



# **DRAMA**

## **2006-2007**

### **In-School Review and Preparation Pack**

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*All of this material is available on [www.pcsp.ie](http://www.pcsp.ie)  
Additional material is also available to support you in your in-school review and preparation day for drama.*



## **In school Review and Preparation Day**

Your in school planning day is to take place between day one and day two of the Drama inservice. This day is a day for you, as a staff, to reflect on your first day's inservice. It is also a day to focus on how you might establish Drama as a subject in your school.

### **Preparation for your in school planning day**

Try out the following in class prior to the planning day.

- 1 activity from the Drama day as listed on pages 4,5& 6
- Gníomhaíocht amháin trí Ghaeilge. (Teanga a mhúineadh sa cheacht Gaeilge roimh ré.)

Your experiences in these activities will prove invaluable on the planning day.

### **Layout of the Planning Day**

Session 1	Drama Games Shared experiences of Drama in the classroom. Focus on Story
	Sos
Session 2	Games / Story / Poetry / Resources for Drama  Decisions
	Lón
Session 3	Drámaíocht agus an Ghaeilge

**Each school is unique and organisation of the planning day will vary to suit the needs of your school.**



### Session 1:

- Begin with a reminder of the key messages of the Drama Curriculum (see page 12). Start with the blank key messages page and think about the messages and what they mean for you in your school.
- Have a discussion amongst yourselves about Drama Day 1.
- Go through some of the games that have been tried in class and discuss their merits.
- In the second part of the session focus on story. Look at how Jack and the Beanstalk was dealt with on the inservice day. What were the approaches used? (see page 27)
  - In the planning pack there are other examples of stories and approaches which could be used. In class groups take a different story and discuss how it could be used as a pre-text for drama.

### Session 2:

In groups spend some time focusing on areas from the following list

- Drama and story
- Drama and poetry
- Drama Games
- Resources for Drama – Focus on resources which are already in your school

Can you suggest activities/poems/stories/images which might suit various classes in the school? Allow time at the end of the session for feedback.

### Session 3:

- Ar dtús tabhair seans do chuid daoine labhair faoi na gníomhaíochtaí atá déanta acu ina ranganna féin. Labhair faoi conas gur eirigh leis na gníomhaíochtaí sin.
- Féach ar na téamaí atá luaite sa churaclam Gaeilge (m.s. mé féin, siopadóireacht, ócáidí specialta srl). Anois smaoinigh ar gníomhaíochtaí a bheadh oiriúnach chun an drámaíocht a mhúineadh, atá bunaithe ar na téamaí sin. I ngrúpaí leann amach roinnt gníomgaíochtaí le haghaidh chuile téama.



## 1. Activities from Drama Day 1

S e s s i o n 1	
<b>Look up Look down / Sleeping sickness</b>	Circle Game. When two people make eye contact with each other they die. (Can also be call Sleeping Sickness or Look Up Look Down)
<b>Drama Contract</b>	Establishing a special list of rules for Drama to create a safe environment for Drama.
<b>Fortunately Unfortunately</b>	Improvisation Game. A begins with ‘fortunately’ .....B answers with a sentence beginning with ‘unfortunately’.
<b>Jack and The Beanstalk</b>	Still Imaging Small group improvisation Conscience Alley Teacher in Role (TiR) – Jack, Visualisation Narrated Mime Planned Improvisation See Glossary (page 27)
<b>Body Guard Assassin Me</b>	Each person mentally selects a bodyguard and an assassin. Everyone moves around the room trying to stay close to his / her bodyguard and away from his/her assassin



S E S S I O N 2	
<b>Rabhlóg</b>	<p><i>Seacht Sicín ina seasamh sa sneachta lá seaca.</i> Chun an guth a théamh mar shampla ‘abair é mar rún, go feargach, go cúthailleach...</p>
<b>Bí ag Siúl</b>	<p><i>Í suíomhanna dífriúl – ar an ngealach, ar gaineamh te, .... I ról – mar fear grin, mar garda, .....</i> <i>In aimsir – lá fuar, la gaofair, .....</i></p>
<b>Aon, dó, trí</b>	<p><i>Aon, dó, trí.</i> <i>Dia duit, dó, trí</i> <i>Dia duit, Dia is Muire duit, trí</i> <i>Dia duit, Dia is Muire dhuít, conas atá tú</i> Déantar é seo i mbeirteanna ag cur tuilleadh leis ag an deireadh.</p>
<b>Mím- Freastalaí</b>	<p>Mím le scéalaíocht agus ceol mar shampla ag freastal ar Tiger Woods..</p>
<b>Ag Úsáid Scripte</b> (Treoirlínte lth 86-91)	<p><b>A:</b> <i>Ná déan é sin</i> <b>B:</b> <i>Déanfáidh mé é.</i> <b>A:</b> <i>Cén fáth?</i> <b>B:</b> <i>Mar is mian liom é a dhéanamh</i> Cleachtadh a dhéanamh ar na línte ar dtús agus an script a úsáid mar réamhthéacs do píosa seiftiú.</p>
<b>Ord faoi rún</b>	<p>Grúpa A= freastalaithe ón Rúis gan morán Gaeilge - <i>Dia duit, Íoc anois, bille, Sin deas</i> Grúpa B= custaméirí tar éis bia lofa a fhail sa bhialann.- Bhi do bhéile lofa agus ni theastaíonn uait íoc as. Grúpa C + Baimisteoir – feiceann tú go bhfuil aigneas ...feach cad tá ag tarlú. Tosaigh leis an line seo: Cad tá ag tarlú anseo? Réitigh an fhadhb.</p>
<b>Babhlai Torthai</b>	<p>in ionad úlla, oráiste, banana, piorra a ghlaoch oraibh, glaofaidh mé amach abairt ar nós... “aon duine le gruaig fhada, athraigh áiteanna.. nó éinne le stócaí dubha athraigh áiteanna”.</p>
<b>Seiftiú- Margadh</b>	<p>Tosú le pictiúr mar spreagadh Teanga riachtanach a mhealladh Suíomh a chruthú- seastán Seiftiú i ngrúpaí- cártaí le speagadh mar shampla páiste ar strae.</p>
<b>Seiftiú I ngrúpaí beaga.</b>	<p>Miondrámaí a chumadh timpeall ar ghúpaí focal a chuireann ar fáil.</p>



