to maximise learning - see below:
 - (Refer to pp. 97-98 Teacher Guidelines).
- Note: drama strategies, while a useful tool in drama, should be used selectively within the drama. They should not in themselves be seen as the basis for a drama lesson.*

DRAMA TECHNIQUES WITH LITERACY EXAMPLES

Role Play Area	Designated area of the classroom with props, costumes etc to encourage role play	Using telephone directories and catalogues form filling and phone messages
Dynamic Duos	Improvisations of interviews, telephone conversations and other work in pairs	Interviewing a character from a story
Hot seating	Character in role (either teacher or pre-child) to be questioned by the class	Children research a history topic and prepare questions for a “time traveller” (possibly teacher in role)
Writer in role	Writing activity taking place in an imagined situation, writing from the perspective of another person	Writing as a politician to explain the plans for a local park
Reader in role	Reading activity taking place in an imagined situation, writing from the perspective of another person	Spontaneous improvisation of response to a letter which the teacher provides (e.g. News of a competition prize)
Guided action	Children improvise to teacher running commentary	Exploring a desert island after a shipwreck which may lead to writing a message in a bottle
Spontaneous improvisation	Exploring a situation without any forward planning	Discovering that the house has been burgled - make list, write a statement

how to calm the giraffe and save the Ark, after the giraffe has put his foot through the hull

- experience, through drama, the relationship between story, theme and life experience e.g.
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
- share insights while experiencing the drama or insights that arise out of the drama **e.g.**
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.

Strand Unit: Co-operating and communicating in making drama

The child should be enabled to

- develop, out of role, the ability to co-operate and communicate with others in helping to shape the drama e.g.
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
- develop, in role, the ability to co-operate and communicate with others in helping to shape the drama e.g.
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
- develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made e.g.
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 mountains
ideas 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

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

RANG 2

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

Strand Unit: Exploring and making drama

The child should be enabled to

- use the ability to play at make-believe to enter fully into participation in drama e.g.
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
- 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 e.g.
increase audibility and volume when talking to the man at the toll bridge who is hard of hearing e.g.
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
- experience how context is built and a drama reality created through the use of space and objects e.g.
set out different objects to represent aspects of the room in which the camogie

CURRICULUM PLANNING - continued

1. Strands and strand Units

- Teachers may choose from the range of content objectives in all strand units appropriate to all class levels.
- The following stimuli are used to develop these themes at each class level:
e.g. stories; poetry; pictures/photographs; objects; issues from SPHE curriculum; aspects of life in the past, present, future; needs/concerns of pupils
Gaeilge: mim, role play

2. Approaches and Methodologies

Belief is central to all drama and should be characterised by a willingness to believe in the drama itself, sincerity in playing roles and characters, a willingness to accept the fictional consequences of drama and a willingness to explore.

- The drama content objectives inform the choice of content for drama.
- Other sources form the basis for choosing drama:
e.g. some aspect of life and/or the child's experience and/or the content of some other curriculum area or a worry or concern a teacher might have and wants to explore
- An appropriate and effective fictional lens is chosen to reflect the content:
e.g. What's the story? i.e. Hot seating, Teacher in role
What's the real situation?
What's the fiction? (p. 41 Teacher Guidelines)
REFER TO DRAMA FOLDER (kept in each classroom - please contact Elaine Connolly POR Holder if you need a copy).

- What approaches are used as a stimulus for drama?
(Refer to Drama activities 1, 2, 3, 4, 5; pp. 66-91 Teacher Guidelines)

- How do you propose to develop the elements of drama - *Belief, Role and character, Action, Place, Time, Tension, Significance and Genre* throughout the school? *(Appendix 1)*

Christmas Concert | Summer Musical | Liz Twomey Drama Sessions | School performances | Build on what has been done | Use a spiral approach.

- When engaging in improvised drama, all the elements are used to enrich the drama.

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.

Strand Unit: Co-operating and communicating in making drama

The child should be enabled to

- develop, out of role, the ability to co-operate and to communicate with others in helping to shape the drama e.g.
*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*
- develop, in role, the ability to co-operate and communicate with others in helping to shape the drama e.g.
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
- develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made e.g.
*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 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 e.g.
*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.*
- **Film making** - e.g. - participation in the Fís Film Initiative

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

- experience how the fictional past and the desired fictional future influence the present dramatic action e.g.
*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'*
- develop the ability to help maintain the focus in the dramatic action e.g.
*focus on helping to solve the mathematical problems the gatekeeper set show 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*
- begin to see how tension adds to drama the suspense that ensures the interest of the participants **e.g.**
*decide with the group whether to give a man directions to the church and what he wants to do therein 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.*

Strand Unit: Reflecting on drama

The child should be enabled to

- use reflection on a particular dramatic action to create possible alternative courses for the action e.g.
*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*

- experience, through drama, the relationship between story, theme and life experience e.g.
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
- share insights while experiencing the drama or insights that arise out of the drama e.g.
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.

Strand Unit: Co-operating and communicating in making drama

The child should be enabled to

- develop, out of role, the ability to co-operate and communicate with others in helping to shape the drama e.g.
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
- develop, in role, the ability to co-operate and communicate with others in helping to shape the drama e.g.
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
- develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made e.g.
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 mountains
ideas 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

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

- distinguish between various genres, such as comedy, tragedy, fantasy e.g.
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 áiléar.

