

Drama

Guiding Principles

The guiding principles which underpin the teaching and learning of Drama in our school are:
Drama is a subject. Drama is for all teachers and all children. Process Drama explores the real world through the fictional world.

Rationale

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

Vision and Aims

(a) Vision

In line with the mission statement of St. Oliver Plunkett NS, through the teaching of Drama as part of a balanced curriculum which aims to develop the whole spectrum of the child's intelligence, it is hoped that the child will have an opportunity to develop his/her aesthetic, intellectual, emotional, creative, expressive and cultural development through engagement in positive Drama experiences.

(b) 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 questioning, 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

Curriculum Planning

1. Strand 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 level for each strand unit are detailed in the tables below.

Exploring and Making Drama	
Junior & Senior Infants	• develop the instinct for make-believe play into Drama (belief) • develop the ability to play in role as an integral part of the action (role/character)

	● experience how the use of space and objects can help to create the reality of the make-believe world (place) ● experience how the fictional past and the desired fictional future influence the present Dramatic action (time) ● develop awareness of how he/she, as part of a group, helps to maintain focus in the Dramatic action (action) ● develop awareness of tension in the Drama (tension)
1 st & 2 nd 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
3 rd & 4 th 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
5 th & 6 th 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 & 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

1 st & 2 nd 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
3 rd & 4 th 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
5 th & 6 th 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 & 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
1 st & 2 nd 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
3 rd & 4 th 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
5 th & 6 th 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
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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 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.

Building a safe environment based on trust and mutual respect

(a) Drama Contract

Each teacher is also encouraged to use a drama contract to establish a safe environment. A sample drama contract is attached to this plan (cf: *Appendix 1*)

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.

(b) Warm-up activities

Warm-up games should be seen as an integral part of the drama process and are essential in allowing children the opportunity to develop the three Cs:

- Concentration
- Communication
- Co-operation

The development of these skills contributes to the creation of a safe environment, as well as deepening the children's ability to engage in the dramatic process.

Content for Drama

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.

The Fictional Lens

The fictional lens is the story used through which specific themes or content are explored. Teachers will carefully select a fictional lens for their chosen content. A character or story will be selected in which the children will easily believe, whose context will allow for the content to be explored.

Exemplar

Fictional Lens: Goldilocks and the Three Bears

Content Covered: - Number Three: The ritual of setting the table

- Respect for other people's property
- Telling the truth

Reflection

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 & acting and questioning.

A list of drama reflection methods is to be found in Appendix 2.

Strategies

In this school we recognise the usefulness of Drama strategies. Below is a table showing some suitable strategies for the different class levels. This is not an exhaustive list, rather a list of suggested strategies. 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.
1 st & 2 nd Classes	Defining the Space, Mimed Narration, Teacher in Role, Whole Group Improvisation, Still Images, Thought Tracking, Paired Improvisation, Improvisation in threes, Hot seating
3 rd & 4 th 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
5 th & 6 th 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

An explanation of each strategy is contained below.

Still Image: Groups use their bodies to create an image of a moment(s) in the drama e.g. the moment the bears see Goldilocks asleep in the bed. Older groups may depict a more complex or abstract idea ('winning', 'fear'). Similarly an individual can act as a sculptor to another pupil or group.

Thought-Tracking: This technique involves the teacher freezing the action and selecting a student (or students) in the still image or drama. This student-in-role then reveals publicly her private thoughts/reactions at that specific moment e.g. one of Christopher Columbus' sailors' thoughts when they finally sight land.

Mime: The class mime action as the teacher describes what a character or occupation or as she narrates a story. Older students may develop more abstract mime sequences.

Narration: The teacher can narrate in or out of the lesson text. Narration has many uses. These include: providing a link or commentary between drama moments; creating an atmosphere; initiating a drama; moving the action on; create tension. Similarly the participants might report back in story form, providing narrative to accompany or bridge action - 'We came to the river and saw that the bridge had been destroyed, so we....'

Hot-Seating: This involves students questioning a character (teacher-in-role or student-in-role). The students who are questioning the character may be working as themselves or in role as journalists. Hot-seating can be used to start a drama or improvisation may be frozen at any point so as in-role characters are released to answer questions often formally seated facing questioners.

Caption-Making and Headlines: This strategy can be used at any point of action. Individuals or groups are asked to give a title or caption or newspaper headlines/slogans to a piece of drama. They summarize their own scene or another group's scene. When used with still images several headlines can be given to the same still image in order to highlight points of view and bias.