<b>S E S S I O N 3</b>	
Have a Conversation in Questions	Participants are divided into pairs. Each pair must have a conversation in questions.
Making Faces at Party	‘You are at a party’, -walk around the room, making faces at guests behind their backs. If you catch someone making a face at you, shout ‘bang’ and they sit down.
Mirror Game	Participants are divided into pairs and mirror each others movements. It should not be obvious to an outside observer who is lading the pair.
Word based game – ‘Chain Story’	Participant starts a story and each participant must add one word to the story, in turn. Variation: Divide into small groups of 5 or 6 and repeat procedure, adding the concept of throwing the story around the group using a hand gesture. A letter format could also be used, ‘Dear ....’
Still Image exercise	<ul style="list-style-type: none"><li>- Participants in a group make a series of unplanned poses. Focus on body language and the stories we tell</li><li>- In groups participants prepare a series of images on a particular topic.</li></ul>
Improvisation using a line from a poem as a ‘stimulus’	Discussion based on ‘who, what, where, when’, ‘desired outcome’ ‘constraint’. Creation and showcase of improvisations Flash back (moments before the climax of improvisation), the climax and flash forward (moments after the climax)
Fencing Game	Participants fence around the room. With their index finger they try to get other people on their palms. If you are hit on the palm three times you are out.

### 3. The Drama Curriculum at a Glance

<b>Strand</b>	<b>Strand units</b>
Drama to explore feelings, knowledge and ideas, leading to understanding	Exploring and making Drama Reflecting on Drama Co-operating and communicating in making Drama
<b>Prerequisites for making drama</b>	
Content	
The fictional lens	
Creating a safe environment	
<b>Elements of drama</b>	
Belief	Time
Role and character	Tension
Action	Significance
Place	Genre

#### Strand Unit: Exploring and making drama

(The element that the objective pertains to is in brackets)

##### Junior and Senior Infants

#### The child should be enabled to

- 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*)



#### First and Second Classes

##### The child should be enabled to

- use the ability to play at make-believe to enter fully into participation in drama (*belief*)
- 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 (*role and character*)
- experience how context is built and a drama reality created through the use of space and objects (*place*)
- experience how the fictional past and the desired fictional future influence the present dramatic action (*time*)
- develop the ability to help maintain the focus in the dramatic action (*belief/time/action/tension*)
- begin to see how tension adds to drama the suspense that ensures the interest of the participants (*tension*)

#### Third and Fourth Classes

##### The child should be enabled to

- enter into the fictional dramatic context with the same spontaneity and freedom that he/she has earlier applied to make-believe play (*belief*)
- 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 (*role and character*)
- discover how the use of space and objects can help in building the context and in signifying dramatic themes (*place*)
- explore how the fictional past and the desired fictional future influence the present dramatic action (*time*)
- become aware of the rules that help maintain focus in the dramatic action (*belief/time/action/tension*)
- begin, as a member of a group, to include in drama activity the elements of tension and suspense (*tension*)
- begin the process of using script as a pre-text

#### Fifth and Sixth Classes

##### The child should be enabled to

- enter appropriately and with facility, whether watched or unwatched, into the fictional dramatic context (*belief*)
- 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 (*place*)
- discover how the use of space and objects helps in building the context and in signifying the drama theme (*place*)
- explore how the fictional past and the desired fictional future influence the present dramatic action (*time*)
- 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 (*tension*)
- become comfortable with script and understand the basic processes by which script becomes action
- distinguish between various genres, such as comedy, tragedy, fantasy (*genre*)



## Strand unit: Co-operating and communicating in making drama

### Junior and Senior Infants

*The child should be enabled to*

- 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

### First and Second Class

*The child should be enabled to*

- 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

### Third and Fourth Classes

*The child should be enabled to*

- 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
- 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

### Fifth and Sixth Classes

*The child should be enabled to*

- 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

## Strand Unit: Reflecting on drama

### Junior and Senior Infants

*The child should be enabled to*

- develop the ability to reflect on the action as it progresses (*action, significance*)
- experience the relationship between story, theme and life experience (*significance*)
- share insights gained while experiencing the drama (*significance*)

### First and Second Class

*The child should be enabled to*

- use reflection on a particular dramatic action to create possible alternative courses for the action (*action, significance*)
- experience, through drama, the relationship between story, theme and life experience (*significance*)
- share insights while experiencing the drama or insights that arise out of the drama (*significance*)

### Third and Fourth Classes

*The child should be enabled to*

- use reflection on and evaluation of a particular dramatic action to create possible alternative courses for the action (*action, significance*)
- learn, through drama, the relationship between story, theme and life experience (*significance*)
- use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people (*significance*)

