



## **Drama Plan**

### **Rationale:**

We, the staff at Darrara National School are writing this document as a record of our agreement to teach a comprehensive Drama curriculum. We will endeavour to deliver a broad-based and balanced programme.

It is the intention that our Drama programme will expand the children's means of exploring, expressing and coming to terms with the world they inhabit in a structured and enjoyable way.

This document will serve as a source of information for teachers, parents, Board of Management and the Department of Education.

### **Vision Statement:**

Drama activities enable the child to make connections between the imaginative life and the real world, to organise and express ideas, feelings and experiences in dramatic form. Through the use of drama, we aim to promote strong communication and social skills and help children to deal with day to day experiences in a positive way.

### **Aims**

The aims of the drama curriculum are

- 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 curriculum 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.

### **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 into 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 plays, 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.

## **Curriculum**

### **Content strand**

The content is presented in one strand at each level:

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

The title of the strand defines the nature of drama. The learning experience encompasses both the cognitive and the affective abilities of the child and involves an exploration that will lead to a greater understanding of him/herself and of the world.

### **Strand units**

Within the strand the detailed elements of content are presented in three strand units which describe aspects of drama exploration, experience and activity. The strand units are:

- Exploring and making drama
- Reflecting on drama
- Co-operating and communicating in making drama.

### ***The elements of drama***

Drama is characterised by certain features that give it its unique power. These may be called the elements of drama. They are:

- belief
- role and character
- action
- place
- time
- tension
- significance
- genre.

### ***The prerequisites for making drama***

The approach to drama in the curriculum may be termed process drama. It involves children in a process of improvisation and exploration that leads to definable drama outcomes and learning outcomes. In order to make the process effective three prerequisites are necessary:

- content
- the fictional lens
- a safe environment.

Content will supply the subject matter of the drama. This will be based on some aspect of life, on the child's experience or on the content of some other curriculum area.

By using the fictional lens, the teacher can look at the content through the medium of a story and frame it as a dramatic fiction. He/she can then suggest that the children improvise an enactment in which they engage with characters who find themselves in the particular dilemma, location or situation suggested by the action.

In order to increase children's confidence, allay their fears and dissipate their inhibitions they must be allowed to make the drama in a safe environment, where what they do is valued and validated by other children and by the teacher.

## Junior and Senior Infants

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

**Strand Units:**

The child should be enabled to:

Exploring and making drama

The child should be enabled to

- develop the instinct for make-believe play into drama
- develop the ability to play in role as an integral part of the action
- experience how the use of space and objects can help to create the reality of the make-believe world
- experience how the fictional past and the desired fictional future influence the present dramatic action
- develop awareness of how he/she, as part of a group, helps to maintain focus in the dramatic action
- develop awareness of tension in the drama

Reflecting on Drama

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

Co-operating and communicating in making drama

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

## First and Second Class

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

**Strand Units:**

Exploring and Making Drama

- Use the ability to play at make-believe and to enter fully into participation in Drama
- Use his/her emerging awareness of the differences in people in order to begin to develop an understanding of the

relationship between role and character

- Experience how context is built and a Drama reality created through the use of space and objects
- Experience how the fictional past and the desired fictional future influence the present Dramatic action
- Develop the ability to help maintain the focus in the Dramatic action
- Begin to see how tension adds to Drama and the suspense that ensures the interest of the participants

Reflecting on Drama

- Use reflection on a particular Dramatic action to create possible alternative courses for the action
- Experience through Drama, the relationship between story, theme and life experience
- Share insights while experiencing the Drama or insights that arise out of the Drama

Co-Operating and Communicating in Making Drama

- Develop out of role, the ability to co-operate and communicate with others in helping to shape the Drama
- Develop in role, the ability to co-operate and communicate with others in helping to shape the Drama
- Develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the Drama text is being made
- Re-enact for others in the group a scene that has been made in simultaneous small-group work

**Teaching Strategies and Methods:**

Defining the Space, Mimed Narration, Teacher in Role, Whole Group Improvisation, Still Images, Thought Tracking, Paired Improvisation, Improvisation in threes, Hot seating

**Reflecting on the Drama:**

Writing, Speaking, Questioning, Listening, Doing, Creating

## Third and Fourth Class

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

#### **Strand Units:**

##### Exploring and Making Drama

- Enter into the fictional dramatic context with the same spontaneity and freedom that he/she has earlier applied to make-believe play
- Understand the relationship between role and character and develop the ability to hold on to either role or character for as long as the dramatic activity requires
- Discover how the use of space and objects can help in building the context and in signifying dramatic themes
- Explore how the fictional past and the desired fictional future influence the present dramatic action
- Begin as a member of a group, to include in Drama activity the elements of tension and suspense
- Begin the process of using script as a pre-text

##### Reflecting on Drama

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

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

- Develop out of role, the ability to co-operate and communicate with others in helping to shape the Drama
- Develop in role, the ability to co-operate and to communicate with others in helping to shape the Drama
- Develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the Drama text is being made
- Enact spontaneously for others in the group a scene from the Drama, or share with the rest of the class a scene that has already been made in simultaneous small-group work

#### **Teaching Strategies and Methods:**

Defining the Space, Teacher in Role, Mimed Narration, Still Images, Thought Tracking, Improvisation in Pairs, Briefing, Conscience Alley, Whole Group Improvisation, Small Group Improvisation, Ritual, Flashback/Flash-forward

#### **Reflecting on the Drama:**

Writing, Speaking, Questioning, Listening, Doing, Creating

## **Fifth and Sixth Class**

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

#### **Strand Units:**

##### Exploring and Making Drama

- Enter appropriately and with facility, whether watched or unwatched, into the fictional dramatic context
- Extend playing in role and in character to include the ability to accept and maintain a brief that has been decided on by either the teacher, the group or himself/herself
- Discover how the use of space and objects helps in building the context and in signifying the Drama theme
- Explore how the fictional past and the desired fictional future influence the present dramatic action
- Become adept at implementing the 'playing rules' that maintain focus in dramatic action
- Help to plan dramatic activity to include the particular tension and suspense appropriate to the theme being explored
- Distinguish between various genres, such as comedy, tragedy, fantasy
- Become comfortable with script and understand the basic processes by which script becomes action

