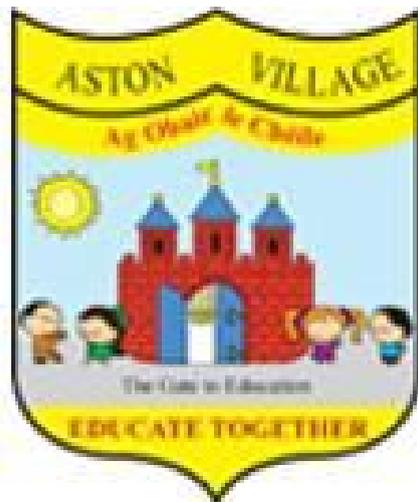


Aston Village ETNS



Whole School Plan Drama

Whole School Development Plan for Drama Contents

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Introductory statement:

The initial draft for the school plan for Drama was devised in January 2018 by Sarah Flynn, Eliza Matthews and Orla O' Connor.

Rationale:

This plan is a record of our group decisions regarding Drama. It reflects the 1999 Primary Curriculum and is intended to guide teachers in individual Drama planning.

Vision:

Our school recognises that Drama is part of a balanced curriculum aiming to develop the whole school spectrum of the child's intelligence. We seek to also develop the child's aesthetic, intellectual, emotional, creative and cultural development through engagement in positive Drama experiences.

Aims:

We endorse the aims of the Primary School Curriculum for Drama:

- ***To enable the child to become drama literate***
- ***To enable the child to create a permanent bridge between make-believe play and***

the art form of theatre

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

A: Content

Drama has one strand at each class level: Drama to explore feelings, knowledge and ideas, leading to understanding. The strand is divided into three strand units: Exploring and making Drama, Reflecting on Drama and Cooperating and communicating in making Drama.

Objectives at each strand unit are in the table following:

Exploring and making Drama

Junior and Senior Infants

1. Develop the instinct for make believe play into drama
2. Develop the ability to play in role as an integral part of the action
3. Experience how the use of space and objects can help to create the reality of the make believe world
4. Experience how the fictional past and the desired fictional future influences the present dramatic action
5. Develop awareness of how he/she, as part of a group, helps to maintain focus in the dramatic action

1st/2nd Class

1. Use the ability to play at make believe to enter fully into participation in Drama
2. 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
3. Experience how context is built and a drama reality is created through the use of space and objects
4. Experience how the fictional past and the desired fictional future influence the present dramatic action
5. Develop the ability to help maintain the focus in the dramatic action

6. Begin to see how tension adds to drama, the suspense that ensures the interest of the participants

3rd/4th Class

1. Enter into the fictional context with the same spontaneity and freedom applied to make believe play in earlier years
2. 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
3. Discover how the use of space and objects can help in building the context and in signifying dramatic themes
4. Explore how the fictional past and the desired fictional future influence the present dramatic action
5. Become aware of the rules that help maintain focus in the dramatic action
6. Begin, as a member of a group, to include in drama activity the elements of tension and suspense
7. Begin the process of using script as a pretext

5th/6th Class

1. Enter appropriately and with facility, whether watched or unwatched, into the fictional dramatic context.
2. 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 him/herself
3. Discover how the use of space and objects helps in building the context and in signifying the drama theme
4. Explore how the fictional past and the desired fictional future influence the present dramatic action
5. Become adept at implementing the 'playing rules' that maintain focus in dramatic action
6. Help to plan dramatic activity to include the particular tension and suspense appropriate to the theme being explored
7. Become comfortable with script and understanding the basic processes by which script becomes action.
8. Distinguish between various genres, such as comedy, tragedy or fantasy

Reflecting on Drama

Infants

1. Develop ability to reflect on the action as it progresses
2. Experience the relationship between story, theme and life experience
3. Share insights gained while experiencing the drama

1st/2nd

1. Use reflection on a particular dramatic action to create possible alternative courses for the action
2. Experience, through Drama, the relationship between story, theme and life experience

3. Share insights while experiencing the drama or insights that arise out of drama

3rd/4th

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

5th/6th

1. Learn, through drama, the relationship between story, theme and life experience
2. Use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people.
3. 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

Cooperating and communicating in making Drama

Infants

1. Develop the ability, out of role, to co-operate and communicate with others in helping to shape the drama
2. Develop, in role, the ability to co-operate and communicate with others in helping to shape the drama

1st/2nd

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

3rd/4th

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

5th/6th

1. Develop the ability, out of role, to co-operate and communicate with others in helping to shape the drama
2. Develop, in role, the ability to co-operate and communicate with others in helping to shape the drama
3. Develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made
4. 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

B: 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 feelings, 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, whos 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.

1. Story
2. Poems
3. Newspaper Captions
4. Pictures
5. Painting
6. Photographs
7. Objects

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.

In this school we recognise the usefulness of Drama strategies. Below is a table showing some suitable strategies for the class level. This is not an exhaustive list but rather a suggestion. Teachers have the freedom to introduce other strategies that they might find useful for their own particular class or for a particular dramatic context.

Class Level Suggested Strategies

Junior & Senior Infants Defining the Space, Still Images, Teacher in Role, Mimed Narration, Whole Group improvisation, Hot seating.