### Fifth and Sixth Classes

*The child should be enabled to*

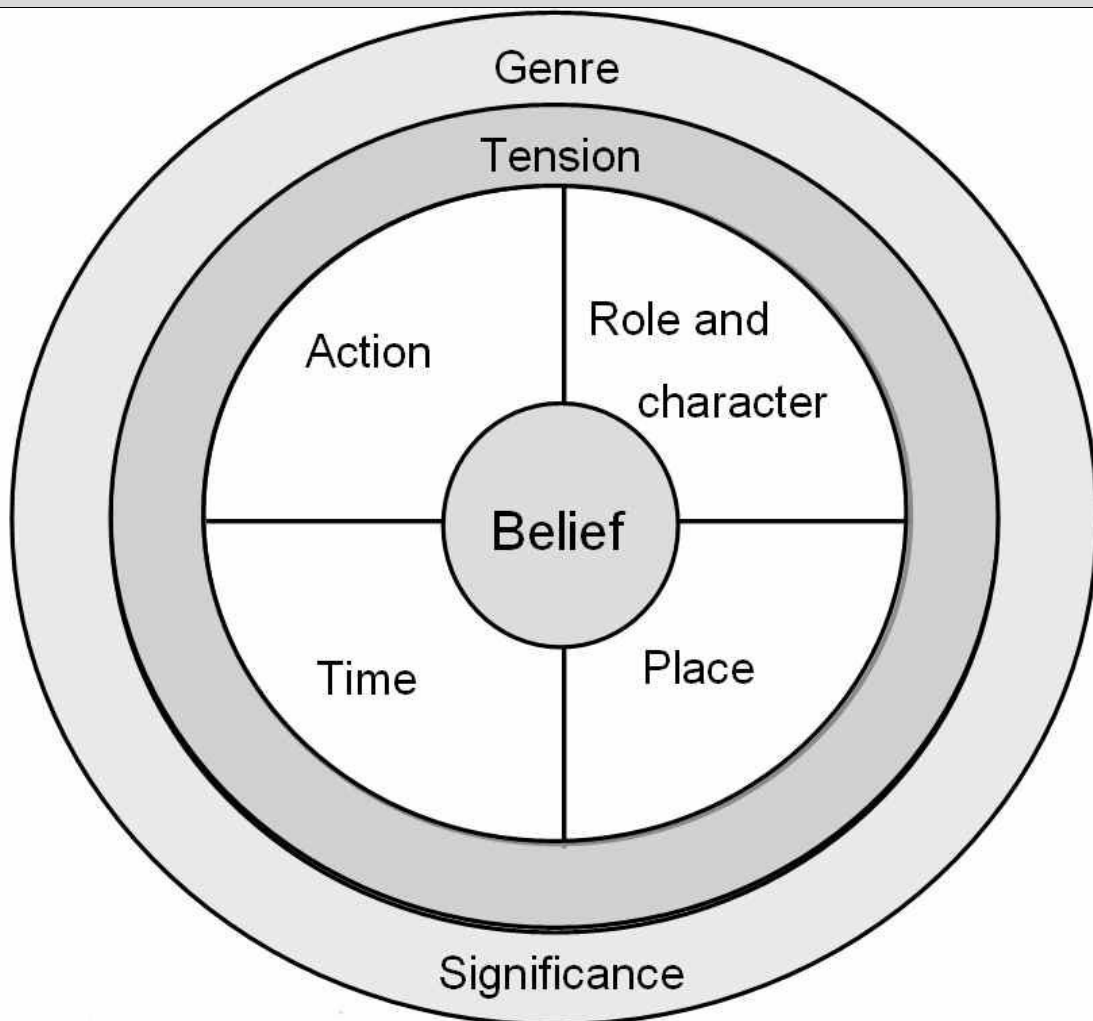
- reflect on a particular dramatic action in order to create possible alternative courses for the action that will reflect more closely the life patterns and issues being examined (*action, significance*)
- learn, through drama, the relationship between story, theme and life experience (*significance*)
- use the sharing of insights arising out of dramatic action to develop the ability to draw conclusions and to hypothesise about life and people (*significance*)



## 4. Key Messages from Drama

- Drama is a subject
- Drama is for all teachers and all children
- Process Drama explores the real world through the fictional world

## 5. The Elements of Drama





## 6. Ten Useful Drama Games and Warm-Up Activities

**Name of Game:** Who is Missing?

**Class range:** Junior and Senior Infants

**Space required:** Classroom or Hall

The children move around the room. The teacher shouts 'Freeze, eyes closed'. Then they make themselves into a small ball on the ground. The teacher moves towards one child and taps them on the back and that child must hide (e.g. behind the library). Then the others are asked to stand up and move around the room. The teacher says freeze again and the others try to figure out who is missing. This can be repeated.

**Name of Game:** The Hands Dance

**Class Range:** Junior and Senior Infants

**Space Required:** At their desk or in a circle

Suitable for lower classes especially infants

This is a really simple idea for children. The children make their hands dance, expressing the feeling that the teacher calls out e.g. "you are in the bright sunshine.." or music can be used as a springboard to help make the abstract actions. After a while more specific actions can be used e.g. "wave goodbye, make a butterfly flying..."

**OR:** The Legs Dance – due to restrictions the children will have to lie on their backs or stomachs for this exercise

**Name of game:** Yes Lets!

**Class range:** Junior and Senior Infants

**Space required:** Classroom/hall

Children are moving around the space and the teacher calls out "Yes lets ...dig a hole". The children say/shout back "yes lets" and mime digging a hole. The teacher can repeat any instructions prefacing them with "Yes lets". This can be extended by allowing children to call out the instructions or by doing this as Ghaelige.

**Name of Game:** Popcorn

**Class Range:** Infants – 3<sup>rd</sup> Class

**Space Required: Classroom or Hall**

Everyone stands in a circle with a little space between each child.

Children randomly and unexpectedly jump up into the air. At some time in the jump they clap their hands. Since other players are also jumping and clapping their hands at the same time, the name 'Popcorn' seems appropriate.

If two children clap their hands at the same time they are out of the circle. The game continues until there is just one person left.

**OR:** The children who are out of the circle can rejoin after a few minutes and the game can be continued until the teacher decides the game is at an end.

**Name of Game:** Digits

**Class Range:** Junior Infants to 6<sup>th</sup> Class (With adaptation)

**Space Required:** Hall or classroom/sitting at desks

The children get into a tight circle. The children look at the ground and close their eyes. Someone starts with number one. Then someone else will shout out number two, someone else number three etc. No one knows who will shout out the next number but if two people call the number at the same time, the group must restart the exercise at one. The teacher can decide how high the children must go to e.g. perhaps to ten at first. This game can be done in reverse 10 – 1 and may be referred to as rocket launch.

**OR:** Use the alphabet or "Word at a Time" story for senior classes



**Name of Game:** Group Stop

**Class range:** Junior Infants – 6<sup>th</sup> Class

**Space required:** Classroom/Large space

The children move around the room. One child, any child freezes into a pose. That pose is held. As soon as one child notices that someone has frozen they must freeze too. Eventually the entire group must freeze. Once everyone in the group has frozen the game begins again.

This can be developed by making the children make noises as they move around. Then the group must be silent as well as still.

**Name of Game:** Reactions

**Class Range:** 1<sup>st</sup> to 6<sup>th</sup> classes

**Space Required:** Classroom/desks

The children are spectators at a football match. Decide what teams are playing. You ask for the children to mime reactions as the match proceeds. The teacher (or one of the children) call the action of the match e.g. “We’ve scored, they’ve scored; we’ve got a goal but the ref says it’s offside; penalty for them; one of our players has been fouled; the ball’s gone into the crowd and they won’t give it back...” This can be moved on from mime to include still images.

**Name of Game:** Hello

**Class Range:** 3<sup>rd</sup> to 6<sup>th</sup>

**Space Required:** Classroom or Hall

The children move around the room. The teacher asks them to greet each other by shaking hands and introducing themselves, then to move onto the next person. This continues for a while. Then give the greeting an element. For example “greet each other like you are long lost friends”.