##### Reflecting on Drama

- Reflect on a particular dramatic action in order to create possible alternative courses for the action that will reflect more closely the life patterns and issues being examined
- Learn through Drama, the relationship between story, theme and life experience
- Use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesize about life and people

##### Co-Operating and Communicating in making Drama

- Develop out of role, the ability to co-operate and to communicate with others in helping to shape the Drama
- Develop in role, the ability to co-operate and communicate with others in helping to shape the Drama
- Develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the Drama text is being made
- Enact spontaneously for others in the group a scene from the Drama, or share with the rest of the class a scene that has already been made in simultaneous small-group work

#### **Teaching Strategies and Methods:**

Defining the Space, Teacher in Role, Mimed Narration, Still Images, Thought Tracking, Improvisation in Pairs, Briefing, Conscience Alley, Whole Group Improvisation, Small Group Improvisation, Hot seating, Ritual, Flashback/Flash-forward,

#### **Reflecting on the Drama:**

Writing, Speaking, Questioning, Listening, Doing, Creating



## **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. Teachers will focus on the building of belief when beginning a new Drama activity.

The strand 'Drama to explore feeling, knowledge and ideas leading to understanding' will be important for teachers in this school in informing the content that they choose for Drama activities.

Content for Drama will come from life experience. It will be from something that the children have experienced, something that they have read, something that emerged in another subject area, a worry or concern that the teacher might have or something generally that the teacher wants them to explore.

Teachers will carefully select a fictional lens or for their chosen content. A character or story will be selected that the children will easily believe in, who's context will allow for the realisation of the content to be explored.

Stimuli such as the following will be used in our school as starting points for the creation of a Drama. These are in keeping with the Drama activities 1, 2, 3, 4, 5; pp. 66-91 in the Teacher Guidelines.

- Story
- Poems
- Newspaper Captions
- Pictures
- Painting
- Photographs
- Objects

The suggested uses of these stimuli are outlined in appendix 1 at the back of this document.

Elements are used organically through the Drama. Belief will be built as roles/characters develop. Action, place and time will be developed as the Drama is framed in its fictional lens. The element of tension is the one which teachers will have to think about. Tension will often have to be injected e.g. by adding a mysterious character / secret / surprise / problem / tension of time or urgency / limitations of space / temptation of a dare or a challenge / tension of inappropriate behaviour.

## **Drama strategies and conventions**

### *Drama games*

Many drama games are useful in helping to establish trust, confidence and a sense of playfulness, and some are used to help the children experience some aspect of the drama (for example blind man's buff, to equate with searching for a friend in a big city).

Games can promote the social integration of the class, but if used indiscriminately they can become a substitute for drama.

We will endeavour to use these games as a warm-up activity at the start of our drama lessons. (List of 20 games included with this plan.)

### *Still image and montage*

Groups compose a still picture to illustrate an idea or capture a moment. In montage such an image is set against a contrasting image or a contrasting soundscape so as to question the content of the still picture (for example, a still picture of emigrants with a sound-track of sounds from home).

This strategy can help greatly in reflection and in slowing down the drama but if overused can lead to talk about drama rather than action.

### *Hot-seating*

A character sits in the centre while the others ask questions about his/her life and he/she answers as the character. As a variation the others can also sometimes ask the questions as their own characters.

Hot-seating can help to clarify aspects of character for all concerned, but it has limited usefulness in primary school drama.

### *Thought-tracking*

Some of the class do actions silently or make still images while the others speak their thoughts aloud about them, either simultaneously or individually.

This can be useful for reflection on the meaning of particular significant moments but should not be used as a substitute for entering into the drama.

### *Sound-tracking*

Some of the class do actions silently or make stills while the others make the sound-track to go along with them.

This strategy is useful in situations where the teacher is working towards a loosening of control but unsure about how far to go. It is also a useful substitute for 'showing' a particular section of small-group work. However, if overused it can lead to intellectual rather than physical drama, to staying outside the drama rather than entering playfully into it.

#### *Voices in the head*

At a moment of choice for a particular character others in the group articulate the conflicting voices the character can hear in his/her head.

This can lead to reflecting on the meaning of a moment for a character. It should not be used as a substitute for putting the characters in situations where such considerations are articulated spontaneously as part of the action.

#### *Briefing*

A suggestion or instruction given to one character, of which the other characters may or may not be aware, which has the purpose of giving a new direction to the drama.

#### *Framing*

The process through which a fiction is transformed into directions and suggestions for an enactment. (It is through this process that the drama text is distanced sufficiently from the children to be safe but remains close enough to be explored effectively.)

#### *Improvisation*

The spontaneous dramatic enactment of a fiction.

#### *Teacher in role*

The teacher taking a role in the drama and moulding it from within.

#### *Mimed Narration*

Story teller reads a narrative directly to audience while rest of cast move forward in turns to create the characters.

### *Defining the Space*

The area that is available for children to move around in. Use of space and movement within the space must be planned keeping health and safety issues in mind at all times.

### *Conscience Alley/ Thought Tunnel*

Used when a character is faced with a decision. The class forms two lines facing each other. One person (Usually the teacher) takes on the role of that character as each member of the group speaks their advice. It can be organised so that those on one side give opposing advice to those on the other. When the character reaches the end of the tunnel he/ she makes the decision.

### *Flashback/Flash forward*

Chronological sequence of events is interrupted by putting in a past or future event.

There are many more strategies and conventions that are used in the drama. Their common advantage is that they allow creativity within a controlled situation. However, they should be used with selectivity and discrimination. By overusing them the teacher can keep for himself/herself too much control of the children's creative impulses, and process drama is thereby reduced to a series of drama strategies rather than the lifelike ebb and flow of productive dramatic action.

## **Children with Differing Needs:**

Our Drama Curriculum will provide opportunities for children with special educational needs to show capabilities and independent achievement. With the help and guidance of Special Needs Assistants we will encourage these children to reach their own individual potential.

The drama experience in general and the activities in the strand unit 'Co-operating and communicating in making drama' provide learning opportunities that are crucial to children with special needs. It can, in particular, contribute to the child's language development in extending vocabulary and expressive ability. The physical dimension of drama will also assist non-verbal expression. In developing the child's concepts of drama, elements such as place and time, spatial awareness and more accurate perceptions of time relationships are cultivated. Furthermore, the story base of process drama will help to develop the child's ability to understand and express the sequential nature of events, and the importance of focusing on different aspects of a drama activity will foster powers of concentration.

