



Riverview ETNS Drama Policy

Introductory Statement

Rationale

This plan was developed by the staff of Riverview ETNS in consultation with parents, Board of Management and other stakeholders. The purpose of the plan is to provide support and a roadmap for teachers and to ensure that there is a clear plan for the Drama Curriculum at all class levels. This plan reflects the Primary Curriculum, 1999 and will influence teaching and learning in individual classrooms. It will also inform new or temporary teachers of our approaches and methodologies in this subject area.

Vision and Aims

(a) Vision: Our school recognises that Drama education is part of a balanced curriculum. We aim to use positive drama experiences to promote a child centered approach to learning, where the child's aesthetic, intellectual, emotional, creative and cultural development can be fostered. We seek to develop a deeper awareness of our schools method through the exploration of topics such as diversity, equality and inclusion using drama practices as a methodology.

(b) Curricular 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 theater
- 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 acquire this knowledge of Drama through the 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 knowledge of Drama into the active exploration of life themes from Drama literature, leading to the appreciation of world Drama culture

Guiding Principles

The guiding principles which underpin the teaching and learning of Drama in our school are:

1. Drama is a curriculum subject
2. Drama is for all teachers and all children
3. Process Drama explores the real world through the fictional world

Curriculum Planning

Each teacher is familiar with the strands/strand units and content objectives for their own class level and for the previous and subsequent class levels. To ensure the continuum of learning children's prior knowledge and new acquired knowledge will be used as a base for learning and will be considered in the learning outcomes.

Drama can be used as a methodology across all subject areas to further explore topics and ideas.

Stimuli such as stories, poems, pictures, videos, objects or pictures can be used to develop lessons.

Strand

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

Strand Units

- *Exploring and making drama*
- *Reflecting on Drama*
- *Cooperating and communicating in making Drama*

The elements of drama

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

- Belief (*children using their imagination*)
- role and character (*children assuming a role/playing a character*)
- Action (interaction of character/what is the problem and how will it be solved?)
- Place (what location?)
- Time (past, present and future)
- Tension (what is the dilemma/problem?)
- Significance (what is the theme/underlying message?)
- Genre (comedy, tragedy, fiction..)

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.

3. Approaches and Methodologies

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.

Belief is central to all Drama and should be characterized 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. There are some suggested drama activities in this plan (see Appendix 1).

Teachers will carefully select a fictional lens for their chosen content. A character or story will be selected that the children will believe in, whose 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.

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

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 may have to think about. Tension may 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, Whole Group Letter Writing, Whole Class List Writing, Drawing in Role, Map-making, Occupational Mime, Soundscape, Physical Journey, Forum Theatre, Mantle of the Expert.
1st & 2nd Classes	Defining the Space, Mimed Narration, Teacher in Role, Whole Group Improvisation, Still Images, Thought Tracking, Paired Improvisation, Improvisation in threes, Physical Journey, Hot Seating, Role on the Wall, Whole Group Letter Writing, Drawing in Role, Writing in Role, Reading in Role, Map-making, Character Creation, Visualisation, Eye Witness Reports, Soundscape, Briefing, Conscience Alley, Forum Theatre, Mantle of the Expert.
3rd & 4th Classes	Mimed Narration, Teacher in Role, Whole Group Improvisation, Still Images, Image Tableaux, Thought Tracking, Improvisation in pairs, Briefing, Conscience Alley, Small Group Improvisation, Ritual, Flashback/Flash-forward, Role on the Wall, Letter Writing, Drawing in Role, Writing in Role, Reading in Role, Map-making, Visualisation, Eye Witness Reports, Soundscape, Briefing, Hidden Briefs, Conscience Alley, Voices in the Head, Group Sculpture, Rumours, Ritual, Performance Carousel, Forum Theatre, Creating the Space, Mantle of the Expert, Caption Making and Headlines.