The teacher can continue to add elements like “greet each other like you are afraid of each other, like the other person has a monkey on their shoulder etc”. The greetings can be developed by moving away from English to gibberish. The development of the game means that this game can be used over a few lessons, getting children to use more and more ideas and elements. This game could also be used ‘as Gaeilge’.

**OR:** If you are worried about children being left out use the ‘Paul Jones’ idea of two concentric circles facing each other. The inner circle moves one to the right at the teacher’s signal and the children greet each other.

**Name of game:** Freeze!

**Class range:**

5<sup>th</sup> and 6<sup>th</sup> classes

**Space required:** Classroom/hall

The children gather in groups of three. A pair of children start to improvise a scene. (The teacher can give ideas to the groups if necessary). The child not in a pair stands apart and observes the improvisation. When he/she shouts freeze, one of the characters must freeze and that child who shouted freeze replaces the frozen character, continuing the improvisation. The child who was frozen then stands apart from the drama and may shout freeze at any time.

**Name of game:** Sit, Stand, Kneel, Lie down

**Class range:** 5<sup>th</sup> and 6<sup>th</sup> classes

**Space required:** Classroom/hall

The children gather in groups of four. At no time can any child be in the same position i.e. one lies down, one sits, one stands up and one kneels. The children then improvise a scene moving position all the time remembering that they must make sure to be in different positions. If the children are reluctant to move the teacher could use a signal of some sort.



## 7 Using Story as a Pre-Text for Drama

On your first Drama inservice day you did some work on Story and Drama using ‘*Jack and the Beanstalk*’. In this session we concentrated on important or key moments in the story. We explored these key moments using various approaches including Teacher in Role, improvisation, hidden brief, conscience alley, freeze framing, thought tracking, visualisation and mimed narration.

Story is a safe way into Drama and is a good starting place if you haven’t taught much Drama up to now. It is important not to just re-enact the story. You don’t have to stick to the traditional story you can move as far away from it as you like. Process Drama allows for real learning through exploration of the story.

**Remember: Improvisation is at the heart of process Drama.**

**Included in this section are:**

- **Four exemplars on using story as a stimulus for Drama. The key moments of each story have been selected as have of approaches and how they might be used in relation to each story. Each story has been matched to a class level.**
- **A list of suggested stories that may be useful as ways into Drama.**

These are examples of what could be done using these stories. These are by no means exhaustive options of what could be done using story as a starting point, rather merely suggestions to help you get started. Bear in mind that these suggestions would take several sessions of work.

### Example 1: **Little Red Riding Hood**

Suitable for Junior and Senior Infants

**Key Moments:**

- Red Riding Hood at home in the cottage as she prepares to go to her Grandma’s house.
- Red Riding Hood journey in the woods
- Red Riding Hood meets the wolf.
- The Wolf at Grandma’s House

**Suggested Strategies**

Some of these strategies could be used with infants using the story of Little Red Riding Hood as a starting point for Drama in the course of a series of lessons.

Defining the Space: Physically set out the space in the class room using furniture if necessary.

Still Images: Create a still image of a key moment. (Infants will need a lot of help with this)

Teacher in Role:

- The teacher could take on the role of the mother as Red Riding Hood prepares for the journey.
- The teacher could take on the role of the Grandma as she waits for Red Riding Hood
- The teacher could take on the role of the Wolf after he has met the Red Riding Hood



Mimed Narration: The teacher could narrate Red Riding Hood's journey through the forest to a piece of music (optional) as the children mime the journey.

### Example 2: **Goldilocks and the Three Bears**

Suitable for First and Second Classes

#### **Key Moments**

- The bears getting breakfast ready
- Goldilocks walking in the woods
- Goldilocks in the cottage
- The bears return

Mimed Narration: The teacher could narrate Goldilocks journey through the forest. (Music may be useful here)

#### Teacher in Role:

- The teacher could take on the role of Goldilocks just after she has arrived at the bear's house.
- The teacher could take on the role of the baby bear after he realises that someone has broken his chair.

#### Small Group Improvisation:

In groups of three allow the children to create a 15 second improvisation of the bears preparing breakfast. Begin this as a mime but build on it to encourage the children to add their own basic dialogue.

Still Images: Get the children to still image the reaction of the bears when they get back to the house.

Thought Tracking: Using a still image that the children have created the teacher places his/her on the child's shoulder. The child then vocalises a thought of their character at that moment in time.

### Example 3: **Children of Lir**

Suitable for Third and Fourth Classes

#### **Key Moments:**

- Life before the death of Eve the Children's Mother
- Aoife becomes jealous of the children
- Aoife casts a spell on the four children banishing them to 900 years on the lakes
- The swans' journey from Lake Derravaragh to the Sea of Moyle
- The transformation of the swans

#### Teacher in Role:

- The teacher could take on the role of Lir after his wife's death.
- The teacher could take on the role of Aoife as she becomes more and more jealous
- The teacher could take on the role of one of the children talking about their life as a swan

Mimed Narration: The teacher could narrate a storm on one of the lakes as the children mime the swans' actions. The teacher could narrate the swans' journey from lake Derravaragh to the Sea of Moyle



Still Images: Pick a key moment from the story and get the children in groups to create a still image of that moment.

Thought Tracking: Using the still image that the children have created, the teacher places his/her hand on the child's shoulder. The child then vocalises a thought of their character at that moment in time.

Improvisation in Pairs / Briefing:

In pairs get the children to take on the roles of Aoife and Lir. The children that are Lir are given the brief that they are to try and convince Aoife to reverse the spell. They must give her reasons. The children that are Aoife are given the brief that they don't really want to reverse the spell.

Example 4: **Oisín and Tír na nÓg**  
Suitable for Fifth and Sixth Classes

**Key moments:**

- Life for Oisín with Na Fianna
- Niamh Cinn Óir's Journey
- Life in Tír na nÓg
- Oisín gets homesick
- Oisín when he returns to Ireland and shows his strength
- Life for Niamh after Oisín has gone

Teacher in Role:

- The teacher could take on the role of Fionn talking about Oisín and why he shouldn't go with Niamh.
- The teacher could take on the role of Oisín thinking about home.
- The teacher could take on the role of Niamh after Oisín has been gone for some time.

