

Section 4f: Music & Drama

*This is a working document that is being developed by the School Community.
It is constantly reviewed at Staff Meetings, on 'Revised Curriculum' in-service and SDP days
It is the process by which we educate our children in St. Paul's N.S.*

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Music

Introductory Statement and Rationale

(a) Introductory Statement

The plan was formulated over the school years 2002-2008 over 3 curriculum-in-service days, meetings between post holders Eileen Fitzgerald (music) and Muirne Bennis (school planning), and meetings between principal both post holders.

(b) Rationale

We teach music to provide children with opportunities to engage with a wide range of musical styles and traditions, to become involved in moving, dancing, illustrating, story telling and making drama. Our Music Curriculum introduces children to music reading and writing, to song singing and to playing classroom instruments.

The reason(s) why it was decided to focus on this area for development e.g.

To benefit teaching and learning of music in our school

To provide a coherent approach to the teaching of music across the whole school

To review the existing plan for music in light of the 1999 Primary School Curriculum

To create a core programme for all aspects of music for all class levels

Vision and Aims

(a) Vision

We seek to assist the children in our school in achieving their potential through developing his/her talents in the area of music

(b) Aims

We endorse the aims of the Primary School Curriculum for Music

- To enable the child to enjoy and understand music and to appreciate it critically
- To develop the child's openness to, awareness of and response to a wide range of musical genres, including
- Irish music
- To develop the child's capacity to express ideas, feelings and experiences through music as an individual and
- in collaboration with others
- To enable the child to develop his/her musical potential and to experience the excitement and satisfaction of
- being actively engaged in musical creativity
- To nurture the child's self-esteem and self-confidence through participation in musical performance
- To foster higher-order thinking-skills and lifelong learning through the acquisition of musical knowledge,
- skills, concepts and values
- To enhance the quality of the child's life through aesthetic musical experience
- To provide children with opportunities to perform using their musical talents e.g. Christmas Concerts, school band, school choir, national children's choir, sacraments of confirmation and communion, church music competitions, community singing

This Music plan will be addressed under the following headings

Curriculum Planning:

- 1. Strands and strand units**
- 2. Approaches and methodologies**
- 3. Linkage and integration**
- 4. Assessment and record keeping**
- 5. Children with different needs**
- 6. Equality of participation and access**

Organisational Planning:

- 7. Timetable**
- 8. Resources and ICT**
- 9. Health and safety**
- 10. Individual teachers' planning and reporting**
- 11. Staff development**
- 12. Parental involvement**
- 13. Community links**

1. Strands and strand units

- Teachers are familiar with the strands/strand units/content objectives for their class level as well as the core programme for St Paul's NS
- Familiarity of the music programme is maintained when teachers change class or if new teachers join the staff through the core programme and school plan
- Continuity, progression and consistency from class to class is ensured through following the curriculum, core programme and school plan
- Teachers are familiar with the musical concepts and the three strands including Listening & Responding, Performing and Composing, ensuring that they are comprehensively covered and afforded equal importance

2. Approaches and methodologies

- All children are actively engaged in music education in our school
- Most teachers are actively involved in music education in our school. In some cases teachers with particular musical talent will teach music in other classes while that teacher teaches another curricular area e.g. PE which, along with teachers sharing ideas, skills and resources creates a positive musical environment
- A variety of approaches and methodologies are used to foster active enjoyable participation in the music curriculum
- Opportunities are provided to enhance children's lives through music through performing in national children's choir and other choir performances

Listening and responding

- Children are provided with opportunities to listen and respond to music both in the classroom and at other venues/events e.g. Music in the Classroom. Teachers ensure that children experience a wide range of musical styles, traditions and cultures as evident in the selection of pieces for the core programme
- The teacher provides opportunities for active listening and responding through e.g. questioning, prompting suggesting, listening to short examples repeatedly, responding in some of the following ways:
 - Moving
 - Talking about ...
 - Listening for specific instruments and/or specific features
 - Drawing and painting
 - Following/creating a pictorial score of music
 - Writing in response to music
 - Composing
 - Singing or playing along with music
 - Musical games and/or action songs e.g. Spot the rhythm, Identify Nursery Rhyme, Beat Detective, Hide the Rhythm

- Children are provided with opportunities to work in different groupings, e.g. whole group, small groups, pairs, individually
- Children are provided with opportunities to work collaboratively/co-operatively
- Children are provided with opportunities to offer varying and creative solutions to presented problems
- Opportunities provided for live performances include Christmas Concerts, Choir performances (Christmas Party; Carol Singing in shopping centre, St Paul's Nursing Home, Sacraments; National Children's Choir), Band Performances (Christmas Party, Assemblies)
- A broad range of materials is provided for listening and responding e.g.
 - Recorded music on video, audio tape, CD or music technology
 - Tuned and untuned percussion instruments
 - Environmental objects, such as assortments of metals, wood or fibres
 - Instruments of child/children in the class
 - Melodic instruments – recorder, tin whistle, piano, guitar, etc.
 - Performance of a group, ensemble, band, choir, orchestra visiting the school or at another venue.