Because drama is a co-operative activity, it provides a valuable experience in turn-taking and in working with others in order to achieve particular goals. One of the essential learning benefits of drama is that it provides the opportunity to deal with questions of choice and conflict by distancing them in the fictional context, thus helping to provide a safe environment in which to explore them. Above all, because it gives such scope for self-expression and self realisation, the contribution drama can make to the child's self-esteem is incalculable.

### **Opportunities for Linkage and Integration:**

Opportunities for Linkage and Integration will be provided for where possible in the Drama Programme at St. Colmcille's. This process will help extend the child's understanding of both the Drama curriculum and the subject areas with which they would be integrated.

Sample areas for integration will include:

- Gaeilge- ag déanamh agallaimh agus drámaí beaga bunaithe ar na téamaí sa Ghaeilge
- English- Close links with the Oral Language programme, active responses to stories, poems etc
- History- characters from history, certain time periods etc
- Geography- explore incidents in other countries through drama, dramatise stories from other countries, interviews, the local environment as a stimulus for drama
- Music- express feelings created by music in a dramatic way
- Religion- participation in nativity play, conscience alley could be used for decision making type activities and moral dilemmas
- Art- use of pictures as stimulus for drama, represent some work from drama in art
- S.P.H.E. - encourage team work, co-operation, empathy, respect for others and their personal space etc.
- P.E. - integrate drama with the gymnastics strand, sports theme in drama e.g. feelings experienced in sport, winning and losing, team work etc.

### **Assessment and Record keeping:**

The assessment of the Drama curriculum at Darrara National School will involve observing certain crucial areas of each child's ability and more importantly his efforts. These areas include:

- The child's ability to engage with the task in hand
- The child's attitude and enjoyment of the subject
- The child's ability to work in a group/with a partner/alone

- The child's ability to describe his own process
- The child's ability to self-evaluate

Actual assessment of the above points will be carried out using the following practical guidelines:

- **Teacher observation** In observing closely on a day to day basis the children's involvement in the various drama activities, the extent to which they are developing the ability to use drama skills and concepts to maximise their learning experiences can be monitored.
- **Teacher designed tasks** The assessment of children's ability to perform particular tasks will involve teacher observation in a way that is focused on a particular aspect of children's involvement with drama
- **Work samples** to include art work or written work and other examples of children's response to, reflection on and extension of their drama experience.
- **Performance** for the class and occasionally for the whole school at assemblies

### **Equality of Participation and Access**

Equal opportunities will be given to all children regardless of gender, ethnic background, socio-economic status across all strands and activities.

### **Organisation**

#### **Time Allocation**

A time allowance of 3 hours per week will be allocated to Arts. Within this time frame, Drama will be assigned 1 hour per week. However, owing to the practical nature of this subject area, blocked time for project work or integrated studies will sometimes be used as an efficient way of managing time.

The most obvious locations for drama are the classroom and the school hall, although there is no reason why, in good weather, effective drama activities cannot be pursued out of doors.

Teachers can do drama very successfully in the classroom, but the varied nature of drama activity will also require the facility of the greater space that the school hall can provide. The allocation of time for the use of this facility can become an important element of the

organisational planning of drama in the school. Each class will have a weekly time allocation for drama in the school hall available should the class teacher decide to use it.

### **Whole-school approach**

We include some drama work in our weekly, whole-school assemblies. This may include performance by a particular group or class on something they have been working on in class e.g. dráma beag as Gaeilge, historical drama, recitation of a poem etc.

We will bring the children to see a pantomime or musical once every second year. This will be instead of doing a Christmas Concert.

### **Individual Teachers' Planning and Reporting**

Each class teacher is given a planning template for use in his/her own classroom planning. This grid is used to plan for the drama lessons.

The themes, poems, stories etc. listed are suggestions and can be adapted to suit the needs of the particular class as deemed appropriate by individual teachers. Some of the themes that we as a school have chosen are as follows:

- Halloween
- Autumn
- Winter
- Christmas
- Spring
- Summer
- Pirates
- The sea

- St Valentine's Day
- St Brigid's Day
- St Patrick's Day
- Food
- A journey

### **Resources**

The spending of any grant monies from the Department of Education will be sanctioned, only after direct consultation with all staff members.

Resources already in use in the school include:

- Drama curriculum and teacher guidelines
- Now you're talking
- Ideas for Drama
- 100 + Ideas for Drama

Teachers are encouraged to teach Drama lessons in their own classrooms and to maximise this space, the hall/spare classrooms can also be used.

### **Health and Safety**

The health and safety of the children in our care is always a top priority in Darrara National School. The nature of the Drama Curriculum is such that there is a lot of movement and care will be taken to ensure that the area being used for drama is as free from furniture and other obstructions as possible.

The hall will be available for use for drama where necessary if the teacher deems the classroom to be too small or otherwise unsuitable.



Care and attention will be given to the following:

- Hidden dangers if children are moving around the classroom
- Storage facilities
- Ventilation of the classrooms
- Amount of space for children to sit or stand when engaged in Drama work
- Particular care will be needed when children are setting up the Drama space.
- Appropriate volume levels when using audio equipment or when engaged in a very loud activity.

## **Community Links**

Children take part in a parish carol service at Christmas each year, and perform a Christmas concert every second year.

Children in 4<sup>th</sup> – 6<sup>th</sup> class are brought to the local secondary school each year to watch the musical which the students there put on.

## **Success Criteria**

*Will this plan make a difference to the teaching and learning of Drama in our school?*

- **How will we know that the plan has been implemented?**
  - Teachers' preparation based on this plan
  - Procedures outlined in this plan consistently followed
  
- **Has the plan achieved its aims? What are the indicators?**

Means of assessing the outcomes of the plan include

  - Teacher/parent/community feedback
  - Children's feedback regarding the activity level, enjoyment and skill development of the classes.
  - Inspectors' suggestions/report
  - When pupils have the opportunities to participate in drama activities

- **Has the plan promoted the key considerations when implementing a programme of 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.

## **Implementation**

### **Roles and Responsibilities**

Teachers, in co-operation with the Principal will co-ordinate the progress of the plan, encourage and accept feedback on its implementation and report on findings. The plan will be monitored and evaluated bi-annually.