Conscience Alley: A character who has a difficult decision to reach, walks down a corridor of people who, one after another from either side, give conflicting advice about a given situation. This can be done in role by other characters in the lesson and by voices in the character's head played by other members of the group. It is possible to develop this convention by allowing the character to engage in conversation with the voices and thus challenge the advice being offered.

Defining Space... Available furniture, objects, clothing are used to represent the 'ship', 'castle', 'bears' house' where the drama is happening. They may also represent the physical scale of someone (Daddy Bear) or something (the beanstalk) in the drama. Also they may be used to fix the position or proximity of rooms, houses, places where events have taken place.

Sound tracking: Sound may be used in different ways in a drama; narration can be devised to accompany some mime; animal sounds, human sounds, environmental sounds can be devised to accompanying a moment of action. Voices or instruments are used to create a mood.

Living Picture: The teacher asks the group to bring their improvisation alive for a few moments. She does not necessarily add tension by briefing some students. The living picture, however, may develop into an improvisation – the difference being that 'living picture' has no particular tension in it whereas the improvisation usually features some tension.

Briefing: Before a whole group improvisation, the teacher takes aside an individual or a number of individuals, and gives him/them a set of instructions that create tension. This will drive the drama forward. The teacher may choose to give another set of further conflicting instructions to a different individual/individuals. As the children develop their drama skills, they will begin to offer their own briefs. Briefing is a key strategy in creating **tension** in drama. The teacher can build tension by suggesting any of the following – 'You have a secret....'; 'Something strange and mysterious has happened', 'You are planning a surprise', 'You are in a hurry', 'You are all crowded together', 'You have an unusual object' or through a challenge.

Small-Group Play-Making: Small group and whole group improvisation constitute the heart of the drama curriculum. The children make up the story as they go along. This story usually explores a character(s) in a dilemma. Small groups plan, prepare, sequence and present their improvisations to show their understanding of that moment in the drama. Briefing (see above) helps to drive the improvisation forward. The teacher can greatly enhance the drama by adopting a role herself/himself.

Flashback Flash forward: The children select and depict a moment through such strategies as still image, mime and narration or improvisation. They can then move backwards and forwards in time creating other such moments in time in the drama. This enables the children to reflect on the characters and their dilemmas and potential consequences of their action.

Ritual: Ritual in Drama is a stylised activity that shows a special occasion or some daily routine that shows that a character is part of a community. Some rituals in drama include: a meal, saying goodbye, the night before a battle, praying.

Teacher-in-Role: The teacher takes on a role in the drama. This allows her to do a number of things. She can manage the learning opportunities within the drama by adopting a suitable role in order to excite interest, control the action, invite involvement, provoke tension, challenge superficial thinking, create choices and ambiguity, develop the narrative, create possibilities for the group to interact in role.

3. Children with Different Needs

In line with the underlying principles of this curriculum, we believe drama to be for all children and all teachers. Therefore, each child in this school will be involved in drama, regardless of difference or ability.

It is the policy of our school that all children in mainstream classes will participate in Drama activities. Drama activities will be differentiated as necessary 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 methods of reflection.

4. Linkage and Integration

Drama will be integrated with many curricular areas e.g. English, Gaeilge, SESE, SPHE, Music, Visual Arts.

Exemplars

ENGLISH/GAEILGE - Using story or poetry as a fictional lens, or exploring themes from story or poetry e.g., the story of Goldilocks, with, e.g., the social theme of learning how to set a table.

SESE - Dramatising actual historical events, e.g. the Famine, through a fictional lens in order to explore specific themes, e.g. family loyalty, making difficult choices, poverty.

SPHE issues can be explored, e.g. bullying, relationships, healthy eating, making decisions (conscience alley useful here).

MUSIC can be used as a stimulus to draw the children into a drama activity, to create a scene.

VISUAL ART can be used by the children themselves to help create a scene, and is also useful as a means of reflecting on the drama.

Linkage occurs naturally throughout the 3 strand units. Each lesson will include aspects of exploration, reflection, co-operation and communication.

5. Assessment and Record Keeping

Teachers will use teacher observation as a primary tool when assessing drama work in class.

Other forms of assessment may include basic teacher-designed tests and tasks, projects, records/portfolios of children's work.

Teachers should approach assessment in Drama by referring to the Curriculum Statement p 43-44 and examine children's engagement in terms of the three strand units e.g:

- 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 individually and in group in-role and out-of-role discussion about the Drama as the action takes place

The table below outlines how the teacher might begin to observe the development of the elements in class.

