**Whole School Development Plan for Drama**

**Table of Contents**

* **Guiding principles**
* **Rationale**
* **Vision and aims**
* **Content of the Plan**
	1. **Content objectives for each class level**
	2. **Approaches and Methodologies**
	3. **Children with different needs**
	4. **Linkage and Integration**
	5. **Assessment and Record Keeping**
	6. **Equality of participation and access**
	7. **Timetable**
	8. **Resources and ICT**
	9. **Health and Safety**
	10. **Individual Teachers’ Planning and Reporting**
	11. **Staff Development**
	12. **Parental and Community Links**
* **Success Criteria**
* **Implementation**
* **Review**
* **Ratification and Communication**

## Drama

|  |
| --- |
| * Guiding Principles
* The guiding principles which underpin the teaching and learning of Drama in Scoil Ghormáin Naofa are:
1. Drama is a subject
2. Drama is for all teachers and all children
3. Process Drama explores the real world through the fictional world
 |
| * Rationale

**Rationale:** This plan is a record of our decisions regarding Drama, and it reflects the Primary Curriculum, 1999. It is intended to guide teachers in their individual planning for Drama. Drama provides children with ways to explore our cultural heritage and new dimensions of a changing world. Language plays a critical role in drama. The Drama Curriculum contributes to developing the child's competence and confidence in English, Irish and other languages. |
| * Vision and Aims
1. **Vision:** Our school recognises that Drama education is part of a balanced curriculum which aims to develop the whole spectrum of the child’s intelligence. We also seek to develop the child’s aesthetic, intellectual, emotional, creative and cultural development through engagement in positive dramatic experiences.
2. **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.
 |
| * Content of the Plan

1. Curriculum Planning/Content objectives for each class level.Strands and Strand Units: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
* Co-operating and communicating in making Drama.

The objectives at each for each strand unit are detailed in the tables below.

|  |
| --- |
| Exploring and Making Drama |
| Junior and Senior InfantsThe Aistear programme will help achieve these objectives, see Appendix 1.0 and 1.1 | * 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
 |
| 1st & 2nd classes | * use the ability to play at make-believe 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 the suspense that ensures the interest of the participants
 |
| 3rd & 4th classes | * 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
 |
| 5th & 6th classes | * 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 |
| Junior and Senior Infants | * 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
 |
| 1st & 2nd classes | * 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
 |
| 3rd & 4th classes | * 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
 |
| 5th & 6th classes | * 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 hypothesise about life and people
 |

|  |
| --- |
| Co-Operating and Communicating in Making Drama |
| Junior and Senior Infants | * 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
 |
| 1st & 2nd classes | * 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
 |
| 3rd & 4th classes | * 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
 |
| 5th & 6th classes | * 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
 |

The school recognises that the strand units and the content objectives for Drama are interlinked and therefore we encourage all teachers at each class level to plan for all of the objectives.  |
| 2. Approaches and MethodologiesBelief 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 extremely 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 has come up 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 for their chosen content. A character or story will be selected that the children will easily believe in, this context will allow for the realisation of the content to be explored. The following may be used in our school as stimuli for the creation of 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
* Class room situations SPHE

Elements are used organically through the Drama. Belief will be built as roles/characters are developed. 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 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 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 1st & 2nd Classes | Defining the Space, Mimed Narration, Teacher in Role, Whole Class Group Improvisation, Still Images, Thought Tracking, paired improvisation. |
| 3rd & 4th Classes 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 |