Performing

- In the Performing strand all the following are emphasised
 - Active enjoyable participation
 - Development of skills, understanding, knowledge
 - Fostering of children's attitude and interests
 - Development of creativity.
- Effective singing skills are developed through
 - Different Methodologies of teaching
 - Conducting
 - Improving vocal quality
 - Vocal exercises
 - Encouraging the following - part singing, teaching rounds, partner songs (duet) and part songs
- Approaches to music literacy include pictorial representation of rhythm, stick notation, tonic solpha and reading music for tin whistles
- Children are provided with opportunities to play untuned and tuned percussion instruments in all classes. Acting on recommendations in the last Tuairisc Scoile, 2001, we have implemented a programme of tin whistle playing from Rang III upwards.
- Children have many opportunities to perform for an audience
 - Within class
 - Other classes
 - Parents and Wider community (as listed above)

Composing

- Children encouraged to compose music as part of the Composing strand through
 - Composing melodic composition by using some sort of tuned instrument
 - Children from Juniors to 6th use numbers to compose short pieces (refer to core programme)
 - Children from 4th to 6th compose by putting a melody to a rhythm
 - Children from 4th to 6th compose melodic tunes on a melodic instrument
- Children are given opportunities to compose a rhythmic piece by using vocal sounds, body sounds, and percussion instruments

3. Linkage and integration

- There is natural linkage across the strands of the curriculum – Listening and responding, Performing, and Composing – particularly if the main emphasis of the lesson is song singing.
- Music is a subject that lends itself easily to integration across the curriculum

4. Assessment and record keeping

- Assessment informs the teaching and learning of music by determining the skills the children already have and enabling teachers to identify what needs to be reinforced, consolidated or the next skill to be taught
- Children's overall musical ability, interest and participation level is assessed as well as individual aspects of each strand
- Teacher observation is the main assessment tool
- Other assessment tools used are
 - Self-assessment
 - Conferencing
 - Portfolio Assessment (including e-portfolios)
 - Concept Mapping
 - Questioning
 - Teacher-designed tasks
 - Recordings of the children's work
 - Graphic/pictorial scores.
- Assessment is recorded in teachers' notes and in the end of year report
- This is communicated to parents in the end-of-year report

Music Generation Programme

- Limerick Music Generation offer a programme whereby local musicians and music teachers come into schools and cover all elements of music including rhythm, songwriting, instruments
- All 3rd, 4th & 5th classes in St Paul's NS participate
- It is instead of music in the classroom
- It is once per month and will culminate in a performance in UL
- Cost €330 per term (€990) per year. Will charge each child €5 - as opposed to €8 for music in the classroom. This will include access to online resources for infant classes
- It requires enthusiastic involvement from all teachers

5. Children with different needs

- All children participate in classroom music. Teachers adapt and differentiates the curriculum according to the needs and talents of the children and a special-needs assistant provides support to some children if necessary/allocated

6. Equality of participation and access

- All children are given equal access to the curriculum.
- The music class can be used as an opportunity to integrate the culture of all pupils e.g. international pupils

Organisational Planning:

7. Timetable

- Time is allocated as per the Primary school curriculum. In this curriculum, music is included in the time allowance for arts education.

8. Resources and ICT

- An inventory of resources, equipment and instruments is available for music and is included below.
- Eileen Fitzgerald, post holder, is responsible for music resources and they are kept in 3 central areas, press in computer room, Eileen Fitzgerald's Room and Marie Allis' room. Resources must be signed out.
- A new list has been compiled in 2008

- Funding for the music resources comes from funds raised by the school carol singers each Christmas and resources are then purchased centrally by Eileen Fitzgerald.

ICT

- Software is available for music and can be identified in the inventory of ICT resources compiled by Pat Kennedy, post holder ICT. The internet is also available as a resource. The code of practice to ensure safe internet usage is recorded in the ICT Acceptable Usage Policy

9. Health and safety

- Teachers always do their utmost to provide safe learning environments across all areas of the curriculum. Consideration is given to the following when planning for music:
 - Safety of children moving around the classroom
 - Storage facilities
 - Access to, and transport of, equipment/instruments
 - Ventilation of the classrooms
 - Amount of space for children to sit or stand when doing choral or instrumental work
 - Appropriate volume levels when using audio equipment and instruments.

10. Individual teachers' planning and reporting

- The whole-school plan, core programme and the curriculum documents for music provide information and guidance to individual teachers for their long and short term planning
- Teachers plan using the objectives as laid out in the strands and strand units
- Each teacher will record their month's work in their Cuntas Míosuil which will serve in reviewing and developing the whole school plan/individual preparation for following years

11. Staff Development

- Teachers have access to reference books, resource materials, instruments, equipment and websites dealing with music. Resources are available in different centres as listed above
- Eileen Fitzgerald (post holder) and John Tuohy (principal) will take responsibility for monitoring developments.
- Staff are consulted about the purchasing of instruments and materials for music
- Information about in-service courses, school visits, musical events are communicated to all by Eileen Fitzgerald (post holder – music) and Aisling Geary (post holder – staff development)
- Teachers are encouraged to attend in-service courses.
- We are looking at opportunities for staff with expertise in the areas of music to share their ideas with other staff members e.g. co-operative teaching.
- Time is allocated at staff meetings to discuss aspects of the music curriculum
- It would be the aim of the school plan to provide advice and help on the preparation and implementation of the music curriculum to all staff e.g. to write out a piece of music, to change the key of a piece of music, to locate pieces of music
- There are opportunities for team-teaching in music e.g. National Children's Choir; Mrs O'Mahony, Liam Walsh and Mr Carroll teaching the words of NCC songs
- There are opportunities for whole school engagement with particular strands e.g. Garda Band concert, Christmas Carol Service, Assembly, Orchestra performance; Christmas/Nativity Plays

12. Parental involvement

- Parents can and do support their children in fostering an interest in music through attendance at concerts/performances/choir, encouragement of tin-whistle practice, giving permission to attend out-of-school music days (e.g. music in the classroom) and general encouragement of their child's talent
- Parents are invited and encouraged to view the children's performances in music wherever possible e.g. Carol singing, Christmas Concerts, Sacraments

13. Community links

- We would encourage members of the local community to become involved music in our school e.g. Garda Band attending for concerts; Music in the classroom as done in UL each year

Success criteria

This plan will make a difference to the teaching and learning of music in our school because teachers will use it to inform their planning and teaching. The following criteria will indicate success.