### **Timeframe**

Many aspects of the plan are already being implemented. It is envisaged that all aspects of the Plan will be implemented from the beginning of the \_\_\_\_\_ school year.

### **Review**

This policy will be reviewed every two years and any amendments will be noted and acted upon. This review will be carried out by all teaching staff, parents and children, Post holders, BOM/DES.

### **Ratification and Communication**

This policy will be ratified by the Board of Management on \_\_\_\_\_.

## Glossary

<b>Action</b>	the interaction between character and situation in the drama, involving the resolution or attempted resolution of conflict and tension
<b>Belief</b>	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 and a willingness to explore.
<b>Character</b>	the entire intellectual, emotional and physical make-up of a real or fictional person
<b>Content</b>	the subject matter of a drama, based on the child's general experience and needs or drawn from the content of some other curriculum area
<b>Enactment</b>	the action in which the text of the drama is created
<b>fictional lens</b>	the choice of fictional characters and the situation they are placed in that creates the dramatic context for the enactment
<b>Genre</b>	the form of dramatic expression-naturalistic, comic, absurd, etc.
<b>improvisation</b>	the spontaneous dramatic enactment of a fiction
<b>in role</b>	doing or saying something from the standpoint of role or character
<b>mantle of the expert</b>	the process by which the teacher implies that the children are 'experts' in some particular topic so as to encourage them to research that topic within the drama
<b>out of role</b>	talking about issues, choices and possible directions in the drama when outside the enactment
<b>Place</b>	where the action takes place in the drama.
<b>Plot</b>	the coherent series of incidents that, together with the theme, make up the drama
<b>pre-text</b>	an effective starting point that will launch the dramatic world in such a way that the participants can identify their roles and responsibilities and begin to build the dramatic world together.
<b>process drama</b>	the process by which drama texts are made
<b>Role</b>	pretending to be someone or something other than oneself
<b>Scene</b>	a short play, an improvised text or a dramatic action

<b>Significance</b>	that which signals something important about plot, theme or life
<b>sub-text</b>	the non-verbal signals by which thoughts, feelings and attitudes are transmitted
<b>Tension</b>	the expression in drama of the conflict inherent in the needs and desires of the different characters in the drama that drives the action forward
<b>Text</b>	a class text is the selection, enactment and linking of scenes in the drama, and all the class activities related to this a drama text is an enacted drama fiction, watched or unwatched, whether it takes place in the class or in a theatre-like situation a written text is a script that describes a dramatic action
<b>Theme</b>	the underlying patterns by which the plot of the drama is connected to life
<b>Time</b>	when the action takes place, in the past, present or future.

Term 1	September	October	November	December
Infants	<p><b>Theme: Autumn/Friendship</b></p> <p>**A drama contract will be created with each class and referred to before each lesson begins.</p> <p>**A drama game will be played at the start of every lesson.</p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama and Co-operating and Communicating in making drama</p> <ul style="list-style-type: none"> <li>The children will have engaged with the story 'The Gruffalo' in their English lesson</li> <li>The children will talk about the tension in the story and discuss how the characters would have felt.</li> <li>Using stick puppets of the characters the children will recreate the story of the 'Gruffalo'. The teacher will</li> </ul>	<p><b>Theme: Space Week</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama, Co-operating and communicating in making drama.</p> <ul style="list-style-type: none"> <li>The children will pretend they are astronauts or aliens in space.</li> </ul> <p><b>Theme: Halloween</b></p> <ul style="list-style-type: none"> <li>The children will have engaged with the story 'Room on the broom' in their English lesson. The children recap on the story- their favourite characters etc.</li> <li>The children will be split into groups and using stick puppets they will recreate the story. Each group will have 5 minutes to prepare.</li> <li>Teacher acts as a facilitator throughout. Once each group has recreated their version of the story we will discuss them</li> </ul>	<p><b>Theme: Winter</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama</p> <ul style="list-style-type: none"> <li>Brief discussion on what happens the seasons and what season we have now.</li> <li>The children will find a space in the classroom. I will ask them to close their eyes and every time they hear the teacher say the word 'winter' they must act out something they would see/do in winter e.g. it is snowing, build a snowman etc. They will also be encouraged to use their senses-what can you hear/smell?</li> <li>The children will open their eyes and look at what actions/poses their classmates are doing.</li> <li>The children will have learned</li> </ul>	<p><b>Theme: Christmas</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and communicating in making drama and Exploring and making drama.</p> <ul style="list-style-type: none"> <li>The class will work together to create a Christmas play/nativity <a href="https://www.outoftheark.co.uk/products/nativities/whole-school/">https://www.outoftheark.co.uk/products/nativities/whole-school/</a></li> <li>The element of role and character will be the main focus in these lessons. The children will need to take on the character they are playing-know exactly what is expected of them playing this character. They will learn to view the drama from the point of view as someone else.</li> </ul>