The safe environment is important for effective drama work to take place. In our school each class may develop a drama contract (Appendix 1.2), samples of which are appended, to build confidence and further embed the safe environment classes will play appropriate warm up games. We see reflection as being of vital importance to the drama process. We will strive to ensure that reflection takes place within the drama experience and after the drama experience. We will also strive for a balance of methods of reflection using writing, visual arts, speaking, listening, doing, & questioning/discussion. (Appendix 1.3)As have multi-grade classes in our school we will ensure that Drama is an effective and enriching experience for all of children by ensuring careful grouping of children, differentiating briefs with due regard to children’s age and class level and by providing opportunities for varying types of reflection.  |
| 3. Children with Different Needs It is the policy of our school that all children will participate in Drama activities. Drama activities will be differentiated in order to meet the needs of the children in a particular class. This will be done by careful grouping of children, consciousness by the teacher of children’s abilities when giving briefs and by providing opportunities for different types of reflection.  |
| 4. Linkage and IntegrationLinkage is inherent to the Drama process. All activities in Drama will include exploring and making Drama, reflecting on Drama and co-operating and communicating in making Drama. Teachers are encouraged to integrate Drama with another subject in a way that complements curriculum aims and objectives in both subjects. Integration is encouraged where it is natural and where a child’s learning can be maximised. With this in mind a thematic approach is integration in a model supported by the school.The school sees particular opportunities for integration across the three arts subjects, as well as history, SPHE, English and Gaeilge. |
| 5. Assessment and Record KeepingWe recognise the importance of assessment and record keeping in the delivery of The Drama Curriculum. Much assessment will have the focus of children’s learning and how best to inform subsequent planning and teaching. Teachers will observe which areas children are achieving at and which areas need further development. Teachers should approach assessment in Drama by referring to the Curriculum Statement p43-44 and examine children engagement in terms of the three strand units. E.g. see below* + Exploring and making Drama – the extent to which the child enters into a role or a character and develops it in the context of the action
	+ Reflecting on Drama – the extent to which they use reflection to create alternative courses for the action or the quality of the insights they gain from the Drama experience
	+ Co-operating and communicating in making Drama – the child’s ability to contribute to the shaping of the Drama, both in discussion about it and as the action takes place

Teacher observation and note taking will be central to all assessment in Drama.Progress will be recorded and communicated in teachers own notes and Cuntas Míosúil. (Appendix 1.4 Arts Assessment page) |
| 6. Equality of Participation and AccessEqual opportunities will be given to all children regardless of gender, ethnic background, socio-economic status across all strands and activities. |
| 7. TimetableAll classes from 1st to 6th will have a minimum of one hour per week of Drama. This time allocation may be broken down at the discretion of the individual teacher. Infant classes will have fifty minutes of drama per week. Timetables will all record the time allocation for Drama.Teachers may also choose to block times for Drama at particular times of the year for example coming up to Christmas extra drama time will be added, especially every second year for our large scale productions. Every other year each class will present a Christmas performance of songs and poetry in the church for an audience. Class teachers may enter their class in the annual Arklow Music and Drama Festival. This is not compulsory. Entry into the Arklow Festival requires block scheduling also.Teachers should ensure that pupils attending supplementary teaching are included for as much of the Drama programme as possible.Circular 0056/2011 advocates that additional time shall be spent teaching literacy and numeracy. TO this end, at the class teacher’s discretion drama may be integrated with other curriculum areas and may not appear as a stand-alone subject on their timetable. |
| 8. Resources and ICTAn inventory of all equipment suitable for the delivery of The Drama Curriculum is available in the library and the staffroom. This includes *Drama books, basic props, suitable stimuli (music, poetry, stories, games, visual images, newspaper captions)*. Teachers are encouraged to use other adults who may be available to them such as a parent or a teacher who is working with the class to facilitate the delivery of the curriculum where appropriate.Teachers have the use of their classrooms for Drama and may if possible use the parish hall. The parish hall will be used every second year for school plays in December. |
| 9. Health and SafetyAs with all curricular areas work in The Drama Curriculum will maintain due care to our schools Health and Safety Policy. 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
	+ Appropriate volume levels when using audio equipment or when engaged in a very loud activity.
 |
| 10. Individual Teachers’ Planning and ReportingTeachers’ will have access to this school plan and will be encouraged to refer to it when going about their own long term and short term planning.As mentioned in the integration section teachers in the school approach much of there teaching thematically and are encouraged to do so with Drama also. Some suggested themes* Halloween
* Autumn
* Winter
* Christmas
* Spring
* Summer
* Pirates
* The Sea
* Bullying
* Making Friends
* Including others
* Rascism
* Being different