5th & 6th Classes	Teacher in Role, Whole Group Improvisation, Still Images, Image Tableaux, Thought Tracking, Improvisation in pairs, Briefing, Conscience Alley, Small Group Improvisation, Ritual, Flashback/Flash-forward, Role on the Wall, Letter Writing, Drawing in Role, Writing in Role, Reading in Role, Map-making, Visualisation, Eye Witness Reports, Soundscape, Briefing, Hidden Briefs, Conscience Alley, Voices in the Head, Group Sculpture, Rumours, Ritual, Performance Carousel, Forum Theatre, Creating the Space, Collective Role, News Reports, Choral Speaking, Gossip Chorus/Circle, Overheard Conversations/Eavesdropping, Shared Conversation, Mantle of the Expert, Caption Making and Headlines, Defining the Space, Sound Tracking.
--	--

An explanation of each strategy is contained in the Appendices (see Appendix 3).

Teacher in Role is one of the most effective strategies used in process drama, though it can be daunting for some teachers. Some tips for teachers and steps involved in going into role can be found in the appendices of this plan (see Appendix 4).

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 and questioning. A list of drama reflection methods is to be found in the appendices (see Appendix 5).

4. *Children with Additional 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 methods of reflection. Pre-briefing the child's ANA (if applicable) about the content of the drama might also be useful to support the child within the drama.

5. *Linkage and Integration*

Linkage 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.

The school has an active policy on integration. Though Drama is a subject in its own right and should be taught as such, teachers are encouraged to integrate Drama with other subjects 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 for integration is a model supported by the school.

The school sees particular opportunities for integration across the three arts subjects.

Sample areas for integration will include:

- Gaeilge- ag déanamh agallaimh agus drámaí beaga bunaithe ar na téamaí sa Ghaeilge
- English- Close links with the Primary Language Curriculum, active responses to stories, poetry, novels 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, stepping into the painting, represent some work from drama in art
- S.P.H.E. - encourage teamwork, 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.

6. *Assessment and Record Keeping*

As has been outlined in our schools Assessment and Record Keeping Policy we recognise 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 p. 43-44 and examine children's 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 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

Teacher observation and note taking will be central to all assessment in Drama. Other forms of assessment will include basic teacher-designed tests and tasks, projects, recordings of children's work and graphic / pictorial scores.

Progress will be recorded and communicated in teachers own notes, Cúntas Míósúil, end of year report and at parent teacher meetings.

7. *Equality of Participation and Access*

Equal opportunities will be given to all children across the nine grounds of equality legislation in all strands and activities.

Organisational planning and adapting the drama for students with additional needs requires forward thinking and planning.

8. *Timetable*

Infant class will have a minimum of 50 minutes of Drama per week while 1st to 6th Classes will have a **minimum of one hour per week** in 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. Timetables will all record the time allocation for Drama.

There is discretionary time available each week (Infants: one hour, 1st-6th Classes: 2 hours) that teachers can occasionally use to support the Drama Curriculum.

Teachers should ensure that pupils attending supplementary teaching are included for as much of the Drama programme as possible.

9. *Resources*

An inventory of all equipment suitable for the delivery of the Drama Curriculum has been compiled and is included in the appendices of this document (see Appendix 2). This includes Drama books, basic props, suitable stimuli (music, poetry, stories, visual images, newspaper captions). Teachers are provided with a copy of this at the start of each school year. All resources are held centrally and Ciara Fagan is responsible for their maintenance and distribution. Teachers are encouraged to use other adults who may be available to them who is working with the class to facilitate the delivery of the curriculum where appropriate. Teachers are encouraged to teach their Drama lessons in their own classrooms or in the GP room and to carefully timetable for maximised use of the cleared space.

10. *Health and Safety*

As with all curricular areas' work, 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
- 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

11. *Individual Teachers' Planning and Reporting*

Each teacher will be given a copy of this school plan and will be encouraged to refer to it when doing their own long term and short term planning. Teachers teaching the same level are encouraged to plan together. The elements of Drama should be carefully considered in the short term planning of Drama. 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. The Cúntas Miosúil is an important indicator and record of work carried out in Drama. Teachers will record their work in Drama for a particular month under two headings namely Content Covered and Fictional Lens Used.

12. *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.

The Arts will be discussed at some staff meetings. This will allow for review of the policy and also give an opportunity for members of staff to share ideas that are working for them.

Teachers will be informed about upcoming courses in the education centres and other bodies providing professional development through the staffroom notice board and by email.

13. *Parental Involvement*

Parents may be invited to open classroom presentations of improvisations, performances, shows or other work created by the class and/or school.