Strand Unit: Reflecting on drama

The child should be enabled to

- 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 e.g.
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.
- learn, through drama, the relationship between story, theme and life experience e.g.
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
- use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people e.g.
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

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)

- discover how the use of space and objects helps in building the context and in signifying the drama theme e.g.
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
- explore how the fictional past and the desired fictional future influence the present dramatic action e.g.
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
- become adept at implementing the 'playing rules' that maintain focus in dramatic action e.g.
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 úinéir na feirme faoin méid a chonaic sé/sí
- help to plan dramatic activity to include the particular tension and suspense appropriate to the theme being explored e.g.
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
- become comfortable with script and understand the basic processes by which script becomes action e.g.
ask the who, what, where, when and why questions in creating the action that a piece of script suggests

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

RANG 3

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

Strand Unit: Exploring and making drama

The child should be enabled to

- enter into the fictional dramatic context with the same spontaneity and freedom that he/she has earlier applied to make-believe play e.g.
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 'hopscoth' 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
- 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 e.g.
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
- discover how the use of space and objects can help in building the context and in signifying dramatic themes e.g.
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

- explore how the fictional past and the desired fictional future influence the present dramatic action e.g.
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
- become aware of the rules that help maintain focus in the dramatic action e.g.
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
- begin, as a member of a group, to include in drama activity the elements of tension and suspense e.g.
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
- begin the process of using script as a pre-text e.g.
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 in to 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.

Strand Unit: Reflecting on drama

The child should be enabled to

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

RANG 6

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

Strand Unit: Exploring and making drama

The child should be enabled to

- enter appropriately and with facility, whether watched or unwatched, into the fictional dramatic context e.g.
enact a drama about green people from a dark world; engage, as in make-believe 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
- 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 e.g.
as the friendly mistress of the workhouse, the child holds back until the appropriate moment the news that the family must split upon entering the

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.

- learn, through drama, the relationship between story, theme and life experience e.g.
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
- use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people e.g.
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.

Strand Unit: Co-operating and communicating in making drama

The child should be enabled to

- develop, out of role, the ability to co-operate and to communicate with others in helping to shape the drama e.g.
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
- develop, in role, the ability to co-operate and communicate with others in helping to shape the drama e.g.
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

- use reflection on and evaluation of a particular dramatic action to create possible alternative courses for the action e.g.
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
- learn, through drama, the relationship between story, theme and life experience e.g.
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
- use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people e.g.
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.

Strand Unit: Co-operating and communicating in making drama

The child should be enabled to

- develop, out of role, the ability to co-operate and communicate with others in helping to shape the drama e.g.
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
- develop, in role, the ability to co-operate and to communicate with others in helping to shape the drama e.g.
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

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

RANG 4

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

Strand Unit: Exploring and making drama

The child should be enabled to

- enter into the fictional dramatic context with the same spontaneity and freedom that he/she has earlier applied to make-believe play e.g.
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 dolmendéan 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

dramatic action e.g.

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 úinéir na feirme faoin méid a chonaic sé/sí

- help to plan dramatic activity to include the particular tension and suspense appropriate to the theme being explored e.g.
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
- become comfortable with script and understand the basic processes by which script becomes action e.g.
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
- distinguish between various genres, such as comedy, tragedy, fantasy e.g.
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 áiléar.

Strand Unit: Reflecting on drama

The child should be enabled to

- 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 e.g.
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

RANG 5

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

Strand Unit: Exploring and making drama

The child should be enabled to

- enter appropriately and with facility, whether watched or unwatched, into the fictional dramatic context e.g.
enact a drama about green people from a dark world; engage, as in make-believe 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
- 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 e.g.
as the friendly mistress of the workhouse, the child holds back until the appropriate moment the news that the family must split upon 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)
- discover how the use of space and objects helps in building the context and in signifying the drama theme e.g.
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
- explore how the fictional past and the desired fictional future influence the present dramatic action e.g.
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
- become adept at implementing the 'playing rules' that maintain focus in

- 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 e.g.
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
- discover how the use of space and objects can help in building the context and in signifying dramatic themes e.g.
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
- explore how the fictional past and the desired fictional future influence the present dramatic action e.g.
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
- become aware of the rules that help maintain focus in the dramatic action e.g.
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
- begin, as a member of a group, to include in drama activity the elements of tension and suspense e.g.
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 ten-

sion 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

- begin the process of using script as a pre-text e.g.
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 in to 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.

Strand Unit: Reflecting on drama

The child should be enabled to

- use reflection on and evaluation of a particular dramatic action to create possible alternative courses for the action e.g.
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
- learn, through drama, the relationship between story, theme and life experience e.g.
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
- use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people e.g.
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.

Strand Unit: Co-operating and communicating in making drama

The child should be enabled to

- develop, out of role, the ability to co-operate and communicate with others in helping to shape the drama e.g.
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

- develop, in role, the ability to co-operate and to communicate with others in helping to shape the drama e.g.
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 Gardai 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
- develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made e.g.
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
- 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 e.g.
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.