- **We will know that the plan has been implemented if**
 - Teachers' preparation is based on this plan
 - Procedures outlined in this plan consistently followed
- **Means of assessing the outcomes of the plan include**
 - Teacher/parent/pupil/community feedback
 - Cuntas Míósúil
 - Inspectors' suggestions/report
- **We will know if the plan has enhanced pupil learning if**
 - Children have a positive attitude and appreciation of music
 - Children have an interest in expression through music
 - Children engage in listening and responding, performing and composing music
 - Children have explored sound including vocal sound, body percussion, instruments and environmental sounds
 - Children have listened and responded to music from a wide variety of genres and cultures in a variety of ways
 - Children sing songs appropriate to their vocal range from a wide variety of genres and cultures
 - Children play a variety of instruments
 - Children experience a variety of ways of recording music which may include graphic, pictorial, ICT and traditional music notation
 - Children improvise and create music using a variety of sound sources
 - Children talk about, evaluate and record their work.

Implementation

(a) Roles and Responsibilities

How and by whom will the plan be supported, developed and implemented

Eileen Fitzgerald (post holder for music) and John Tuohy (principal) will co-ordinate the progress of the plan, through the cuntas míósúil and interaction with staff; and will encourage and accept feedback on its implementation and report to staff on findings during staff-meetings and staff meetings.

How, by whom, how frequently will the plan be monitored and evaluated?

The plan will be monitored by Eileen Fitzgerald and evaluated by the whole-staff annually

(b) Timeframe

The plan will be implemented by April 2008

Review

It will be necessary to review this plan on a regular basis to ensure optimum implementation of the music curriculum in the school.

(a) Roles and Responsibilities

Those involved in the review are

- *Teachers*
- *Pupils*
- *Parents*

- *Post holder – Eileen Fitzgerald (music) – co-ordinator of plan/review*
 - *Post holders – Muirne Bennis & Pádraig O'Brien (school plan)*
 - *BoM/DES.*
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- *This plan was ratified by the staff at the staff meeting on February 8th 2008*
- *This plan was updated and entered into the school plan on 26th January 2008*
- *This plan will be communicated to staff at staff meetings and by distributing copies of the school plan*

- *This policy was reviewed at the staff meeting on October 22nd 2010 – Eileen discussed the results of the survey.*
 - *We are in the process of changing programmes.*
 - *Teachers were most concerned about the area of composing. Eileen reminded them of the 2 resources she had previously handed out:*
 - *20 things to do with a song*
 - *Teaching Melody*
 - *She also informed teachers of the Rhythm-a-jig programme*
 - *Teachers will be given the opportunity to plan for music during collaborative planning meetings based on the above resources*

- *This policy was discussed at the staff meeting on 19th September 2011 – school choir; music forum for planning music throughout the school; suggestions for junior choir*
- *This plan was reviewed on March 2011 – selecting activities that can be performed with selected songs*
- *This policy was discussed at the staff meeting on 25th November 2013 – school choir activities*
- *This policy was discussed at the staff meeting on 7th September 2015 – Music Generation introduced*
- *This policy was discussed at the staff meeting on 8th June 2016 – Music Generation plans for school year 2016-17*
- *This policy was discussed at staff meeting on January 23rd 2017 – Music Generation schedule*
- *This plan was discussed at the staff meeting on 12th March 2018 – Music Generation Gala*
- *This plan was discussed at the staff meeting on 24th September 2018 – Peace Proms Concert*
- *This plan was discussed at our staff meeting on January 28th 2019 – choir participating in concert in UL*
- *This plan was reviewed at our staff meeting on April 1st 2019 – class groups reviewed core programme.*

This plan is reviewed annually by class groups refamiliarising themselves with plan's content

Date for next whole-school review: 2021/22

Listening and Responding through Movement

<u>Junior Infants</u>	<u>Senior Infants</u>	<u>1st Class</u>	<u>2nd Class</u>
<ul style="list-style-type: none"> • <i>Flight of the Bumble Bee</i> 	<ul style="list-style-type: none"> • <i>Dance of the Sugar Plum Fairy</i> • <i>Ademius</i> • <i>Reel – Summer CD 13</i> • <i>Night on Bare Mountain - Mussorgsky</i> 	<ul style="list-style-type: none"> • <i>Chinese Dance</i> • <i>Walking in the Air</i> • <i>Chicken Reel</i> 	<ul style="list-style-type: none"> • <i>Rwandan Drumming</i> • <i>The Aviary</i> • <i>Riverdance</i>
<u>3rd Class</u>	<u>4th Class</u>	<u>5th Class</u>	<u>6th Class</u>
<ul style="list-style-type: none"> • <i>Peter and the Wolf</i> • <i>The Syncopated Clock</i> • <i>St Patrick's Day</i> 	<ul style="list-style-type: none"> • <i>YMCA</i> • <i>Cha Cha Slide</i> • <i>Balero by Ravel</i> 	<ul style="list-style-type: none"> • <i>Creative Dancing</i> 	<ul style="list-style-type: none"> • <i>Ripples in the Rockpools</i> • <i>Dance of the Flutes</i> • <i>The Radetzky March</i>