Still Images: Divide the children into groups of approx 5. Get them to select a key moment from their story and to represent this using still images. Get them to create three and then show the sequence of these to the rest of the class.

Thought Tracking: Using the still image that the children have created, the teacher places their hand on the child's shoulder. The child then vocalises a thought of their character at that moment in time.

Character Profile: This strategy could be used after the teacher has been in role as any of the characters. The children create a written profile of the character. They should include details like name, address, eye colour, hair colour, favourite things in a similar way to an identity card.

Writing in Role: Get the children to write a diary entry for a character of their choice.

Improvisation in Pairs / Briefing:

- In pairs get the children to take on the roles of Oisín and Fionn. They improvise the discussion about leaving for Tír na nÓg.
- In pairs get the children to take on the roles of two friends of Oisín or Niamh



- In pairs get the children to take on the roles of Oisín and Niamh as Óisín considers going home. Niamh's brief is to try and convince Oisín not to go home.

Improvising in Larger Groups:

E.g. the Fianna out hunting or a party in Tír na nÓg.

Conscience Alley:

After having done the improvisation with Oisín and Niamh set up a conscience alley. One side encourage Oisín to return to Ireland and the other side persuade him to stay.

**Other Suggested Stories for Use in Drama**

This is by no mean an exhaustive list merely a list to get you started

- The Elves and the Shoemaker
- The Enormous Turnip
- Rumpelstiltskin
- Little Red Riding Hood
- Chicken Licken
- The Selfish Giant
- The Three Little Pigs
- Goldilocks and the Three Bears
- Snow White and the Seven Dwarfs
- Toad from Toad Hall
- Pocahontas
- Hercules
- Gráinnuaile
- The Ugly Duckling
- Fionn McCumhail
- The Billy Goats Gruff
- Little Bo Peep
- Hansel and Gretel
- Rapunzel
- The Golden Goose



## 8. Using Poetry as a Pre-Text for Drama

**In the afternoon of the Drama Day one we used a line from the first verse of a poem call The Raven by Edgar Allan Poe as a springboard into improvisation and drama. As participants this brought us in many different and far reaching directions. Poetry, like story, is a safe and relatively easy way into drama and allows for many possibilities.**

Once upon a midnight dreary, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore,  
While I nodded, nearly napping, **suddenly there came a tapping**,  
As of some one gently rapping, rapping at my chamber door.  
"Tis some visitor," I muttered, "tapping at my chamber door-  
Only this, and nothing more."

(from The Raven by Edgar Allan Poe 1845)

**Included in this section are**

- **A list of questions, to help get you started which can be applied to any poem when preparing it for a Drama lesson. (As were used on training day)**
- **Some poems that are suitable stimuli for Drama for various class levels.**
- **A list of poetry books that may be useful as a finding place for poems.**

On the training day we freely improvised on the line and took it in varying directions. This is quite a senior end approach and not the only way to use a poem as a stimulus. The following are also possible

- Using a poem that the children have done in English reflect on the poem and bring it in an issue based direction. (See drama activity Page 80 in the teacher Guidelines.)
- Use the characters in a poem as a starting point for drama. Uses some of the strategies that were used in Jack and the Beanstalk to develop it.
- Take a key moment from a poem and improvise a drama from that

**Question to help you enter into Drama using poetry as a stimulus.**

**Who?**

**What?**

**When?**

**Where?**



## Poem 1: **The Teddy Bear and the Kangaroo**

Suitable for Junior and Senior Infants

### **The Teddy Bear and the Kangaroo**

The Teddy Bear and the Kangaroo  
We making a terrible hulla-balloo,  
Because they were left behind when Jane  
Went off for a ride in the railway train.  
*'I don't think it's fair',*  
Sobbed the Teddy Bear,  
And *'Boo-hoo-hoo',*  
Said the Kangaroo,  
*'We wanted to go for a train ride too.'*  
But they cheered right up when Jane came back,  
And gave them each a pat on the back,  
And hugged them tight and said *'There, there,*  
*You silly old Kangaroo and Bear.'*

Helen Diana Clyde

## Poem 2: **It's Hot**

Suitable for use with First and Second Classes

### **It's Hot**

It's hot!  
I can't get cool,  
I've drunk a quart of lemonade,  
I think I'll take my shoes off  
And sit around in the shade.

It's hot!  
My back is sticky,  
The sweat rolls down my chin,  
I think I'll take my clothes off  
And sit around in my skin.

It's hot!  
I've tried with 'lectric fans',  
And pools and ice cream cones,  
I think I'll take my skin off  
And sit around in my bones.

It's *still* hot!

Shel Siverstein



### Poem 3: **Messy Room**

Suitable for use with 3<sup>rd</sup> and 4<sup>th</sup> Classes

#### **Messy Room**

Whosoever room this is should be ashamed!  
His underwear is hanging on the lamp.  
His raincoat is there in the overstuffed chair,  
And the chair is becoming quite mucky and damp.  
His workbook is wedged in the window,  
His sweater's been thrown on the floor.  
His scarf and one ski are beneath the TV,  
And his pants have been carelessly hung on the door.  
His books are all jammed in the closet,  
His vest has been left in the hall.  
A lizard named Ed is asleep in his bed,  
And his smelly old sock has been stuck to the wall.  
Whosoever room this is should be ashamed!  
Donald or Robert or Willie or –  
Huh? You say it's mine? Oh dear,  
I *knew* it looked familiar!

Shel Silverstein

### Poem 4: **Lord Ulinn's Daughter**

Suitable for 5<sup>th</sup> and 6<sup>th</sup> Classes

#### **Lord Ulinn's Daughter**

A Chieftain to the Highlands bound  
Cries, 'Boatman, do not tarry!  
And I'll give thee a silver pound  
To row us o'er the ferry!'

'Now who be ye, would cross Lochgyle,  
This dark and stormy water?'  
'O I'm the chief of Ulva's isle,  
And this, Lord Ullin's daughter.

'And fast before her father's men  
Therere days we've fled together,  
For should he find us in the glen,  
My blood would stain the heather.

'His horsemen hard behind us ride-  
Should they our steps discover,  
Then who will cheer my bonny bride,  
When they have slain her lover?

Out spoke the hardy Highland wight,  
'I'll go, my chief, I', ready:  
It is not for you your silver bright,  
But for your winsome lady: -

'And by my word! The bonny bride  
In danger shall not tarry;  
So though the waves are raging white,  
I'll row you o'er the ferry.'

