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Bord Oideachais agus Oiliúna
na Gaillimhe agus Ros Comáin
Galway and Roscommon
Education and Training Board

Cuan na Gaillimhe CNS - a Steiner education



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Drama Curriculum Policy for Infants to 6th Class

1 INTRODUCTION AND 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.

2 STRANDS & STRAND UNITS

Drama to explore feelings, knowledge and ideas leading to understanding

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

Drama devices to explore a theme – e.g. Jack and the Beanstalk

- Thought tracking – child recounts what they have learned so far
- Storytelling – teacher tells story to the class
- Hot seating – one child pretends to be Jack or the Giant
- Conscience alley – should Jack sell the cow?
- Meetings – children take on role of seller/Jack
- Discussion – class discuss what should happen next
- Reading documents – class read own written work on the story

Drama devices to assist in responding to a theme – e.g. Story of Cuchulainn

- Character Profile - Setanta
- Personal recount – From Setanta’s point of view
- Writing a dialogue – pick one part of the story
- Newspaper article – recount in this style
- Insert for time capsule
- Letter – from Cuchulainn to a friend
- Lists – of items Cuchulainn might bring in his travelling bag
- Diary – a week in the life of Cuchulainn
- Report – on an event from his life

Listening as part of Dramatic Process

- To teacher narrating
- To others speaking
- To silence (your own thoughts)
- To teacher in role
- To others in role

Doing – e.g. to explore the theme of bullying

- Mime
- Still image of key moment so far - show images from a story told about bullying
- Ritual –e.g. meal / key event
- Puppets retell story
- Dance / movement
- Use of drama to explore possible solutions – role play

Questioning

- What might happen next?
- How will this affect?
- How did you feel? Why? How?
- What advice? Should?
- What is the drama about?

4 DIFFERENTIATION

The multi-grade nature of our school informs our planning. However, while teachers planning reflects their mixed class grouping there is equal emphasis upon individual abilities. Teachers will endeavour to adapt and modify activities and methodologies in music education to encourage participation by all children. Teachers may differentiate by learning objective, by support, resource, outcome, teaching style, task or by pace.

5 CURRICULUM CONTENT

Drama holds an important place in the overall curriculum of our school, both as part of a theme based integrated approach to teaching and as part of a directed approach in discrete drama lesson time. Drama is an extremely useful medium in the nurturing of imagination, empathy, expression and independence and its importance and value is respected throughout all classes within our school.

5.1 KINDERGARTEN

- Develop the instinct for make-believe play into drama – Children are encouraged to further enhance the imagination of play into the creation of drama e.g. move from playing a chasing game to being tigers playing the same game
- Develop the ability to play in role as an integral part of the action – Children are encouraged to adopt characters use dialogue that may change the course of the drama e.g. adopt the role of one of the children whom the lion asks to be his friends.
- Experience how the use of space and objects can help to create the reality of the make-believe world - a table and chair represent a king's or queen's throne.
- Experience how the fictional past and the desired fictional future influence the present dramatic action - 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 - 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
- Develop awareness of tension in the drama - a 'friendly' stranger offers sweets to him/her and to other members of the group, who decide whether to take them.
- Develop the ability to reflect on the action as it progresses - in a drama about bears going to school, consider what bears should put in their schoolbags in the morning
- Experience the relationship between story, theme and life experience - show 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
- Develop the ability, out of role, to co-operate and communicate with others in helping to shape the drama - 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 - help others to decide how best to find a way out of the forest.

5.2 FIRST AND SECOND CLASS

In addition to the revision of skills developed in Kindergarten children should be enabled to –

- 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 - increase audibility and volume when talking to the man at the toll bridge who is hard of hearing
- Experience how the fictional past and the desired fictional future influence the present
- Use reflection on a dramatic action to create possible alternative courses for the action - write a short account of what he/she thinks animals should do if they want to avoid being caught by a hunter
- Share insights while experiencing the drama or insights that arise out of the drama - 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
- Develop fictional relationships through interaction with the other characters in small-group or whole-class scenes as the drama text is being made - 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 - 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.

5.3 THIRD AND FOURTH CLASS

In addition to the revision of skills developed in Kindergarten and first/ second classes children 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 - in a drama about a family situation, experience the anger and frustration arising from a conflict over changing the television channel.
- 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 - the Children of Lir meet a group of people who have diverse attitudes to swans
- Become aware of the rules that help maintain focus in the dramatic action - 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'
- Begin, as a member of a group, to include in drama activity the elements of tension and suspense - brief a third character, who is joining the drama, with an agenda that is not known to the two who are already involved
- Begin the process of using script as a pre-text - learn to look on a piece of script as an invitation to create dramatic action, discovering that interpreting six lines of script, for example, can lead into many different situations
- Use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people - 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
- 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 - show the scene at home when the teacher's letter arrives to say that Jenny has been misbehaving in class.

5.4 FIFTH AND SIXTH CLASS

In addition to the revision of skills developed in Kindergarten and first/ second/third & fourth classes children should be enabled to –

- Enter appropriately and with facility, whether watched or unwatched, into the fictional dramatic context - 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.
- 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 - accept the brief of looking at a character in terms of how he/she inhabits and moves in personal space (relate to dance)
- Become comfortable with script and understand the basic processes by which script becomes action - ask the who, what, where, when and why questions in creating the action that a piece of script suggests.
- Distinguish between various genres, such as comedy, tragedy, fantasy - begin to appreciate that, just like different games, different drama worlds (other than naturalistic drama) can have their own rules.
- 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 - participate in hot-seating.

6 ASSESSMENT

Assessment is a central part of the everyday learning and teaching process in Music Education. It can provide valuable information on the child's progress and on the effectiveness and suitability of the programme and the teaching methods being used.

Teachers will use a combination of formal and informal methods in the assessment of Music Education:

- Teacher Observation
- Teacher designed tasks
- Work Samples
- Student Self- Assessment.

7 SUCCESS CRITERIA

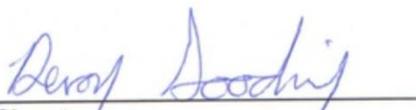
The success of this plan will be evaluated through teacher's planning and preparation, and if the procedures outlined in this plan have been consistently followed. We will also judge its success if the children have been enabled to achieve the aims outlined in this plan.

8 RATIFICATION

Cuan na Gaillimhe - CNS believes that the school community must be involved to successfully implement the Primary Drama Curriculum. Therefore, the teaching staff will implement this plan with the support of the Board of Management, Parents and the Local Community.

This school plan was worked on and discussed by staff during March 2020 School Closure and presented to the Board of Management of Cuan na Gaillimhe –CNS on 27th April 2020. Once this plan has been ratified by Board of Management, it will be issued to all teaching staff and copies will be made available for inspection by parents/inspectors and other interested parties on request from school office.

Chairperson of the Board of Management



As a growing school this plan will be reviewed as necessary and in line with Primary Drama Curriculum.