All pieces from 1st-6th taken from Music Box

PERFORMING – SONG SINGING

<u>Junior Infants</u>	<u>Senior Infants</u>
<ul style="list-style-type: none"> • <i>Twinkle, twinkle (2 verses) – MS</i> • <i>We wish you a Merry Christmas – MB</i> • <i>If you're happy and you know it – MS</i> • <i>Music Man – Heads, Shoulders, Knees and Toes CD</i> • <i>Na Baill Bheatha – Music Made Easy CD</i> 	<ul style="list-style-type: none"> • <i>Cúigear Fear ag Tógáil Tí (Bua na Cainte)</i> • <i>The Season's Song (YouTube)</i> • <i>The Animals went in Two by Two – MS</i> • <i>I máinséar sa stable (Bun go Barr)</i> • <i>Na Baill Bheatha – Music Made Easy CD</i> • <i>Bingo</i>
<u>1st Class</u>	<u>2nd Class</u>
<ul style="list-style-type: none"> • <i>Oisín agus Bó – MB</i> • <i>Together Again – AO</i> • <i>Molly Malone – MB</i> • <i>Away in a Manger – MB</i> • <i>A Spoon Full of Sugar – MB</i> • <i>Grandfather Clock – MS</i> • <i>I Just Can't Wait to be King – Lion King CD</i> • <i>Zip a dee do dah – Hit Songs CD, No 11</i> • <i>When the Saints Go Marching In – MB</i> • <i>The Hokey Pokey – MS</i> 	<ul style="list-style-type: none"> • <i>Circle of Friends – AO</i> • <i>Somewhere over the Rainbow – MB</i> • <i>The Bare Necessities – MB</i>
<u>3rd Class</u>	<u>4th Class</u>
<ul style="list-style-type: none"> • <i>Beidh Aonach Amárach – MB</i> • <i>Christ is my Light (page 23) – AO</i> • <i>I Whistle a Happy Tune – MB</i> • <i>Bright Eyes - MS</i> 	<ul style="list-style-type: none"> • <i>Báidín Fheilimidh – MB</i> • <i>All things bright and beautiful</i> • <i>Don't worry, be happy</i>
<u>5th Class</u>	<u>6th Class</u>
<ul style="list-style-type: none"> • <i>Green Fields of France</i> • <i>This is me!</i> • <i>You can count on me</i> 	<ul style="list-style-type: none"> • <i>Mo Ghile mear – MB/NCC</i> • <i>Confirm Us Today – Alive-O</i> • <i>I'd do Anything – MB/NCC</i> • <i>Amhrán na bhFiann – Inis Dom</i>

MB = Music Box, MS = Music for Schools CD, AO = Alive O; NCC – National Children's Choir

PERFORMING – TIN WHISTLE (3RD-6TH CLASS)

Notes are introduced in the following order:

- B
- A
- G
- C
- F#
- D
- High D

PITCH NOTATION

Steps involved in teaching pitch notation

- | | | |
|--|--------|---|
| <ol style="list-style-type: none"> 1. Teach song 2. Show contour (shape) of song using hands 3. Show song on lines using blobs 4. Introduce names of notes e.g. soh, mi..... 5. Sing the song and substitute words for tonic solfa names
3rd-6th 6. Teach Handsigns for the notes (see Teacher Guidelines p. 13 6) 7. Play the songs on the instruments e.g. handbells, boomwhackers, whistles, etc. 8. Present blobs to children without any clues – they must name them and sing them 9. Explain that the notes can move up or down on the stave. If one moves, they all must move. | }
} | Juniors &
Seniors

1 st & 2 nd |
|--|--------|---|

Songs for Pitch Notation

Juniors & Seniors		1st	2nd	3rd	4th	5th & 6th	
<u>High/Low</u>		<u>s-m</u>	<u>l-s-m</u>	<u>l-s-m-d</u>	<u>l-s-m-r-d</u>	<u>l-s-m-r-d (d-r-m-f-s-l-t-d')</u>	
<ul style="list-style-type: none"> • Suas Síos • Star Light 	<ul style="list-style-type: none"> • 1, 2, 3, 4 • High and Low 	<ul style="list-style-type: none"> • Touch Your Shoulders • Aon Dó 	<ul style="list-style-type: none"> • Bounce • Apple Tree 	<ul style="list-style-type: none"> • Hob Shoe Hob • Bells in the Steeple 	<ul style="list-style-type: none"> • Hot Cross Buns • Mississippi Boatman Song 	<ul style="list-style-type: none"> • Seinn and Tamboirín • Here Comes a Bluebird 	<ul style="list-style-type: none"> • Rocky Mountain • Capall ag Sodair

RHYTHM

Things to do with a Song – Rhythm (Suggestions)

(Listening & Responding, Performing, Composing)

1. Teacher beats the pulse.
2. Children clap/beat/slap rhythm.
3. Together: Group 1 clap rhythm. Group 2 clap pulse.
4. Rhythmic ostinato e.g. 111Z all through the song.
5. Speak a "round" with any song.
6. Drone with song. Small group sings "doh" through Frere Jacques.
7. Teacher claps rhythm. Children identify song/rhyme.
8. Groups create 4-bar rhythm to use with song/trad piece (reel/hornpipe). ©
9. Chant the words of song.
10. Chant words of rhyming poem (rap)
11. Create response to each verse. (one line from poem) ©
12. Add percussion to poem-pulse, rhythm
13. This arrangement (10,11,12) is performed and recorded live ©
14. Listen, children suggest improvements ©
15. Pick one word/phrase from each verse of poem as rhythmic ostinato.
16. Transfer one word/phrase onto percussion instrument.
17. Use environmental sounds instead.
18. Jack-in-box pictures: Sing/Sing silently Actions/Clapping.
19. Echo-Clapping. Teacher claps.
20. Echo-Clapping using buttons on keyboard.