14. *Community Links*

The local community, actors, theatre professionals living locally, 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.

15. *Ratification and Communication*

This policy has been made available to school personnel and the Parents' Association and is readily accessible to parents via the school website.

A copy of this policy will be made available to the Department and the patron if requested. This policy will be reviewed by the Board of Management at regular intervals.

This policy was adopted by the Board of Management on _____2022.

Signed: _____

Date: _____

Principal

Signed: _____

Date: _____

Chairperson of Board of Management

Appendix 1

Suggested Activities for Drama

Junior/Snior Infants

- Process dramas – teachers can plan their own process dramas or there is a wealth of process dramas in the recommended reading in the Resource section of this plan (see Appendix 2)

Drama as a methodology:

- Aistear...socio-dramatic play
 - Dramatic and Imaginative Play e.g. Wendy House, Dress Up Box, Home Corner
- Taking on a role e.g. characters from a story, from fairytales or poems
- Teacher in role and children responding to this
- Teacher narrator – class in role
- Still imaging
- Talking in role – character's thoughts
- Mime/Movement – action poems/occupational mime
- Using drama to solve a problem
- Choral dramatisation
- Music and movement

- Links with the *Learn Together*
- Defining space – layout of functional areas for the purpose of drama

- Process dramas – teachers can plan their own process dramas or there is a wealth of process dramas in the recommended reading in the Resource section of this plan (see Appendix 2)

Drama as a methodology:

- Drama based on stories
- Developing characters from a story
- Hot seating/questioning and interviewing
- Still imaging
- Drama based on SPHE topics
- Drama games to encourage oral language expression abilities, role play and improvisation
- Action poems
- Choral dramatisation
- Music and movement

- Process dramas – teachers can plan their own process dramas or there is a wealth of process dramas in the recommended reading in the Resource section of this plan (see Appendix 2)

Drama as a methodology:

- Collaborative Story-telling – using themes drawn from History, English and SPHE
- Role–Reversal: children in groups presenting an opposing viewpoint to another group; drama ensues from this
- Freeze Framing: to show subtext, thoughts and feelings of a particular group or character
- Carousel: groups freeze-framing in turn
- Conscience Alley/Thought Tunnels
- Thought Tracking
- Role on Wall
- Sculpting
- Improvisation – Dialogue Building
- Situation Drama based on topics in History and English
- Story-telling: Narration
- Use of props to develop drama

- Process dramas – teachers can plan their own process dramas or there is a wealth of process dramas in the recommended reading in the Resource section of this plan (see Appendix 2)

Drama as a methodology:

- Whole group role play
- Small group role play (developing the character's motivation)
- Pair Work
- Still Image
- Thought Tracking
- Conscience Alley
- Games to develop dialogue and improvisation
- Use of class novel to write and act drama scripts
- Developing situation drama from SPHE themes e.g. drugs, history e.g. WW2
- Improvisation developing dialogue

Appendix 2

Resources

- Warm-up Ideas
- *100+ Ideas for Drama* – by Anna Scher and Charles Verrall
- *AAArgh to ZIZZ 135 Drama Games* – by Graeme K. Talboys
- *Chatterbox – Sunny Street Streets Ahead* Reading Scheme

Process Drama Suggestions

- *Step by Step Educational Drama* – by Joanna Parkes and Sarah Fitzgibbon
- *Drama Lessons for 5-11 year olds* – by Judith Ackroyd and Jo Boulton
- *Classroom Drama – A Practiced Guide* – by Una McCabe
- *Finding Your Way in Drama* – by Susan Baltye
- *The Toymaker's Workshop and Other Tales* – by Judith Ackroyd and Jo Boulton
- *Finding Your Way with Plays* – by Susan Baltye
- *Fun with Plays* – Brilliant Publications
- *Drama and Traditional Story for the Early Years* – by Nigel Toye and Francis Prendiville
- *Speaking and Listening through Drama 7-11* – by Prendiville and Toye
- *Creative Drama in Group work* – by Sue Jennings

Poetry

- *Dear Grandad* – by Gabriel Fitzmaurice

Appendix 3

Drama Strategies

These are just some of the many strategies available.