	<p>be the narrator of the story.</p> <ul style="list-style-type: none"> <li>• Through one word improvisation the children will be able to create a short drama story.</li> <li>• The children will sit in a circle on the floor. We will go around the circle and each child will say one word e.g. the first child will say 'once' and the next child will say 'upon' and so on. The teacher will write down the story and it can be read out after class.</li> <li>• This activity requires good listening and communication skills.</li> </ul>	<p>and outline what we enjoyed the most.</p> <ul style="list-style-type: none"> <li>• The children will be introduced to the element of tension and will discuss if there were any areas of tension in the story 'Room on the Broom'</li> </ul>	<p>about hibernation from their SESE lessons. In this drama class the children will be asked to find a space in the classroom. The teacher will inform the children that they are going to be bears getting ready for hibernation. Demonstrate what the bear will do. (The children should do a bear walk and go and collect food.</p> <ul style="list-style-type: none"> <li>• To add tension the children will then be told that the bear might not have enough food to feed her family-what will he/she do now? Act out the bear in hibernation.</li> </ul> <p><b>Theme: Space Week</b></p> <ul style="list-style-type: none"> <li>• The children will pretend they are astronauts heading to space. How are they feeling? They will pretend they are walking on the moon.</li> </ul>	
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<p><b>1<sup>st</sup> &amp; 2<sup>nd</sup> class</b></p>	<p><b>Theme: Friendship/Autumn</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama.</p> <ul style="list-style-type: none"> <li>• Through one word improvisation the children will be able to create a short drama story.</li> <li>• The children will sit in a circle on the floor. We will go around the circle and each child will say one word e.g. the first child will say 'once' and the next child will say 'upon' and so on. The teacher will write down the story and it can be read out after class.</li> <li>• This activity requires good listening and communication skills.</li> <li>• Two truths and a lie-The children tell the class two truths and a made up fact about themselves, Their classmates have to identify which fact is made up. This</li> </ul>	<p><b>Theme: Space Week</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama, Co-operating and communicating in making drama.</p> <ul style="list-style-type: none"> <li>• Hot-seating: The children can take it in turns in the hot-seat being 'aliens who have landed in Ireland'.</li> </ul> <p><b>Theme: Halloween</b></p> <ul style="list-style-type: none"> <li>• Children create a drama as if they were in a haunted house. In lesson 1&amp;2 they will write a script and in lesson 3 they can act it out.</li> <li>• Afterwards the children can reflect on the drama-what they enjoyed, what they found difficult, would they make any changes.</li> <li>• The element of tension will be the focus throughout this drama lesson. What is tension?</li> </ul>	<p><b>Theme: Winter</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama and Co-operating and Communicating in making drama</p> <ul style="list-style-type: none"> <li>• The children listen to a story relating to winter. This could be done in their English lesson. Some examples include 'When Will it Snow?' 'One Snowy Night', 'The Biggest Snowman Ever'.</li> <li>• The children will work together to recreate one of their winter stories. Lesson 1 might just involve assigning roles and getting props together. Lesson 2 could involve preparing a short script or allowing the children to improvise if they know the story very well. The teacher will act as facilitator throughout to ensure everyone is included/has a role to play.</li> </ul>	<p><b>Theme: Christmas</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and communicating in making drama and Exploring and making drama.</p> <ul style="list-style-type: none"> <li>• The class will work together to create a Christmas play/nativity <a href="https://www.outoftheark.co.uk/products/nativities/whole-school/">https://www.outoftheark.co.uk/products/nativities/whole-school/</a></li> <li>• The element of role and character will be the main focus in these lessons. The children will need to take on the character they are playing-know exactly what is expected of them playing this character. They will learn to view the drama from the point of view as someone else.</li> </ul>
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	activity will be good for building friendships and getting to know each other better,	How is the tension created in this drama?		
<b>3<sup>rd</sup> &amp; 4<sup>th</sup> class</b>	<p><b>Theme: Autumn/Friendship</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama.</p> <ul style="list-style-type: none"> <li>Through one word improvisation the children will be able to create a short drama story.</li> <li>The children will sit in a circle on the floor. We will go around the circle and each child will say one word e.g. the first child will say 'once' and the next child will say 'upon' and so on. The teacher will write down the story and it can be read out after class.</li> <li>This activity requires good listening and communication skills.</li> </ul>	<p><b>Theme: Space Week</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama, Co-operating and communicating in making drama and Reflecting on drama.</p> <ul style="list-style-type: none"> <li>Hot-seating: The children can take it in turns in the hot-seat being 'aliens who have landed in Ireland'.</li> </ul> <p><b>Theme: Halloween</b></p> <ul style="list-style-type: none"> <li>Guided walk-'Once upon a time there were 4 children. On Halloween night, they were going trick or treating. They arrived at a large house with a red door. They knocked on the door but there was no answer so they knocked again, the door swung open and...'</li> </ul>	<p><b>Theme: Winter</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding. Exploring and making drama.</p> <ul style="list-style-type: none"> <li>A message in a bottle will be the stimulus for this lesson. The teacher will have the message in a bottle prepared before the lesson. The children will be presented with the bottle and will engage in a discussion as to what might be written in the letter. The letter will inform us that this person/people were shipwrecked after a bad winter storm.</li> <li>The children will engage in a freeze frame showing the person/people in various scenes before, during and after the</li> </ul>	<p><b>Theme: Christmas</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and communicating in making drama and Exploring and making drama.</p> <ul style="list-style-type: none"> <li>The class will work together to create a Christmas play/nativity <a href="https://www.outoftheark.co.uk/products/nativities/whole-school/">https://www.outoftheark.co.uk/products/nativities/whole-school/</a></li> <li>The element of role and character will be the main focus in these lessons. The children will need to take on the character they are playing-know exactly what is expected of them playing this character. They will learn to view the drama from the point of view as someone else.</li> </ul>



	<ul style="list-style-type: none"> <li>This could also be done in groups.</li> <li>Two truths and a lie-The children tell the class two truths and a made up fact about themselves, Their classmates have to identify which fact is made up. This activity will be good for building friendships and getting to know each other better.</li> </ul>	<ul style="list-style-type: none"> <li>The children will work in groups to show what happens next.</li> <li>The element of tension will be the focus throughout this drama lesson. What is tension? How is the tension created in this drama?</li> </ul>	shipwreck.	
<b>5<sup>th</sup> &amp; 6<sup>th</sup> class</b>	<p><b>Theme: Autumn/Friendship</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama.</p> <ul style="list-style-type: none"> <li>Through one word improvisation the children will be able to create a short drama story. In groups the children will create a drama by adding one word at a time until they are</li> </ul>	<p><b>Theme: Space Week</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and communicating in making drama.</p> <ul style="list-style-type: none"> <li>Hot-seating: One child can be picked to be Neil Armstrong and the rest of the group can ask him questions about landing on the moon etc.</li> </ul>	<p><b>Theme: Winter</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding. Exploring and making drama.</p> <ul style="list-style-type: none"> <li>A message in a bottle will be the stimulus for this lesson. The teacher will have the message in a bottle prepared before the lesson. The children will be presented with the bottle and</li> </ul>	<p><b>Theme: Christmas</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and communicating in making drama and Exploring and making drama.</p> <ul style="list-style-type: none"> <li>The class will work together to create a Christmas play/nativity <a href="https://www.outoftheark.co.uk/products/nativities/whole-school/">https://www.outoftheark.co.uk/products/nativities/whole-school/</a></li> <li>The element of role and character will be the main focus</li> </ul>