<u>Rhythm</u>	<u>Juniors&Seniors</u>	<u>1st & 2nd</u>	<u>3rd & 4th</u>	<u>5th & 6th</u>
Graphic Notation (Stick Notation) (Standard Notation)	(pictures)	□ Z / □		
(Say)	Cat Kitten Ant Beetle Sean Máire Train Engine	ta ti-ti rest 1 beat 1/2 beat	ta-aa ta-aa-aa 2 beats 3 beats	ta-aa-aa-aa 4 beats

COMPOSING

INTRODUCING MELODY LEADING TO COMPOSITION: (SUGGESTIONS)

- a. 1. (s, m; l, s, m, r, d; s, m, l, s: intervals)
- b. Singing intervals relevant to classes (teacher directed)
- c. Creating new combinations of intervals (children directed) ©
- d. Playing learned intervals on chime bars/glockenspiel/tin whistle/ keyboard
- e. Creating new combinations on various instruments ©
- f. Singing conversations using intervals learned: Good morning (s m s); How are you? (s m s); Fine, thank you (s m s); Dia duit (s, m, d); Dia's Muire duit (s m d). Children reply using the same notes
- g. Teacher chooses a note to create a simple melodic ostinato for children to sing, against the singing of a known/new song. Frere Jacques
- h. Teacher chooses a note on chime bars to play against the playing of a (known_ tin whistle tune. Fiz Waltz
- i. Children experiment with choosing a note that they might play or sing with a known tune. (rounds are good!) ©
- j. Teach the children your own signal for starting/stopping
- k. Children must always listen for the starting note
- l. Use a two-note ostinato to accompany a song/round/tune. D A₁ D rest
- m. Children use their own two-note ostinato to accompany songs etc ©
- n. Sing Round
- o. Sing Partner Songs e.g. 3 Blind Mice and Frere Jacques
- p. Play two or three notes together to create a chord to play with a song/round ©
- q. Each of 8 groups create one bar of 4/4 rhythm ©
- r. Combine pulse (JJJJ teacher) with 2-note obstinate (D A₁ D rest) played by one child and clapped rhythms from 8 groups to create an 8-bar composition. ©
- s. Exchange clapped rhythms for melodic rhythms on the chime bars/1 note at first and combine. Did this work? Does the ostinato need to be changed? ©
- t. Create 4 different rhythms on glockenspiel. Each play solo, in pairs, different combinations and finally all together ©
- u. Extend to 2 chime bars per group ©
- v. Encourage children to repeat the first section (maybe 4 bars) again at the end to create structure/form in their composition. ABA ©
- w. Create a class poem/group poem. Choose 1 line. Choose an instrument to accompany poem based on the emotion/mood of this line ©
- x. Story through music. "Three Little Pigs"; Music in the Classroom CDs (Listening and Responding)
- y. Teacher tells a story. Discuss what sections could be enhanced through music.
- z. Teacher tells story again leaving a gap for sound effects ©

© indicates composing

Composing Melodic Compositions

Composing a melodic composition means composing a piece of music that has a tune to it. Therefore to do this one would need some sort of tuned instruments that can play notes. Boomwhackers, bells, chime bars, tin whistles, recorders or a keyboard are some of the instruments that could be used. Always encourage the children to give their composition a title. Here are some ways of approaching a melodic composition:

1. **Use numbers to compose (Juniors-6th):** e.g. 1 2 3 4. Present these numbers on different lines using different combinations e.g.:

1 2 3 4
4 2 3 1
2 4 1 3
4 3 2 1

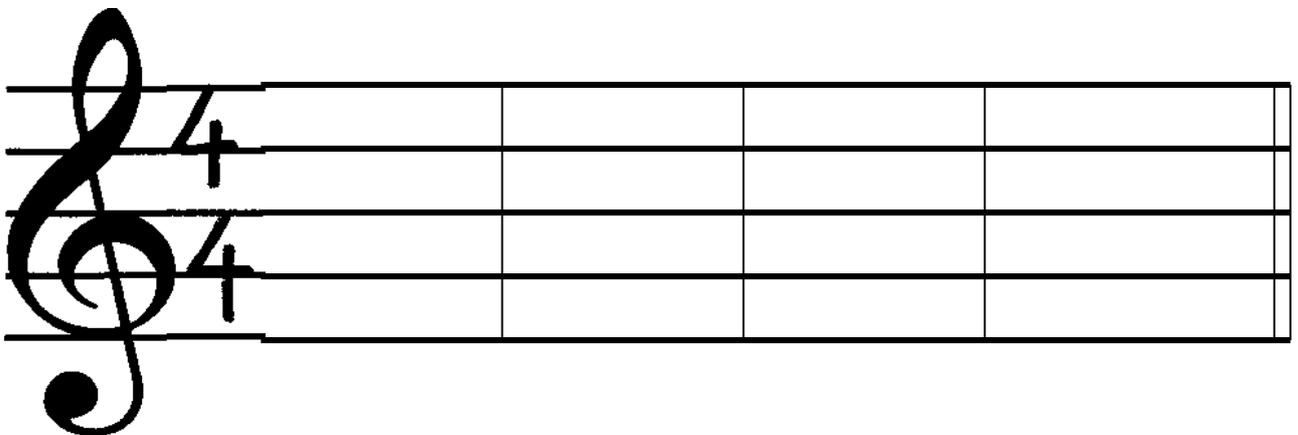
Select four different chime bars, one for each number. Each child plays the chime bar on his/her number. There are a number of ways that this activity can be varied:

- Play the whole number sequence through twice. On the first playing strike the chime bar once, on the second playing strike it twice.
 - Play the sequence as it is. Repeat the whole sequence, but this time play it going down/backwards/diagonally etc....
 - Compose a spooky composition by using a combination of black and white chime bars.
 - Replace one number e.g. number 3 with another instrument such as a triangle, tambourine etc...
 - Add a melodic ostinato. The ostinato most suitable for the above composition would have 2 or 4 beats e.g. one person playing C E C E over and over again while the others play the composition.
 - Vary the dynamic each time e.g. play loudly once, and then play softly etc...
2. **Put a melody to a chant (4th-6th).** Select any chant and select some melodic instruments to compose a tune to accompany the chant e.g.