The cúntas miosuil is an important indicator and record of work carried out in Drama. |
| 11. Staff DevelopmentTeachers have access to reference books, resource materials, equipment and websites especially PDST dealing with Drama. We will continue to add to this in the coming years. Teachers will be informed about upcoming courses in the education centres and other bodies providing professional development through the staffroom notice board.Over the coming years we hope to engage with the PPDS cuiditheoireacht service to come to the school to aid individual teachers with planning, to model lessons and to target the weaker areas of the curriculum. |
| 12. Parental Involvement and Community LinksIf a parent has particular expertise they will be invited in to be part of the classroom process in Drama. Parents may be invited to classroom presentations of work created in small group settings. If there is a local person with expertise in Drama the school will make links with them as needs arise.From time to time we have visiting performers into the school to perform for the children. Children may also occasionally be brought to performances in local theatres. After such experiences children will engage in reflective activities around the theme of the performance. |
| Success CriteriaSuccess of this plan will be determined by:* Drama being taught regularly in the school.
* Children becoming more confident in drama.
* Children enjoying the drama process
 |
| * Implementation
	1. **Roles and Responsibilities**

All staff members are responsible for planning and implementing the drama curriculum. All staff members are agreed that every second year a class play will be performed on stage for an audience. Our next large scales production will be December 2016. * 1. **Timeframe**

 Drama has always been a timetabled subject in this school. Every second year drama will be timetabled in a large block in Term 1 due to the huge amount of time and effort a full play production requires.  |
| * Review
	1. **Roles and Responsibilities**

Each teacher and the staff as a group will evaluate the progress in Drama by referring back to our set of stated objectives as stated in this plan. A short session at staff meeting will be allocated to monitor progress.* 1. **Timeframe**

The content of this whole school plan for Drama will be reviewed during the school year 2017-18 |
| * Ratification and Communication

This school plan for Drama was ratified by the staff of Scoil Ghormáin Naofa on 4/4/16It will be reviewed after two years and every three years thereafter.Signed: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Signed:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_Chairperson BOM PrincipalDate: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ Date:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |

**Appendix 1.0 Purpose of Aistear**

Aistear is the curriculum framework for children from birth to six years in Ireland. It provides information for adults to help them plan for and provide enjoyable and challenging learning experiences, so that all children can grow and develop as competent and confident learners within loving relationships with others. Aistear describes the types of learning (dispositions, values and attitudes, skills, knowledge, and understanding) that are important for children in their early years, and offers ideas and suggestions as to how this learning might be nurtured. The Framework also provides guidelines on supporting children’s learning through partnerships with parents, interactions, play, and assessment.

In supporting children’s early learning and development Aistear

■ identifies what and how children should learn, and describes the types of experiences that can support this

■ makes connections in children’s learning throughout the early childhood years and as they move from one setting to another

■ supports parents as their children’s primary educators during early childhood, and promotes effective partnerships between parents and practitioners

■ complements and extends existing curriculums and materials

 ■ informs practice across a range of settings, disciplines and professions, and encourages interdisciplinary work.

 **Principles of early learning and development**

Aistear is based on 12 principles of early learning and development.

These are presented in three groups:

1. The first group concerns children and their lives in early childhood:

■ the child’s uniqueness

■ equality and diversity

■ children as citizens.

2. The second group concerns children’s connections with others:

 ■ relationships

 ■ parents, family and community

■ the adult’s role.

3. The third group concerns how children learn and develop:

■ holistic learning and development

 ■ active learning

 ■ play and hands-on experiences

■ relevant and meaningful experiences

 ■ communication and language

■ the learning environment.

**Appendix 1.1 Aistear Topics for Infants**

|  |  |  |  |
| --- | --- | --- | --- |
| **Year 1** |  | **Year 2** |  |
| **September** | Free Play | **September** | Free Play |
| **October** | AutumnHome | **October** | AutumnSchool |
| **November** | Doctor/HospitalPost Office | **November** | Garda/FirefightersLibrary |
| **December** | Santa’s WorkshopWinter | **December** | AntarcticaWinter |
| **January** | Clothes ShopToy Shop | **January** | The Weather ForecastThe Pet Shop |
| **February** | HairdresserThe Vet | **February** | The Restaurant/Café |
| **March** | Fruit and Veg ShopGarden Centre | **March** | The FarmThe Optician |
| **April** | Space | **April** | The Dentist |
| **May** | Under the Sea | **May** | The Bank/The Credit Union |
| **June** | SeasideHotel/B&B | **June** | Travel AgentAirport |

**Other Ideas;**

Aquarium

Bakery

Zoo

Jungle