Elements in Drama	How the elements might look ...
Belief	How can the child be encouraged to enter into the drama with full belief? <i>Evident in the child's trust in and ease with make-believe play</i>
Role and Character	How will the child move from role playing to entering into character? <i>Taking on the characteristics, attributes and thought process of another person</i>
Action	What is happening in the drama? <i>Action in drama comes from the interaction between characters and situations in which they find themselves in the drama</i>
Place	Where is the action taking place? How is real place and space used to represent this?
Time	When is the action taking place? <i>The fictional past and fictional future will have a bearing on the drama</i>
Tension	How will tension drive forward the action of the drama? <i>The characters will be faced with choices, desires and uncertainties. Such tension causes characters to make decisions and moves the drama forward</i>
Significance	What is the relevance of the drama to the child's life? In what way can the child relate to the drama?
Genre (5 th & 6 th classes only)	Is the drama naturalistic, absurd, tragic, comic or fantasy? <i>Genre is the style of the drama</i>

6. Equality of Participation and Access

Equal opportunity of access to Drama will be given to all children.

Organisational Planning

7. Timetable

Infant class will have 50 minutes of Drama per week while 1st to 6th classes will have one hour per week of Drama.

This time allocation may be broken down at the discretion of the individual teacher. Teachers may also choose to block times for Drama at particular times of the year **and integrate with other subjects areas.**

8. Resources

Books

A selection of drama books have been sourced, a list of which is attached to this plan. (Appendix 3)

Internet

A selection of short videos dealing with all curricular areas and teaching issues: www.teachers.tv
 Association for Drama in Education in Ireland: <http://www.ict.mic.ul.ie/adei/>
www.creativedrama.com

Props

Teachers will source a variety of props for use in their classrooms. A selection of props for use by all classes will also be stored in the teacher's classroom **or in the store room off the 2nd class room.???**

9. Health and Safety

As with all curricular areas, the Drama Curriculum will maintain due care to our school's 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
- 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.

10. Individual Teachers' Planning and Reporting

Each teacher will have access to this school plan on the school website. Teachers will be encouraged to refer to it when doing their own long and short term planning. The elements of Drama should be carefully considered in the short term planning of Drama.

Themes - As mentioned in the integration section, teachers in the school approach much of their teaching thematically and are encouraged to do so with Drama also.

Cúntas Míósúil- is an important indicator and record of work carried out in Drama. Teachers will record their work each month under the headings Methodologies, Content covered, Skills developed

11. Staff Development

Teachers have access to reference books, resource materials, equipment and websites 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.

12. Parental Involvement

Where appropriate, and with managerial consent, parents may be invited to assist the teacher with the process Drama within the classroom. Parents make costumes for performances (i.e. Christmas performance, Fancy Dress days), assist with Drama outings to Babaró etc. A Christmas performance takes place on alternating years.

13. Community Links

The local community, local arts centres and education officers, theatre, local Drama events and national support structures will all be considered as valuable resources as support for The Drama Curriculum.

Events in which the school will consider participation include

- External children's theatre productions, e.g. Babóró Children's International Arts Festival which is held every October in Galway.
- Invitation to theatre companies to the school
- Musicals/shows presented by the local secondary schools

These events will extend their learning experience and Drama development. Relevant education packs to deepen the children's experience of such theatre productions will be provided where possible.

Success Criteria

The teacher's classroom planning will be based on this plan. The aims and objectives of this plan will be followed with emphasis on developing a whole school programme that allows for

development and progression. Based on this, we hope that our Drama plan will prove successful in its implementation. Success of this plan will be based on teacher/pupil/parent/PA/Board of Management feedback and also inspector's reports and recommendations.

Implementation

- (a) **Roles and Responsibilities** - Each teacher has the responsibility to implement the Drama Curriculum in his/her classroom. The principal will support staff in implementation, encourage feedback and update the plan again, when necessary.
- (b) **Timeframe** - This plan is currently being implemented.

Ratification and Communication

This plan was ratified by the Board of Management and is available in the school for perusal by individual parents.

Signed: *Gerald Ahern* Chairperson, BOM Date: 1st October 2018

Appendix 1: Drama Contract

Appendix 2: Some methods of Reflection

Appendix 3: Resources

Appendix 1: The Drama Contract

One of the prerequisites for making drama is a safe environment. Drama in education is a social learning activity. Before you start on drama activities with your class, it is wise to establish some ground rules with the children.

One suggested activity is to set up a **Drama Contract**. As with any class activity involving groups or a whole class working together, it is necessary to make behavioural and procedural expectations clear at the outset in a purposeful and positive way. The drama contract may link with other class or school contracts or codes of discipline but it should ideally also be established in its own right. You will derive more benefit from the drama contract if it is drawn up with the children rather than just given to them.