1. Teacher in role: The teacher taking on a role in the drama, giving the group information (to develop the drama) or answering the group's questions. A role signifier is usually used to help the transition from teacher to the role.

2. Still image: Using their own bodies, members of the group create an image of an event, idea or theme. This can be individual, in groups or as a whole class.

3. Thought tracking: The private thoughts or reactions of a character are spoken publicly by the character. It might be used when the action is frozen, in conjunction with still images, and often the teacher invites the characters to speak.

4. Improvisation in pairs: The spontaneous dramatic enactment of a fiction involving two people.

5. Small group improvisation: The spontaneous dramatic enactment of a fiction in small groups.

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

7. Hidden brief: One group of pupils is given a piece of information, while the remainder of the group are given a conflicting piece of information or set of instructions. In this way when the two characters come together to play the scene, their objectives may clash dramatically.

8. Visualisation: Imagining the setting in which the drama takes place or imagining what a character or a scene looks like, often led by teacher narration with music in the background.

9. Mime to narration: The teacher reads aloud instructions to the class and children mime what is being said, often with music in the background.

10. Occupational Mime: The children are in role in a particular job (can be whole class, group or individual). Children mime their jobs, often with music in the background.

11. Character Creation: The whole class discusses what a character's physical appearance might be. The class directs the teacher in drawing this. The children then fill in the details (such as eyes, hair etc.), using individual pieces of paper or drawing directly onto the large paper.

12. Role on the wall: A convention in which an important role is represented in picture form "on the wall" (usually on a large sheet of paper) so that information can be collectively read or added to as a drama progresses.

13. Character profiling: Similar to role on the wall, children fill out profile sheet on a character including details such as name, age, likes, dislikes, eye colour.

14. Reading in Role: Children receive a piece of information in the drama which they must read such as a letter from a key figure or information to help them solve the case.

15. Writing in role: Children write in role. This can be for reflective purposes, such as diary entries or letters.

16. Creating the Space: Children (in small groups or as a whole class) create a space where the drama is set, usually represented with masking tape and chairs. This space is then often used in the drama story.

17. Map making: Children view a very simple map of the area in which the drama is set. Children then create places on the map based on what they know about the area (e.g. there is a school where the children go). Similar to 'character creation', these can be drawn in small groups or individually and stuck on the map, or draw directly onto the map.

18. Physical Journey: Children participate in a journey, often travelling to meet someone in the drama. If a map has been used previously, it is beneficial to include areas on the map in this journey. When creating the journey simple props are used such as chairs, a sheet and masking tape. Teacher narrates the children travelling on the journey.

19. Conscience alley: A character has a decision to make. The class are formed into two lines between which a character can walk. As (s)he walks down the 'alley', individuals offer various opinions (as when listening to one's own conscience). This is only used where the character is in a dilemma.

- 20. News reports:** A convention in which students in role as either radio or television news readers present a news item.
- 21. Rumours:** A strategy in which the group share rumours about an event in the drama. This can be done with the children moving around the room, or with an inner and outer circle.
- 22. Hot-Seating:** A strategy whereby one character is seated in front of a group and asked questions. This is a high focus activity so you may decide to take the hot seat yourself (teacher in role), or a student may take on this role.
- 23. Teacher Narration:** A strategy used to move the story along whereby the teacher can say “ what happened next was...” or this can be used when the children are depicting something e.g. a collective still image over which the teacher narrates: “The children were outside the camp working and they felt the sun burn their skin. Some were sowing vegetables; others were hanging washing on the line...”
- 24. Ritual:** A strategy whereby children enact an agreed series of movements with very few words, which can be used in a ceremony, as a welcome etc. Ritual has an aesthetic dimension. It is useful for establishing belief in communities.
- 25. Performance Carousel:** A way of facilitating the ‘showing’ of improvised work without children moving from the area in which the work was created. One group begins and fades, with the fading out of the first, the second group begins etc., often accompanied by music.
- 26. Drawing in Role:** Children draw in role. This can be to build investment and belief (e.g. drawing an item they will bring with them on a journey) or for reflective purposes (e.g. drawing the events they have experienced in the drama).
- 27. Group sculpture:** The whole class works together to create an image (still image). Each child enters the space one by one to create the sculpture. This is often followed up with thought tracking.
- 28. Collective role:** A character improvised by a group, any one of whom can speak as that character.
- 29. News reports:** a convention in which students in role as either radio or television news readers present a news item they have written
- 30. Choral Speaking:** a convention used for reflecting on the action in the drama, in which participants write a diary/letter in role as a character speaking the contents aloud, emphasizing certain phrases and thereby explaining his /her feelings to the audience or other participants.
- 31. Gossip chorus/circle:** a convention in which the group speaks the rumours about an event in the drama, sharing fragments of conversation which can be developed into a chorus work.
- 32. Overheard conversations / Eavesdropping:** The teacher circulates to groups working in role and ‘eavesdrops’ on what is being said.