	<p>happy with what they have created.</p> <ul style="list-style-type: none"> <li>• It is important that one child or the teacher keeps note of the story so it can be read out at the end of the class.</li> <li>• In the next lesson the groups can perform their drama stories for their classmates.</li> <li>• Two truths and a lie-The children tell the class two truths and a made up fact about themselves, Their classmates have to identify which fact is made up. This activity will be good for building friendships and getting to know each other better.</li> </ul>	<p><b>Theme: Halloween</b></p> <ul style="list-style-type: none"> <li>• Guided walk-'Once upon a time there were 4 children. On Halloween night, they were going trick or treating. They arrived at a large house with a red door. They knocked on the door but there was no answer so they knocked again, the door swung open and...'</li> <li>• The children will work in groups to show what happens next.</li> <li>• The element of tension will be the focus throughout this drama lesson. What is tension? How is the tension created in this drama?</li> </ul>	<p>will engage in a discussion as to what might be written in the letter. The letter will inform us that this person/people were shipwrecked after a bad winter storm.</p> <ul style="list-style-type: none"> <li>• The children will engage in a freeze frame showing the person/people in various scenes before, during and after the shipwreck.</li> <li>• To extend this lesson into another week the children could create their own drama based around a shipwreck.</li> </ul> <p><b>Theme: Science Week</b></p> <ul style="list-style-type: none"> <li>• Hot-seating: Each child picks a scientist and they sit in the hot-seat. Classmates ask them questions about their inventions/experiments.</li> </ul>	<p>in these lessons. The children will need to take on the character they are playing-know exactly what is expected of them playing this character. They will learn to view the drama from the point of view as someone else.</p>
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Term 2	January	February	March
Infants	<p data-bbox="389 284 712 316"><b>Theme: Pirates/A Journey</b></p> <p data-bbox="389 354 900 459">Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama</p> <ul data-bbox="389 466 900 928" style="list-style-type: none"> <li>• Listen to the story of Little Red Riding Hood. Discuss her journey. Character in role as Red Riding Hood.</li> <li>• Freeze-frame different parts of the story of Little Red Riding Hood.</li> <li>• Teacher in role – the wolf.</li> <li>• Use the story as a fictional lens to discuss feelings. Children re-enact the story through the wood. The teacher can assist by mapping the journey on the board.</li> <li>• Repeat activities using the story of Goldilocks and the three bears.</li> </ul>	<p data-bbox="927 284 1375 316"><b>Theme: Spring/St. Brigid’s Day/Food</b></p> <p data-bbox="927 354 1473 459">Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama and Reflecting on drama</p> <ul data-bbox="927 466 1482 1305" style="list-style-type: none"> <li>• A Tree Grows -It is spring and the children are going to pretend that they are growing into apple trees from a seed. The focus is on creating a real sensory experience <a href="http://www.childdrama.com/appletree.html">http://www.childdrama.com/appletree.html</a></li> <li>• After learning the story of St. Brigid, some children can act in role as St. Brigid while others can be flowers, animals etc. The St. Brigid characters can spread their cloaks while the other children pretend to blossom, leave hibernation, etc. Listen to the St. Brigid song while doing the activity.</li> <li>• Creating a garden in Spring drama activity: <a href="http://creativity-and-the-arts.weebly.com/lesson-plan-2--life-cycles-drama.html">http://creativity-and-the-arts.weebly.com/lesson-plan-2--life-cycles-drama.html</a></li> <li>• Weather and the seasons drama activity. <a href="http://www.childdrama.com/seasons.html">http://www.childdrama.com/seasons.html</a></li> </ul>	<p data-bbox="1509 284 1845 316"><b>Theme: Ireland/St. Patrick</b></p> <p data-bbox="1509 354 2056 459">Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama</p> <ul data-bbox="1509 466 2042 1225" style="list-style-type: none"> <li>• Children in role as Naomh Pádraig. Empathise with Patrick as he hides from Niall of the Nine Hostages. Perform a drama based on the story.</li> <li>• Perform a short drama activity as Gaeilge. Pretend you are at the St. Patrick’s Day Parade, ag mairseáil, ag seinm, ag canadh etc.</li> <li>• Choose an Irish legend and listen to a story about him/her. Engage in a drama based on the story. Role play the characters, predict what happens next etc.</li> <li>• Elements of the month: Significance, time, belief, role and character.</li> </ul>

		<ul style="list-style-type: none"> <li>• Drama games: sausage- Child who is 'on' must answer classmates' questions using only the word 'sausage. Fruit Bowl</li> </ul>	
<b>1<sup>st</sup> &amp; 2<sup>nd</sup> class</b>	<p><b>Theme: Pirates/A Journey</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama/Co-operating and communicating in making drama.</p> <ul style="list-style-type: none"> <li>• In groups create a pirate. Draw the characteristics of the pirate. Describe the pirate, clothes, personality etc.</li> <li>• Hot-seating: students in role answering questions about their pirate.</li> <li>• Create still images of their pirate.</li> <li>• Create a photo story of their work.</li> </ul>	<p><b>Theme: Spring/St, Brigid's Day/Food</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama/Co-operating and communicating in making drama.</p> <ul style="list-style-type: none"> <li>• The seasons wizard: the children pretend to be people who live in a small village. They get confused when the weather starts getting mixed up and does not respond to the right season. They have to try and find the seasons wizard and then talk to him to sort out the problems of his young trainee wizards.</li> <li>• Drama games: sausage. Child who is 'on' must answer classmates' questions using only the word 'sausage'. Fruit bowl.</li> <li>• Hot-seating as different animals coming out of hibernation. Tell your classmates what you did while hibernating.</li> </ul>	<p><b>Theme: Ireland/St. Patrick</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama</p> <ul style="list-style-type: none"> <li>• Listen to the story of Oisín in Tír na nÓg. Character in role as Oisín.</li> <li>• Engage in group mime and freeze frames to convey various parts of the story.</li> <li>• Teacher in role as character from the legend.</li> <li>• Conscience Alley – Oisín deciding whether or not to return to Ireland.</li> </ul>