By this the storm grew loud apace,  
The water-wraith was shrieking;  
And in the scowl of Heaven each face  
Grew dark as they were speaking

But still as wilder blew the wind,  
And as the night grew drearer,  
Adown the glen rode armed men,  
Their trampling sounded nearer.



## Some Useful Poetry Books

<b>Book Name</b>	<b>Author/Collector</b>	<b>Publisher</b>	<b>ISBN</b>
A World of Poetry	Michael Rosen	Kingfisher	1 85697 221 6
A Red Poetry Paintbox	Chosen by John Foster	Oxford	019919393 2
A Yellow Poetry Paintbox	Chosen by John Foster	Oxford	0 19 919394 0
A Yellow Poetry Paintbox	Chosen by John Foster	Oxford	0 19 919420 3
A Green Poetry Paintbox	Chosen by John Foster	Oxford	0 19 919422 X
A Purple Poetry Paintbox	Chosen by John Foster	Oxford	0 19 919421 1
A Blue Poetry Paintbox	Chosen by John Foster	Oxford	0 19 919392 4
Unzip Your Lips Again	Chosen by Paul Cookson.	MacMillan	3579876542
The Ring of Words	Edited by Roger Mc Gough	Faber and Faber	0-571-19736-1
Something Beginning with P	Edited by Seamus Cashman	<i>The O' Brien Press</i>	0-86278-868-4
The Wolfhound Book of Irish Poems for Young People	Selected by Bridie Quinn & Seamus Cashman.	Wolfhound Press	0 9503454 3 1
Please Mrs. Butler	Verses by Allan Ahlberg	Puffin	0-140-31494-6
The Young Puffin Book of Verse	Compiled by Barbara Ireson	Puffin Publishing	01403.0410 X
One Hundred Years of Poetry for Children		Oxford	0 19 276258 3
I like This Poem	Edited by Kaye Webb	<i>Puffin</i>	c 14 03 1295 1
The Book of a Thousand Poems		Bell & Hyman Ltd.	0 7135 2372 7
First Anthology of Poetry		Royal Irish Academy	1-902140-00-1
Two Barks	Julie O' Callaghan	Bloodaxe Books Ltd.	1 85224 427 5
Pillow Talk	Roger Mc Gough	Puffin Books	0-140-32504-2
Favourite Poems we Learned in School	Thomas F. Walsh	Mercier Press	1 85635 051 7
The Illustrated Favourite Poems We Learned at School	Thomas F. Walsh	Mercier Press	1 85635 200
School Poems.	Jennifer Curry		
Pet Poems.	Jennifer Curry		
Words Aloud 1&2	Anne Harvey		
Strictly Private	Roger McGough		
26.Comic Verse	Roger McGough		
The Wandering Moon	James Reeves		
When we were young	A.A.Milne		
The Puffin Book of Nursery Rhymes	Ima & Pete Opie	Puffin Publishing	
The Puffin Book of 20 <sup>th</sup> century Children's Verse	Brian Patten	Puffin Publishing	



## 9 Suggested Reading List / Resource Books for Drama

*The following are some books that we suggest may be useful for schools and teachers to for ideas for drama and to help support the implementation of the 1999 Drama Curriculum.*

Name	Author	Publisher	ISBN
100+ Ideas for Drama	Anna Scher & Charles Verrall	Heinemann	0 435 18799 6
With Drama in Mind	Patrice Baldwin	Network Educational Press	1 85539 094 9
Teaching Literacy through Drama	Patrice Baldwin and Kate Fleming	Routledge/Falmer	0 415 25578 3
AAARGH TO ZIZZ – 135 Drama Games	Graeme K. Talboys	Dramatic Lines Press	0 9537770 5 7
Drama Lessons for Five to Eleven – Year Olds	Judith Ackroyd and Jo Boulton	David Fulton publishers	1 84312 178 6
Structuring Drama work	Jonathan Neelands and Tony Goode	Cambridge University Press	0 521 78729 7
Drama and Traditional Story for the early years	Nigel Toye and Jonathan Neelands	Routledge/Falmer	0 415 19536 5
The Toymaker’s Workshop and Other Tales	Ackroyd and Boulton	David Fulton publishers	1 84312 125 5
100+ ideas for Drama	Anna Scher & Charles Verrall	Heinemann	0 435 18799 6
Elly’s Onion	Elly Mc Crea	Irish Association for Pstoral care in Drama	0 95303 157 8
Drama 7-11 - Developing Primary Skills	Neil Kitson and Ian Spilby	Routledge/Falmer	0 415 14184 2
Beginning Drama – 4-11	Joe Winston and Miles Tandy	David Fulton publishers	1 85346 702 2
The Teaching of Drama in the Primary School	Brian Woolland	Pearson Education	0 582 08906 9 PPR
Discovering Drama – Theory and Practice for the Primary School	Paula Murphy and Margaret O’Keeffe	Gill & MacMillan	0 7171 3934 4



## 10 Suggested Websites for Drama

### General Reading on Drama

[www.childdrama.com/mainframe.html](http://www.childdrama.com/mainframe.html)  
[www.creativedrama.com/](http://www.creativedrama.com/)  
[www.dramaineducation.com](http://www.dramaineducation.com)  
[www.artsonthemove.co.uk](http://www.artsonthemove.co.uk)  
[www.drama-education.com/site/](http://www.drama-education.com/site/)

### Planning for Drama

[www.pfsp.ie](http://www.pfsp.ie)  
[www.sdps.ie](http://www.sdps.ie)  
[www.ncca.ie](http://www.ncca.ie)

### Drámaíocht agus an Ghaeilge

[www.pfsp.ie](http://www.pfsp.ie)  
[www.into.ie](http://www.into.ie)  
[www.scoilnet.ie](http://www.scoilnet.ie)  
[www.tobar.ie](http://www.tobar.ie) (put drámaíocht into search engine)

### Drama Games

[www.creativedrama.com/theatre.htm](http://www.creativedrama.com/theatre.htm)  
[www.artsonthemove.co.uk/](http://www.artsonthemove.co.uk/)  
[www.aspa.asn.au/Projects/](http://www.aspa.asn.au/Projects/)  
[www.bced.gov.bc.ca](http://www.bced.gov.bc.ca)  
[www.learnimprov.com](http://www.learnimprov.com)