Samples of a Drama contract

Drama Contract

1. Be careful getting the drama space ready.
2. Pretend to be someone else.
3. Try your best.
4. Listen carefully.
5. Believe others.

The three C's contract

- Communication
- Co-operation
- Concentration

St. Oliver Plunkett NS, Athenry 3 rd Class Drama Contract	
During our Drama class:	
We agree to	We agree not to
• Work together	1. Tease or make fun of others

Allow others to
express
themselves

'Pass' if we need
time to think

Take
turns

Consider feelings
of others

Have fun and enjoy
ourselves without
hurting others

Communicate

Co-operate and
work together

Positive behaviour/
positive comments

Show respect
for each other

L
o

Encourage others

Don't put me on a spot

No singing or dancing to high jinx

Listen, share the ideas

Be courteous

Believe in fiction

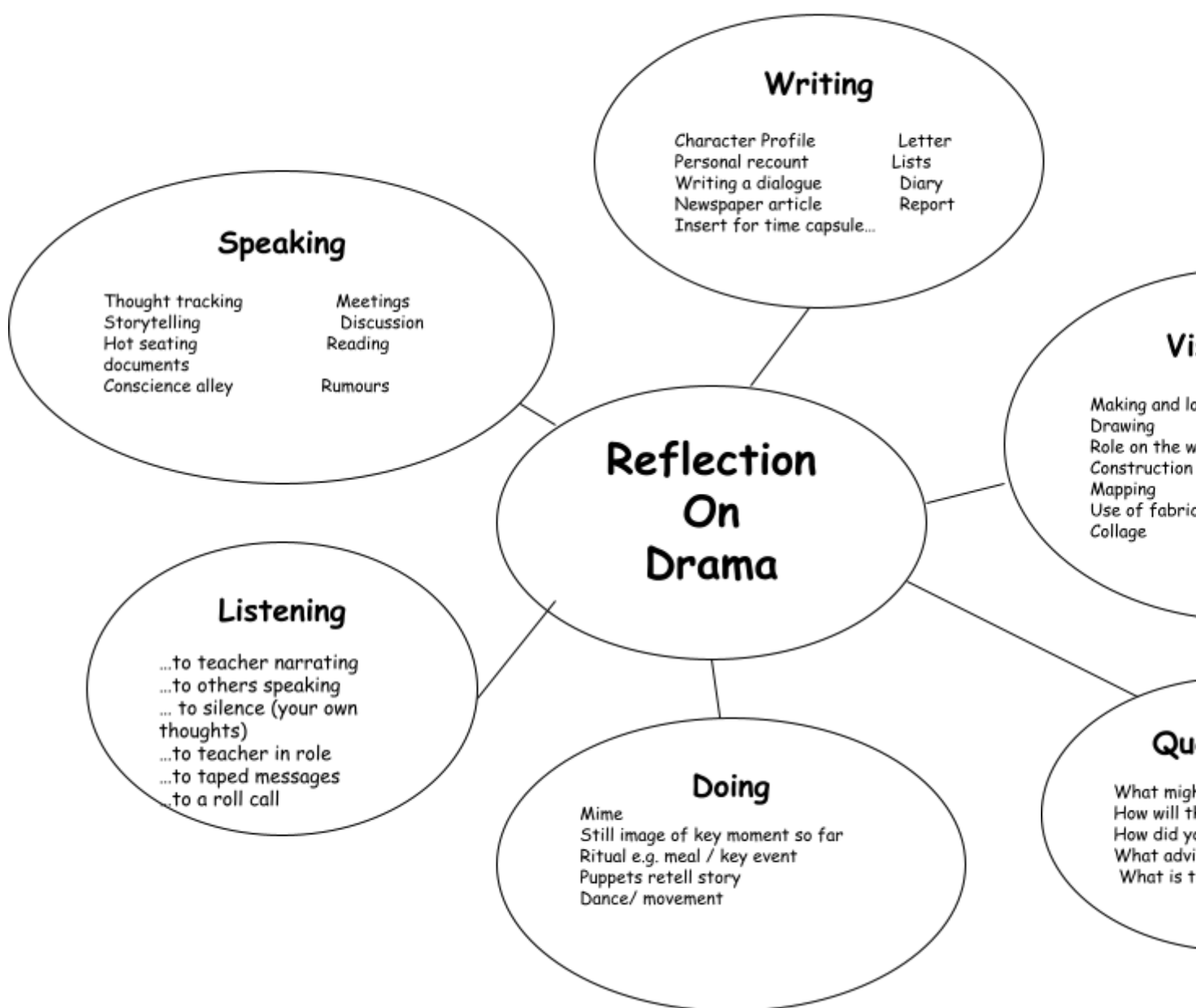
Don't snigger

Contribute

Be enthusiastic

Challenge yourself

Methods of Reflection



Reflection - Some general notes

- Reflection can happen during or at the end of the lesson.
- The child stands back from the action and thinks a little more deeply about the characters they have met, the lives they lead and the message of the drama.
- The teacher should challenge easy answers.
- A balance between individual, group and whole class discussion.
- A balance between reflection through the visual arts, listening, speaking, doing, writing and questioning.
- Can be enhanced by use of fabric, music, objects, and dimmed lights.
- Imagine what might happen in the future - make choices and consider consequences.

'Wondering' is a key skill in reflection 'I wonder if...?', 'Can you imagine...?', 'Supposing.....'

Some Reflection questions linked to the elements of drama

- How did you contribute to today's drama lesson?
- How did you improve from the last drama lesson?
- How can we improve our drama work in our next lesson?
- Finish the sentence... 'what I liked about to-day's drama was...'
- What was your favourite moment in the drama? Why?
- Did you notice that you felt anyway different during the drama?
- Could you believe in the drama? Give some reasons for this.
- How did you help others to believe in the drama?
- Did you go into role or character today? Describe this to me.
- Did you notice anyone with particularly good facial expression?
- How did this help the drama?
- Who else was particularly good at taking on a role or character to-day? What did they do?
- Were you able to accept and keep a brief from the teacher?
- Were you able to make suggestions when the teacher was briefing your group?
- Were you able to imagine that you were in another place?
- Reflection in Drama PCSP 3
- How did you help to define the space and re-create the place?
- Did you suggest that we use any objects or costumes in the making of the scene?
- Did you imagine and suggest anything that might have happened in the past or future or in another time?
- How did your suggestion about what happened in the past or future help make the drama more exciting?