<p><b>3<sup>rd</sup> &amp; 4<sup>th</sup> class</b></p>	<p><b>Theme: Pirates/A Journey</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama and Reflecting on drama.</p> <ul style="list-style-type: none"> <li>• When Jessie came across the sea</li> <li>• Listen to the story on youtube.com <ul style="list-style-type: none"> <li>- Recall Jessie's journey</li> <li>- Discuss the lesson to be learned Jessie's story</li> <li>- Exploring Jessie's feelings</li> <li>- Still images and mime</li> </ul> </li> <li>• Around the world in one drama lesson activity.</li> </ul> <p><a href="http://www.childdrama.com/lpworld.html">http://www.childdrama.com/lpworld.html</a></p>	<p><b>Theme: Spring/St. Brigid's Day/ Food</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama and Reflecting on drama/Co-operating and Communicating in making drama.</p> <ul style="list-style-type: none"> <li>• Pretend there was news and t.v at the scene of St. Brigid spreading her cloak. In groups, become a news crew reporting live as Brigid calls all the animals and plants to spring. Use props. Some children can be camera people, reporters, eye-witnesses etc.</li> <li>• Introduction to narration: children can practice narrating different events. Then children can come up with and perform a narrative for someone who is order food from a chipper, in the supermarket, etc.</li> <li>• Improvising: think about your favourite treats. Think about what it would be like if they came to life. What would they say, how would they behave etc.?</li> <li>• The life cycle of a tree – from seed to tree lesson. Instructions: <a href="https://www.childdrama.com/appletree.html">https://www.childdrama.com/appletree.html</a></li> </ul>	<p><b>Theme: Ireland/St. Patrick</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama/Co-operating and communicating in making drama</p> <ul style="list-style-type: none"> <li>• Dráma beag as Gaeilge based on what is being taught in Irish this month.</li> <li>• Choose an Irish legend and listen to a story about him/her. Engage in a drama based on the story. Role play the characters, predict what happens next etc.</li> <li>• Explore the idea of leprechauns. How do you think they sound, behave etc. In pairs or groups, one child will act as a leprechaun. The other child must try and convince the leprechaun to share their pot of gold.</li> <li>• Hot-seating-Each child will pick a famous Irish person and their classmates will ask them questions about the job etc.</li> </ul>
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<p><b>5<sup>th</sup> &amp; 6<sup>th</sup> class</b></p>	<p><b>Theme: Pirates/A Journey</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama/Co-operating and communicating in make drama</p> <ul style="list-style-type: none"> <li>• Listen to the poem “the Hesitating Purchaser” by Robert Louis Stevenson.</li> <li>• Discuss the story and map the journey discussed in the poem.</li> <li>• Create a still-image of a group of pirates who have discovered treasure on an island.</li> <li>• Hot-seating activity – child in role as a pirate.</li> <li>• Create a short script to act out in groups about a bunch of pirates in search of treasure.</li> <li>• The King of the Sea – the children receive a letter from the king of the Sea asking them to travel to his palace to help him sort out his fish who have come down with a nasty infection.</li> </ul>	<p><b>Theme: Spring/St. Brigid’s Day</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama/Co-operating and communicating in make drama</p> <ul style="list-style-type: none"> <li>• Invent a new food in groups. Describe the food to your classmates. Try to sell the food for 50euro. Come up with different reasons why your food is worth that money.</li> <li>• In groups, come up with an advertisement for your new food. Record videos of your advertisement.</li> <li>• The Famine: the children engage in hot-seating and conscience alley activities based on the famine.</li> </ul>	<p><b>Theme: Ireland/St. Patrick</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and communicating in make drama</p> <ul style="list-style-type: none"> <li>• For the month of March, the children can write their own play as Gaeilge. This could be completed in groups to perform for the class or as a whole-class to perform at an assembly. Drama lessons can be dedicated to rehearsing for the play.</li> </ul>
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Term 3	April	May	June
<b>Infants</b>	<p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama.</p> <p>-SPHE covers a lot of topics/scenarios which allows the integration of drama. -The children could engage in freeze frames to show a particular emotion/feeling. -SPHE will be thought throughout the school year so drama could be integrated into each lesson if suitable.</p> <p><b>Theme: Easter</b></p> <ul style="list-style-type: none"> <li>• ‘Easter Bunny Says’ game played in the same format as ‘Simon Says’.</li> <li>• Play the game ‘two truths and one lie’.</li> <li>• Children can enter into make-believe as bunnies working in the Easter bunny’s factory. Use props to help children fully enter the drama.</li> <li>• Pretend you are balancing an Easter egg on your head and walk, hop, skip etc. without dropping it.</li> <li>• Teacher-in-role as Jesus or another character from the Easter story</li> </ul>	<p><b>Theme: Our Locality/The Sea</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and Communicating in making drama.</p> <p>The Rainbow Fish</p> <ul style="list-style-type: none"> <li>• Recall and sequence the story of the Rainbow fish. Explore the moral of the story.</li> <li>• Teacher in role: children interview the Rainbow fish and ask how she feels now and how she felt before she gave away her scales.</li> <li>• Thought-tracking: children will think about the events of the story and communicate their thoughts as they are tapped on the shoulder.</li> <li>• Children in role: answering questions from the class while in role as the Rainbow fish.</li> <li>• Using the fictional lens to explore the moral of the story.</li> </ul> <ul style="list-style-type: none"> <li>• Drama activities based on Road Safety/Water Safety/Farm Safety</li> </ul>	<p><b>Theme: Summer</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and Communicating in making drama, Exploring and making drama.</p> <ul style="list-style-type: none"> <li>• Listen to the story ‘Curious George visits the ice cream parlour’ on youtube.com. Get children to role-play and improvise that they are in an ice-cream parlour. Some will act as staff, customers etc.</li> <li>• Freeze-frames: a summer’s day. Different scenarios e.g. at the beach, eating ice cream, surfing.</li> <li>• Introduction to mime: explain the concept of mime and practice using a basic game of charades.</li> <li>• Learn a summer-themed poem and perform it with actions and emphasis.</li> </ul>