John had great big waterproof boots on
John had a great big waterproof hat.
John had a great big waterproof mackintosh
'And that', said John, 'Is that!'

You could select 5 chime bars (C D E G A) and compose a tune to sing this chant to. The rhythm of the chant will be based on the number of syllables in each word.

3. **Compose melodic tunes on a melodic instrument (4th-6th)** such as the tin whistle or recorder, if the children are learning these instruments. It would be important to give the children clear guidelines when composing a tune e.g.



The children could compose using the staff shown above and beginning with only one note tunes, based on the note they are learning on the tin whistle/recorder. As they progress on the tin whistle/recorder they can compose tunes on the new notes. Always encourage them to give their tune a title. This makes it more real for them

Possible Yearly Scheme Layout Using Elements of Music

<u>September –</u> <u>Pulse/Duration</u>	<u>October –</u> <u>Dynamics: Loud, Soft</u>	<u>November –</u> <u>Tempo: Speed</u>	<u>December</u>	<u>January –</u> <u>Timbre: Tone, colour</u>
<ul style="list-style-type: none"> • Teacher will clap pulse at all times; children will practice clapping pulse to known tunes • Groups of notes: 1,2 march, 1,2,3 waltz • Marching to march music (PE) • Teach children that notes are grouped in 2s, 3s, 4s, 5s, 6s • Create ostinatos with/without music • Clap/listen to syncopated rhythms (Pop Music) • Music with/without a pulse (birdsong) • Teach the children your own signal for STOP/START • Teach children Crotchet, Quaver, Minim etc 	<ul style="list-style-type: none"> • “Hunt the Spoon” game LTM 5+. Loud clapping (hot). Clapping more quietly (cold) • Learn signal for change of volume when performing songs/compositions • Compare contrasting pieces of music (Listening and Responding). Louds and softs • Vocabulary: piano – p; pianissimo – pp, forte – f; fortissimo – ff; crescendo - <; diminuendo - >; damper pedal on piano, mute on trumpet etc 	<ul style="list-style-type: none"> • Little Train of Caipira LTM 5+ • Click Clack Train Track LTM 5+ • Listening for changes of Tempo LTM 7+ • Test with metronome • Child/teacher play the pulse • Respond through movement/dance • Vocabulary: metronome, allegro (quick), lento (slow), accelerando (gradually getting quicker), rallentando (gradually getting slower) 	<ul style="list-style-type: none"> • Lots of Listening and Responding 	<ul style="list-style-type: none"> • Sing a song like a lullaby, as a pop song • Sing as though feeling happy, sad, bored or angry. • Identify rhythms played with paper, plastic, wood or metal. • Choose two contrasting instruments. Find a different way to play the instrument • Sound Detective Game LTM 5+ • Clapping Game: Between claps children chant their names. Next time each child disguised his/her voice. The others copy. Clap, clap, Dan-iel, clap, clap, dan-iel. Describe the sounds • Compare singing a song, playing it on the chime bars/glockenspiel and on the tin whistle • Identify, when listening to music, the voice, a blown instrument, a bowed instrument, a high-pitched sound, a female voice, a male voice, a boy soprano • Identify (learn) the instruments of the orchestra etc.
<u>February –</u> <u>Pitch</u>	<u>March/April –</u> <u>Texture: Layers</u>	<u>May –</u> <u>Form: Structure</u>	<u>June –</u> <u>Revision</u>	
<ul style="list-style-type: none"> • Children mix up higher/lower (i.e. pitch) with volume (turn down the radio/turn the music up higher). Clarify high and low in relation to pitch • Using chime bars, teacher plays notes – ask child to play higher or lower note. Ask class to identify if it is higher or lower. • Make instruments. Guitar: move the bridge to control the pitch. Poster tubes: length of tube determines the pitch. • Milk bottles with water. Blow across the top to achieve different pitches. • Blow gently into tin whistle to achieve correct pitch. • Begin to sing only after the teacher has given the starting note. • While singing achieve proper pitch of high notes. Sit properly, listen to correct notes (work with a few notes only) 	<ul style="list-style-type: none"> • Are sounds heard singly or combined? • Irish Music: Instruments introduced singly, then combined. Chieftains • Rock Music: Solos from drummer/guitarist then combined again. • Composing: Building up layers of sound e.g. Rhythmic ostinato and a melodic ostinato e.g. Glockenspiel and tune on the tin whistle/singing a song • Sing song in two parts • Tin Whistle tunes played in a round. • Children compose own tune, rhythms (untuned percussion instruments); body percussion 	<ul style="list-style-type: none"> • Children listen and respond to any changes in the music through movement, flag-waving, dancing etc. Ideas in New Music Box • When creating compositions, remember to repeat first section again to create structure. • Vocabulary: Binary AB, Ternary ABA, Rondo ABACA • Identify in orchestral pieces, Irish music, songs and tin whistle tunes. • Theme and Variations: Use a tune from Music Box or song from Music for schools – each time that is repeated, children have different accompaniment 	<ul style="list-style-type: none"> • Time to enjoy again everything that has been learned. 	