### Searching for Images

[www.google.ie/images](http://www.google.ie/images)  
[www.imageafter.com](http://www.imageafter.com)  
[www.freeimages.co.uk](http://www.freeimages.co.uk)  
[www.freefoto.com](http://www.freefoto.com)  
[www.bigfoto.com](http://www.bigfoto.com)  
[www.nationalgeographic.com](http://www.nationalgeographic.com)  
[www.thepetprofessor.com/free-pictures](http://www.thepetprofessor.com/free-pictures)  
[www.scriptorium.lib.duke.edu/adaccess](http://www.scriptorium.lib.duke.edu/adaccess)  
[www.nytimes.com/pages/cartoons](http://www.nytimes.com/pages/cartoons)  
[www.frankandernest.com](http://www.frankandernest.com)

### Theatre in education Companies / Children's Theatre Providers

[www.ark.ie](http://www.ark.ie)  
[www.teamtheatre.ie](http://www.teamtheatre.ie)  
[www.unicorntheatre.com](http://www.unicorntheatre.com)  
[www.baboro.ie](http://www.baboro.ie)  
<http://red-kettle.com>  
[www.graffiti.ie](http://www.graffiti.ie)  
[www.barnstorm.ie](http://www.barnstorm.ie)  
[www.youthdrama.ie](http://www.youthdrama.ie)



## 11 Agencies that may help Support Drama

While the focus of the drama curriculum is on process drama (i.e. Drama where the children are the participants and through that participation they are active learners, there is still a place for going to view a performance. This has obvious benefits for children across the curriculum not least of which in Drama. Attendance at a performance should be followed up by reflection on the Drama in the performance. Attendance at a production may also be a stimulus or springboard for further Drama activity in the classroom.

Name	Address	Telephone	E-mail	Contact Name	Target Age Group
<b>A</b>					
Abbey Theatre	26 Lower, Abbey Street, Dublin 1	01-8872223	<a href="mailto:outreach@abbeytheatre.ie">outreach@abbeytheatre.ie</a>	Jean O' Dwyer	8-18 years
Achill Heinrich Boll Association	Abha Teangai, Dooagh, Achill, Co.Mayo	098-28735	<a href="mailto:hbollachill@anu.ie">hbollachill@anu.ie</a>	John Mc Hugh	8-18 years
Aras Eanna	Inis Oirr, Co na Gaillimhe	099-75150	<a href="mailto:araseanna@eircom.net">araseanna@eircom.net</a>	Val Balance	4-18 years
The Ark	11a Eustace St. Temple Bar, Dublin 2	01-6707788	<a href="mailto:info@ark.ie">info@ark.ie</a>	Fiona Donohue	4-12 years
<b>B</b>					
Babaro International Arts Festival	The Black Box Theatre, Dyke Rd, Galway	091-509705	<a href="mailto:baboro@gaf.iol.ie">baboro@gaf.iol.ie</a>	Lali Morris	4-12 years
Ballina Arts Events	Ballina Arts Centre, Old UDC Building, tone St. Ballina, Co. Mayo	096-73593	<a href="mailto:ballinaartscentre@eircom.net">ballinaartscentre@eircom.net</a>	Seán Walsh	4-18 years
Barnstorm Theatre Company	Church Lane, Kilkenny	056-7751266	<a href="mailto:vincent@barnstorm.ie">vincent@barnstorm.ie</a> <a href="mailto:philip@barnstorm.ie">philip@barnstorm.ie</a>	Vincent Dempsey/ Philip Hardy	4-18 years
Create	10/11, Earl St South, Dublin 8	01-4736600	<a href="mailto:admin@artsincontext.com">admin@artsincontext.com</a>	Jane O' Rourke	4-18 years
<b>D</b>					
Draiocht	Blanchardstown, Dublin 15	01-8852610	<a href="mailto:emer@draiocht.ie">emer@draiocht.ie</a>	Emer Mc Gowan	4-18 years
Driochhead Arts Centre	Barlow House, West Street, Drogheda, Co. Louth	041-9875140	<a href="mailto:pualohanrahan@eircom.net">pualohanrahan@eircom.net</a>	Paul O' Hanrahan	4-18 years
Dunamais Arts Centre	Church St, Portlaoise,	0502-63355	<a href="mailto:louise@dunmaise.ie">louise@dunmaise.ie</a>	Louise Donlon	4-18 years



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<b>E</b>									
Eigse Carlow Arts Festival	Foresters Hall, College St, Carlow	059-9140491	<a href="mailto:eigsecarlo@eircom.net">eigsecarlo@eircom.net</a>	Averyl Dooher	4-11 years				
<b>G</b>									
Garter Lane Arts Centre	22a O'Connell St, Waterford	051-877153	<a href="mailto:antonia@garterlane.ie">antonia@garterlane.ie</a>	Antonia Splini	4-18 years				
The Glens Centre	Manorhamilton, Co Leitrim	071-9856788	<a href="mailto:arts@theglenscentre.com">arts@theglenscentre.com</a>	Anna Legge	4-18 years				
Graffiti Theatre Company	2 Church St, Shandon, Cork	021-4397111	<a href="mailto:graffiti@eircom.net">graffiti@eircom.net</a>	Karen O' Shea	4-18 years				
An Grianan Theatre	Port Road, Letterkenny, Co Donegal	074-9123288	<a href="mailto:patriciamcbride@eircom.net">patriciamcbride@eircom.net</a>	Patricia Mc Bride	4-18 years				
<b>H</b>									
Hawk's Well Theatre	Temple St, Sligo	071-9161518	<a href="mailto:joe-masterson@hotmail.com">joe-masterson@hotmail.com</a>	Joe Masterson	4-18 years				
<b>I</b>									
Ionad Culturtha	Baile Mhuire, Maghcrotham, Co Chorcaí	026-45733	<a href="mailto:ionadculturtha@eircom.net">ionadculturtha@eircom.net</a>	Brid Cranitch	4-7 years				
Island Theatre Company	Church St, King's Island, Limerick	061-410433	<a href="mailto:ad@islandtheatrecompany.ie">ad@islandtheatrecompany.ie</a>	Brid Finn	8-11 years				
<b>K</b>									
Kilkenny Arts Festival	9/10 Abbey Business Centre, Abbey St, Kilkenny	056-7763663 056-7723794	<a href="mailto:claudia@kilkennyarts.ie">claudia@kilkennyarts.ie</a> <a href="mailto:nifhoghlus@yahoo.com">nifhoghlus@yahoo.com</a>	Tony Fegan Sinead Foley	4-18 years				
<b>L</b>									
Lambert Puppet Theatre	Clifton Lane, Monkstown, Co Dublin	01-2800974	<a href="mailto:info@lambertpuppettheatre.com">info@lambertpuppettheatre.com</a>	Miriam Lambert	4-18 years				
<b>O</b>									
Oireachtas na Gaeilge	6 Sraid Fhreachair, Baile Atha Cliath 2	01-4753857	<a href="mailto:liam@antoirachtas.ie">liam@antoirachtas.ie</a>	Liam O' Maolaodha	8-18 years				
<b>P</b>									
Pavilion Theatre	Marine Rd, Dun Laoghaire, Co Dublin	01-2312920	<a href="mailto:ian@paviliontheatre.ie">ian@paviliontheatre.ie</a>	Jan Duffy Nancy Nunez	4-18 years				
Plearaca	Ionad Fíortair, Rosmuc, Co. na Gaillimhe	091-574346	<a href="mailto:plearaca@eircom.net">plearaca@eircom.net</a>	Peigi Ni Chonghaile	4-18 years				