<p><b>1<sup>st</sup> &amp; 2<sup>nd</sup> class</b></p>	<p><b>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama.</b></p> <ul style="list-style-type: none"> <li>• SPHE covers a lot of topics/scenarios which allows the integration of drama. For example, in Stay Safe the topic of bullying would allow the children to act out different bullying incidents or engage in freeze frames</li> <li>• The children could also act out different stories from the programme and add their own endings to them.</li> <li>• SPHE will be thought throughout the school year so drama could be integrated into each lesson if suitable.</li> </ul> <p><b>Theme: Easter</b></p> <ul style="list-style-type: none"> <li>• Hot-seating: children in role as the different people from the Easter story studied in Religion. The other children in the class will ask the character questions. At the end of the lesson for a more 'fun' element children can hot-seat as the Easter bunny.</li> <li>• Conscience alley: pretend one child is Judas before he betrays Jesus. Form a conscience alley based on him deciding whether or not to give Jesus up.</li> </ul>	<p><b>Theme: Our Locality/The Sea</b></p> <p><b>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and Communicating in making drama, Exploring and making drama.</b></p> <ul style="list-style-type: none"> <li>• Be one of a group of toys in our local toy shop when the owner comes in to tell them that he/she will have to sell the shop or sell some toys.</li> <li>• Some of the toys have always been afraid of the dark. The children must convince these toys not to be afraid.</li> <li>• Character-in-role as a character in drama.</li> <li>• In role deal with the tension presented in the drama</li> <li>• Hot seating- Teacher in role as the Toymaker.</li> <li>• Drama activities based on Road Safety/Water Safety/Farm Safety</li> </ul>	<p><b>Theme: Summer</b></p> <p><b>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama</b></p> <ul style="list-style-type: none"> <li>• Exploring mime: introduce the children to famous mime artists such as Charlie Chaplin and Marcel Marceau. Give the children scenarios to perform using mime.</li> <li>• In the following lesson, build on mime skills by playing a game of charades.</li> <li>• Consolidate mime learning by asking the children to come up with a short scene using mime. Their classmates can guess what they are doing.</li> <li>• Learn a summer-themed poem and perform it with actions and emphasis.</li> </ul>
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	<ul style="list-style-type: none"> <li>• Explore facial expressions and discuss feelings using the fictional lens of the Easter story. What emotions did the women who found Jesus had risen feel, what emotions did Mary feel seeing Jesus on the cross, etc.</li> </ul>		
3 <sup>rd</sup> & 4 <sup>th</sup> class	<p><b>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama, Co-operating and communicating in making drama</b></p> <ul style="list-style-type: none"> <li>• SPHE covers a lot of topics/scenarios which allows the integration of drama. For example, the topic of bullying in the Stay Safe Programme would allow the children to act out different bullying incidents or engage in freeze frames and though tracking to express how they feel at that particular moment.</li> <li>• Conscience Alley could be used for the topic of Decision Making. Why they should go along with their friends idea or why they should not.</li> <li>• SPHE will be thought throughout the school year so drama could be integrated into each lesson if suitable.</li> </ul>	<p><b>Theme: Our Locality/The Sea</b></p> <p><b>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama.</b></p> <ul style="list-style-type: none"> <li>• Explore the people who work in a town and pick one member before getting into character</li> <li>• Game: Who am I? State three facts about a character for class to guess who it is.</li> <li>• Still image: Create a still image based on a character in a town and class try to guess who it is.</li> <li>• Perform a still image of a situation in a town with a group of three and class discuss the image</li> <li>• Drama activities based on Road Safety/Water Safety/Farm Safety</li> </ul>	<p><b>Theme: Summer</b></p> <p><b>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama and co-operating and communicating in making drama.</b></p> <ul style="list-style-type: none"> <li>• Spend the last month of school completing a video project on a topic of your choice. Write and perform a short film/video to be recorded for the rest of the school to watch. Can be done in groups or as a whole class.</li> </ul>

	<p><b>Theme: Easter</b></p> <ul style="list-style-type: none"> <li>• Spend this month creating a short play in groups or as a class based on the idea of catching the Easter bunny.</li> </ul>		
5 <sup>th</sup> & 6 <sup>th</sup> class	<p>Drama to explore feelings, knowledge and ideas leading to understanding: Exploring and making drama, co-operating and communicating in making drama.</p> <p>-SPHE covers a lot of topics/scenarios which allows the integration of drama. For example, in Stay Safe the topic of bullying would allow the children to act out different bullying incidents or engage in freeze frames and though tracking to express how they feel at that particular moment.</p> <p>-Conscience Alley could be used for the topic of Secrets and Telling. Why they should or Why they should not tell the secret etc.</p> <p>-SPHE will be thought throughout the school year so drama could be integrated into each lesson if suitable.</p> <p><b>Theme: Easter</b></p>	<p><b>Theme: Our Locality/The Sea</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and Communicating in making drama and Exploring and Making drama.</p> <ul style="list-style-type: none"> <li>• Discuss the history of Ring and Darrara and its links with Vikings and Normans. Hot-seating activity.</li> <li>• Flashback/flash forward activity. Half the class can create a short scene based on what Ring/Darrara may have been like in the past, the other half will create a short scene based on what it is like now.</li> <li>• Drama activities based on Road Safety/Water Safety/Farm Safety</li> </ul>	<p><b>Theme: Summer</b></p> <p>Drama to explore feelings, knowledge and ideas leading to understanding: Co-operating and Communicating in making drama and Exploring and Making drama.</p> <ul style="list-style-type: none"> <li>• Genre: The children can observe some famous comedy sketches using ICT. In groups or as a whole-class, the children can create their own comedy sketches to perform for the whole school or their classmates. This may span 2-3 drama lessons.</li> <li>• As a fun year-end activity, the children may hot-seat as other members of the class and also hot-seat as their teacher. They may come up with freeze-frames of how their teacher would react to different scenarios.</li> </ul>

	<p>Easter 1916 – Independence</p> <ul style="list-style-type: none"> <li>• Teacher in role followed by children in role as various important figures from the 1916 rising.</li> <li>• Freeze-frames to capture the action at the GPO the morning the declaration was read.</li> <li>• Conscience alley – reasons for and against the rising</li> <li>• Make a mini film of the events of the Rising</li> </ul>		
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\*\*Create a drama contract with the children. The children should come up with rules that should be followed during all drama lessons e.g. listen to everyone's ideas, respect each other etc. This contract should be read out at the start of each lesson.

\*\*Each drama lesson should then begin with a warm up game. Some games could include:

- Doggy, doggy, where's your bone?
- Fruit Bowl
- Charades
- Island to Mainland
- Anyone who...?
- Wink Murder

\*\*Reflecting on drama could be carried out at the end of each lesson.