33. Shared Conversation: A strategy in which participants are in pairs and initiate a conversation in role. Other participants join the conversation, speaking in the first person as they add themselves physically by touching the previous speaker on the shoulder.

34. Mantle of the Expert: involves the creation of a fictional world where students assume the roles of experts in a designated field. Mantle of the Expert is based on the premise that treating children as responsible experts increases their engagement and confidence.

35. Forum Theatre: is an applied drama technique and participatory theatre practice created to empower audience individuals to determine social change. From infants to 2nd Class forum theatre can be used as a strategy to allow the students to offer advice to an individual in the drama to bring about positive change. From 3rd to 6th Class, forum theatre can be used where the audience can stop a scene mid action to tap a character out or offer advice to affect positive social change in the drama.

36. 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 summarise their own scene or another group's scene in When used with still images several headlines can be given to the same still image in order to highlight points of view and bias.

37. Defining the 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.

38. Soundtracking: 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.

39. 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.)

40. 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.

Appendix 4

Teacher-in-Role

The teacher takes on a role in the drama. This allows them to do a number of things. They 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.

Some steps in going into Teacher-in-role

1. Agree on a hat or object to show that you the teacher are in role (role signifier).
2. Allow the children time to prepare for the teacher in role interaction – this also prepares the teacher.
3. Ask the children to watch carefully and see what they can find out about the character.
4. Go into role for less than a minute or so, adopting a pose. Behave “as if” you are that person and represent an attitude or point of view, you do not need to be an actor. After you and the students have experience of TiR you can stay in role as long as necessary.
5. Come out of role by taking off your hat. Ask the children what they found out. Talk about the character in the 3rd person e.g. *What did he say? Do you believe what he told you?*
6. Possible hot-seating of the character (teacher-in-role).
7. Classroom Management – use your role to your advantage. Discipline in role where possible e.g. the queen is unhappy that her subjects are talking in her presence. Come out of role if necessary.
8. Don't be afraid to be creative.

More information about Teacher-in-role

The teacher can take different types of roles:

- Different statuses e.g. low, middle or high status role: eg of middle status role *a senior, respected member of the group, but you are on their side, could take on the stance of facilitator, enabler, manipulator*
- Different registers e.g. *the devil's advocate register, the one who knows register, the suggester of implications register*
- Distancing frames – e.g. participant, guide, recorder, authority

More examples of different statuses and registers a TIR can assume:

1. Authority...the person in ultimate charge, with responsibility
2. Devil's advocate...the person who argues the alternative viewpoint

3. Reporter ... person requiring information
4. Victim...person requiring help
5. Absentee...person who arrives late and needs to be filled in on certain information

Appendix 5

Reflection objectives and matching questions for the teacher

Sample of Teacher's Questions which develop prediction

“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... ?”

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"

Sample of Teacher's Questions which develop a link between story, theme and life experience

“ Did you like the drama? Why?’

“What did you find out about.. (e.g. a character or a way of life)?”

‘What might the other people in the village be saying about....?’

“What is the message of this drama?”

“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 advice would you give...?”

“What might be your worries as you watch this scene?”

“Is their life then like our lives now?”

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

Sample of Teacher's Questions to develop hypothesis... to draw conclusions

“I wonder what motivated him to ...?”

“Put a caption on that scene”

“I wonder what this drama tells us about life and people?”

“Should have fought ...?”

“What advice would you give now?”

“Why is this an important drama? What is at stake?”

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

Reflection on Drama

Some pointers

- 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