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<b>R</b>										
Ramon Theatre	Virginia, Co. Cavan	049-8547074		<a href="mailto:ramortheatre@cavancoco.ie">ramortheatre@cavancoco.ie</a>	Mary Hanley	4-18 years				
Red Kettle Theatre Company	Meeting House Lane, Waterford City	051-879688		<a href="mailto:mary@red-kettle.com">mary@red-kettle.com</a>	Mary Boland	4-15 years				
Riverbank Arts Centre	Main St, Newbridge, Co. Kildare	045-448319		<a href="mailto:sam@riverbank.ie">sam@riverbank.ie</a>	Denis Clifford	4-18 years				
Roscommon Arts Centre	Circular Road, Roscommon	0906-625993 0906-625824		<a href="mailto:rosartscentre@eircom.net">rosartscentre@eircom.net</a>	Avril	4-18 years				
<b>S</b>										
St. John's Theatre and Arts Centre	The Square, Listowel, Co. Kerry	068-22566		<a href="mailto:stjohnstheatre@eircom.net">stjohnstheatre@eircom.net</a>	Joe Murphy	4-18 years				
St. Michael's Theatre	New Ross, Co. Wexford	051-421255		<a href="mailto:stmichaelnewsross@eircom.net">stmichaelnewsross@eircom.net</a>	Tomas Kavanagh	4-18 years				
Samhlaíocht	The Boatyard, Blennerville, Tralee, Co. Kerry	066-7129934		<a href="mailto:info@samhlaiocht.com">info@samhlaiocht.com</a>	Maurice Galway	4-18 years				
Siamsa Tire Theatre & Arts Centre	Town park, Tralee, Co. Kerry	066-7123055		<a href="mailto:siamsatire@eircom.net">siamsatire@eircom.net</a>	Marianne Kennedy	4-18 years				
South Tipperary Arts Centre	Nelson St, Clonmel, Co. Tipperary	052-27877		<a href="mailto:stac@eircom.net">stac@eircom.net</a>	Ronnie Fitzgerald	7-18 years				
Storytellers Theatre Company	Third Floor, 5 Aston Quay, Dublin 2	01-6711161		<a href="mailto:storytel@indigo.ie">storytel@indigo.ie</a>	Mary Elizabeth Burke-Kennedy	4-18 years				
<b>T</b>										
Tallaght Community Arts Centre	Unit 1, Village square, Old Bawnread, Tallaght, Dublin 24	01-4621501		<a href="mailto:deborah@tcac.ie">deborah@tcac.ie</a>	Deborah Moon	4-18 years				
TEAM Educational Theatre Company	4 Marlborough Place, Dublin 1	01-8786108		<a href="mailto:team@eircom.net">team@eircom.net</a>	Muireann Ahern	4-18 years				
Triskel Arts Centre	Tobin St, Cork	021-4272022			Ann Luttrell	4-18 years				
<b>W</b>										
Wexford Arts Centre	Cornmarket, Wexford	053-23764		<a href="mailto:wexfordartscentre@eircom.net">wexfordartscentre@eircom.net</a>	Anne Heffernan	4-18 years				
West Cork Arts Centre	North Skibereen, Co. Cork	028-22090		<a href="mailto:westcorkarts@eircom.net">westcorkarts@eircom.net</a>	Justine Foster	4-18 years				



## 12 A Glossary of Terms from Drama Day 1

<b>Improvisation in pairs</b>	The spontaneous dramatic enactment of a fiction involving two people.
<b>Small group improvisation</b>	The spontaneous dramatic enactment of a fiction in small groups.
<b>Briefing</b>	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
<b>Hidden Brief</b>	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.
<b>Teacher in role</b>	The teacher taking on a role in the drama and moulding it from within. A role signifier is usually used to help the transition from teacher to the role.
<b>Visualisation</b>	Imagining the setting in which the drama takes place or imagining what a character or a scene looks like.
<b>Mime to a narration</b>	The teacher reads aloud instructions to the class and children mime what is being said
<b>Conscience alley</b>	The class are formed into two lines between which a character can walk. As (s)he walks down the 'alley' the lines form, individuals offer various opinions (as when listening to one's own conscience) as a character tries to make a decision
<b>Still imaging</b>	Using their own bodies, members of the group create an image of an event, idea or theme similar to a waxwork or still photograph.
<b>Thought tracking</b>	The private thoughts or reactions of a character are spoken publicly by the character. It might be used when the action is frozen or used in conjunction with still images.
<b>Writing in role</b>	Similar to character profiling, the children write about their character in the first person.
<b>Collective role*</b>	A character is improvised by a group, any one of whom can speak as that character.
<b>Role on the wall /Role on the Floor*</b>	an important role is represented on paper through drawings or words identifying key facts and exploring attitudes, relationships, feelings, etc.
<b>Character profiling*</b>	Similar to role on the wall – children fill out a profile sheet on a character including details such as name, age, likes, dislikes eye colour.

\*Note these were not used on Drama Day 1.