MUSIC RESOURCES

- New keyboard – Yamaha
- Old keyboard

The following are stored in steel press in Computer Room

- Black Percussion Bags x2
- Red Percussion Box
- Sets of Chime Bars x7
- Sets of Glockenspiel x4 (new)
- Sets of Tuned Handbells x2
- Sets of Bongo Drums x5
- Boomwhackers x1
- Ocean Drum
- Thunder-maker
- Octachime
- Music for Schools (Songs for all classes)
- 20 Things to Do with a Song (rhythm)
- Introducing melody leading to composition (new)
- Whistle along – Tin Whistle Tutor with CD
- Three Singing Pigs 4-7 years (stories, compositions)
- Three Rapping Rats 7-9 years (stories, compositions)
- Listening to Music 5+ (elements – juniors to 2nd)
- Listening to Music 7+ (elements – 3rd up)
- Listening to Music 9+ (history)
- Music in the Classroom CD's and teachers' manual (all ages)
- abc# exploring classical music (senior classes)
- Let's go Shoolie-shoo 5+ (dance, music) (new)
- Ring-a-ding-ding 7+ (poetry, tuned percussion)
- Alligator Raggedy Mouth 7-11 years (poetry, rhythm)
- Flying a Round (rounds, partner songs) (new)
- Book of 100 rounds (1st-6th)
- Banana Splits 7+ (graded part songs, partner songs) (new)
- Banana Splits CD (new)
- Learning to Read and Spell using Music (new)
- Instruments of the orchestra (pack, poster, tape)
- Music stands for School Band x6 (new)
- New Music Box for all Classes

NATIONAL CHILDREN'S CHOIR

The year, 1985, was European Music Year which commemorated the tri-centenary of the birth of the composers Bach, Handel and Scarlatti. Mr. Sean Creamer, then inspector of music for primary schools, set up the National Children's Choir to promote choral- singing for school children. This choir is all-inclusive, non-competitive and takes place every second year.

We, in St. Paul's N.S., affiliated with this choir in 1994. We have participated each year since that time. The children have benefitted greatly from the range of songs that have been taught: amhrain Ghaeilge; songs from opera, operetta, shows and oratorio; art songs, folk songs, spirituals, hymns, partner songs and rounds. Some are sung in unison and others in two- and three-parts. At the end of the school year, all of the children in the area perform these songs in concert at the University Concert Hall in UL. A small group of children then perform in the National Concert Hall in Dublin. To date, eight hundred children approximately have participated in and benefitted from this very worthwhile and challenging experience.

Many teachers and staff members have been involved during this time, directly or indirectly, teaching the songs, encouraging children to learn the words, making flags, selling tickets, hosting visiting schools, facilitating rehearsals and supporting the concert itself. It is a whole-school activity.

Drama

Introductory Statement and Rationale

(a) Introductory Statement

This plan is in the process of being formulated by all staff. Drama is a new and specialist subject and we are currently researching and choosing trial lessons. We are allowing a year for this process with a review at our next school development planning day after which we will complete the whole-school drama plan.

To date we have had three in-service days for drama namely

- In-Service Drama – Day 1: 15/01/2007
- In-School Planning – Drama: 21/02/2007
- In-Service Drama – Day 2: 23/03/2007

During the in-school planning day we choose 10 lessons per class standard and developed 4 of these lessons fully. These lessons are suggestions for teachers and are included below. Teachers have the freedom to suggest and try other lessons from other sources before we decide on the core

We have also purchased a number of books as listed with lesson suggestions which some standards are using for trial lessons:

- Step by Step: Joanna Parkes & Sarah Fitzgibbon
- Teaching Literacy through Drama: Patrice Baldwin & Kate Fleming
- The Toymaker's Workshop: Jo Boultron and Judith Ackroyd
- Drama Lessons for five to eleven olds: Jo Boultron and Judith Ackroyd
- Drama and the Traditional Story for the Early Years

Each teacher also received a drama pack on in-service day 2 and has access to the lessons on the school pack through a cd issued to all staff in September 2008

(b) Rationale

We teach drama as it can make a unique contribution to the development of the child. Its purposes, and the particular character of its activity, provide the means by which the child can achieve an enhanced awareness of self and can experience a unique mode of learning.

Vision and Aims

(a) Vision

We seek to assist the children in our school in achieving their potential through developing his/her talents in the area of drama in line of our school ethos

(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 questing, empowering and empathetic skills
- To enable the child to develop the social skills necessary to engage openly, honestly and playfully with others

- To enable the child to co-operate and communicate with others in solving problems in the drama and through the drama
- To enable the child to understand the structures and modes of drama and how they create links between play, thought and life
- To enable the child to acquire this knowledge of drama through the active exploration of themes drawn from life (past and present), whether they have their source in other curricular areas or in general areas relevant to the child's life
- To enable the child to begin the process of translating a knowledge of drama into the active exploration of life themes from drama literature, leading to the appreciation of world drama culture
- To form the criteria with which to evaluate the drama texts, written or performed, to which he/she is continually exposed.

This Drama Plan will be addressed under the following headings when we are compiling it.

Curriculum Planning:

1. **Strand and strand units**
2. **Approaches and methodologies**
3. **Children with different needs**
4. **Linkage and integration**
5. **Assessment and record keeping**
6. **Equality of participation and access**

Organisational Planning:

7. **Timetable**
8. **Resources**
9. **Health and safety**
10. **Individual teachers' planning and reporting**
11. **Staff development**
12. **Parental involvement**
13. **Community links**

Approaches and Methodologies

Every teacher is aware of the elements of drama and has a sufficient knowledge of the different methodologies in order to incorporate them into a cross-curricular approach to drama.