1st & 2nd Classes Defining the Space, Mimed Narration, Teacher in Role, Whole Group Improvisation, Still Images, Thought Tracking, Paired Improvisation, Improvisation in threes, Hot seating

3rd & 4th Classes 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/flashforward

5th & 6th Classes 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/flashforward,

The safe environment is important for effective drama work to take place. In our school each class may develop a drama contract. To build confidence and further embed the safe environment, classes will play appropriate warm up games to develop various drama skills necessary for their drama work. Discussion about the contract and the safe environment may be included where appropriate both before and after the drama activity.

We see reflection as being of vital importance to the drama process. We will strive to ensure that reflection takes place at the appropriate points in the drama experience. We will also strive for a balance of methods of reflection using discussion, writing, visual arts, speaking, listening, doing, & questioning.

C. Linkage and integration

Linkage is inherent to the drama process. All activities in Drama will include exploring and making Drama, reflecting on drama and cooperating and communicating in making Drama. The school encourages integration as appropriate. Teachers are encouraged to integrate drama with the other subjects in a complementary way re curriculum aims and objectives. Integration that is natural, where children's learning can be maximised is encouraged. With this in mind a thematic approach for integration is a model supported by the school the school sees particular opportunities for integration across the three arts subjects.

D. Assessment and record keeping

The school recognises the importance of assessment and record keeping in the delivery of the Drama curriculum. Much assessment will focus on the children's learning and how best to inform subsequent planning and teaching. Teachers will observe which areas children are achieving in and which areas need further development. Teachers should approach assessment in Drama by referring to the curriculum statement p43/44 and examine children's engagement in terms of the three strand units:

1. Exploring and making Drama
2. Reflecting on Drama
3. Cooperating and communicating in making Drama

Teacher observations and note taking will be central to all assessments in drama. Other forms of assessment will include teacher designed tests and tasks, projects, recording of children's work, and graphic/pictorial scores. Progress will be recorded and communicated in teacher's own notes, CMíosúil, end of year reports and at PT meetings.

E. Children with different needs

We encourage participation in every class. Activities will be differentiated to meet the needs of the children in a particular class. This will be done through carefully grouping children, by being conscious of children's abilities when giving briefs and by providing opportunities for different methods of reflection.

F. Equality of participation and access

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

Organisational planning

G. Timetable

Infant classes will have a minimum of 50 minutes weekly, while other classes will have one hour- this can be incorporated into other curriculum areas as appropriate. Time allocation will be broken down at class teacher's discretion. Block times for Drama at certain times of the year may also be used.. Teachers should ensure pupils attending supplementary teaching are included as much as is possible.

H. Resources and ICT

Resources are held centrally and in classrooms. The caretaker is responsible for putting up and taking down the stage in the gym. Teachers are encouraged to access anyone who may be available to them to facilitate the delivery of the curriculum where appropriate. Teachers are encouraged to share access to ICT resources such as Drama Notebook.com

I. Health and safety

We will follow our schools Health and Safety policy.

Care and attention will be given to the following:

- Storage facilities
- Hidden dangers if children moving around a space
- Ventilation
- Space needed
- Setting up the drama space
- Appropriate volume levels of audio equipment etc

J. Individual Teacher's planning and reporting

Each teacher will have access to the school plan and will be encouraged to use it when doing long and short term planning. Some of the themes AVETNS may use are

1. Novels
2. Aistear theme
3. Festivals
4. Current events
5. Learn Together curriculum
6. Gaeilge
7. SPHE
8. Fairytales/legends
9. The Fleadh
10. SESE links

K. Staff development

Staff needs will be assessed regularly and relevant groups/organisations and education centres will be accessed to provide ongoing training as the need arises. Details of courses

and training days relevant to Drama will be displayed on the staff room notice board and staff will be encouraged to attend.

L. Parental Involvement

Where appropriate, parents may be involved in Drama within the classroom. If a parent has particular expertise they may be invited in to be part of the classroom process in Drama. Parents may be invited to class presentations at the class teacher's discretion.

M. Community Links

The local community ,including actors, local professional theatres, arts centres, local drama events and national support structures will all be considered as valuable resouces in supporting teaching of the Drama curriculum.

Outings that may happen from time to time:

1. Theatre visits
2. Performances from visiting groups
3. End of year/term class or whole school shows
4. School musical/performances

Success Criteria:

The success of this school plan will be assessed on the following criteria

- Teachers preparation has been developed in mind of this plan
- Procedures in this plan are beneficial and being followed

The success of this plan in achieving the aims will be assessed by

- Teacher feedback
- Children's feedback
- Inspector suggestions and reports
- BOM feedback
- Parental feedback

Implementation

It is intended that all staff will review this drafted plan and together as a whole school community, we will endeavour to implement the plan.

Review

Roles/responsibilities- each teacher and the staff as a group will evaluate the progress in Drama by referring back to our stated objectives. Drama will be discussed during CP hours.

Ratification and communication

On ratification of this plan by the staff and BOM, the plan will be communicated to all teachers and will become part of the plean scoile. The school will aim to review this plan two years after it has been ratified. All teachers on the staff will be responsible for informing plan drafters/post holders/drama curriculum team of any amendments they think should be made.