- What do you imagine the next lesson in this drama might be about?
- If you had to go back in time, what scene would you suggest?
- What might be happening in that scene?
- Would the characters behave differently?
- What happened in this drama? What action happened?
- Did your character change because of the action? Explain
- Did you resolve the problem in the drama? Explain
- Where did the tension come from in today's lesson?
- How could we have added tension or excitement to the drama?
- A brief can help add tension e.g. What brief would you give to the islanders on the boat?
- What did you learn during today's drama? What was the significance of today's lesson?
- What was the drama really about? (See attached Reflection questions)
- Describe the drama.....
- What was the genre? Comedy, tragedy, fantasy (Fifth and Sixth Classes)

Reflection objectives and matching questions for the teacher

Making choices - predictions

Strand Unit Objective: *"reflect on a particular dramatic action in order to create possible, courses for the action that will reflect more closely the life patterns and issues being examined"*

"What might happen next?"

"How might this affect....?"

"What are the consequences for?"

"Can you suggest a different way...?"

"What if...?" "Supposing...?"

"I wonder if ..."

"Can you imagine the next scene...?"

Making connections

Strand Unit Objective: *"learn, through drama, the relationship between story, theme and life experience"*

"Can you summarise the story of the drama (so far) in one sentence?"

"What have you discovered about yourself or today?"

"What is the message of this drama, the moral, the theme?"

"Does this remind you of anything you have read in a book or seen in a film or television?"

"What crossed your mind as you watched this drama moment?"

"Could this moment happen again? Explain"

"What might be your worries as you watch this scene?"

"Is their life then like our lives now?"

Drawing Conclusions

Strand Unit Objective: *"use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people"*

"I wonder what motivated?"

"Put a caption on that scene"

"I wonder what this drama tells us about life"

"What might the neighbours be saying?"

"What advice would you give ...?"

"Why is this important drama? What is at stake?"

Appendix 3: Resources - Drama Booklist & Websites

1. **'Step by Step - educational drama a cross-curricular use of drama' (all classes)** Joanna Parkes and Sarah Fitzgibbon ISBN 0-9540 953 - 2 - 4
2. **'101 + Ideas for Drama' (all classes)** Anna Scher & Charles Verrall; Heinemann 0435 18799 6
3. **'The Pirates and Other Adventures' (Junior half of school)** Ackroyd and Boulton David Fulton publishers
4. **'Discovering Drama - Theory and Practice for the Primary School' (all classes)** P Murphy M O' Keefe
5. **'The Teddy Bears' Picnic and Other Tales' (Junior half of school)** Ackroyd and Boulton David Fulton publishers 1 843212

Websites: www.pdst.ie