Assessment

We recommend that children are assessed by teacher observation and checklists under the strand units i.e. Exploring and Making Drama e.g. how well the children participate, are they using space, belief, tension etc; Reflecting on Drama e.g. on completion of drama is the child able to reflect on it and relate it to his/her experiences, teachers can also keep a portfolio of children's' responses using art work, writings etc ; Co-operating and communicating in Making Drama e.g. are they communicating with others (in small groups, in pairs and in whole class). Drama naturally lends itself to integration and these assessments will also be made through other basis.

Appendix 1

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</i>

	<i>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 (Fifth and Sixth Classes only)	Is the drama naturalistic, absurd, tragic, comic or fantasy? <i>Genre is the style of the drama</i>

- *This plan was reviewed at our staff planning day on February 15th 2007– in-service and planning*
- *This plan was discussed at our staff meeting on September 26th 2008 – staff reminded to be aware of the elements of drama, the strategies involved and to be aware of discrete drama time, i.e. it is not just a methodology.*

Drama – St Paul’s School

This is a list of suggestions rather than core programme. A core programme will be formed after a full year of trying out some of these ideas or teacher’s own ideas. Please also note that 5 drama books have been purchased and teachers can use drama lessons from these also

Drama – Junior Infants

<u>Topic</u>	<u>Development</u>
Tall Trees - Poem (1 st 3 lines)	
Autumn – Trees, Migration, Hibernation, Weather, (SESE)	
The Gruffalo – (Big Book)	
“Where’s My Teddy” – Poem	
The 3 Little Pigs – (Big Book)	
My Puppy – Poem (3 lines)	
The Bear Hunt – Big Book	<ol style="list-style-type: none"> 1. Mime of Bear Hunt Teacher-in-Role: Preparation for bear hunt; discussing solutions to passing through each obstacle Create Sounds and Movements 2. Review lesson 1 A new bear hunt – following children’s suggestions Still images of different scenarios Character Profile of the bear (role on the wall) 3. Read the story and compare Mime of narration Hot Seating of bear Character profile of bear in story – compare to lesson 2
Once Upon a Time – Big Book	<ol style="list-style-type: none"> 1. Read Story Still Images of different stories mentioned 2. Mime – Children in groups, character is assigned; the mime a scene from the book; class guess which scene 3. Teacher in Role; class are a collective character for the following: <ul style="list-style-type: none"> • Mammy talking to Goldilocks – why is their porridge on your dress • King and King’s men planning to find Humpty Dumpty • Misunderstood wolf from 3 little pigs trying to be accepted 4. Hot Seating Character Profiling
Flight of the Bumble bee – Music	<ol style="list-style-type: none"> 1. Play Music <ul style="list-style-type: none"> • Visualisation • Movement to music in role 2. Teacher in role; bees want to fly but are encountering obstacles – look for solutions Mime to narration based on the solutions 3. Writing in profile - I am a bee
A Village Under Threat	Drama Guideline – pg 24 (4 Lessons)

Drama – Senior Infants

<u>Topic</u>	<u>Development</u>
I'm Going on a Bear Hunt – Eng/Hist	<ul style="list-style-type: none"> • Defining Space • Still imaging • Children/Teacher in role • Hot seating • Mimed Narration • Writing in Role • Character Profiling
Sugar Plum Fairy – Music	<ul style="list-style-type: none"> • Mime • Visualisation • Teacher/Children in Role • Writing in Role • Role on the Wall
Chicken Licken – Eng/Hist	<ul style="list-style-type: none"> • Defining Space • Still imaging • Children/Teacher in role • Hot seating • Mimed Narration • Writing in Role • Character Profiling
Waking up – Poetry	<p>Starting with lines and working from there:</p> <ul style="list-style-type: none"> • Group Improvisation • Thought Tracking • Still Imaging • Mimed Narration
Road Safety – SPHE/Geog	<ul style="list-style-type: none"> • Visualisation • Mime to Narration • Teacher/Children in Role • Still Imaging
Feelings/Emotions – SPHE	<ul style="list-style-type: none"> • Improvisation in pairs/small groups • Teacher/Children in Role • Hot seating • Mime to Narration • Thought Tracking

Spring – SESE	<ul style="list-style-type: none"> • Visualisations • Still Imaging • Thought Tracking • (Animals) Sound Tracking
A little Talk – Poetry	<p>Starting with lines and working from there:</p> <ul style="list-style-type: none"> • Group Improvisation • Thought Tracking • Still Imaging • Mimed Narration
The Sad King	Drama Guidelines Pg 27
Little Red Hen – Eng/Hist	<ul style="list-style-type: none"> • Defining Space • Still imaging • Children/Teacher in role • Hot seating • Mimed Narration • Writing in Role • Character Profiling

Drama – 1st Class

<u>Topic</u>	<u>Development</u>
Food	
Oisín in Tír na nÓg	
Shopping	
Goldilocks and the 3 Bears	
Sport	<p>Introduction</p> <ul style="list-style-type: none"> • Simon Says <p>Development</p> <ul style="list-style-type: none"> • Brainstorming sports they play • Mime different sports • Still images of different sports – previous and following images • Developing into dealing with an injury • Acting out a celebration and commiseration of game/match
Four Seasons – Music	<p>Introduction</p> <ul style="list-style-type: none"> • Talk about classical music <p>Development</p> <ul style="list-style-type: none"> • Play Vivaldi’s ‘Spring’ – Four Seasons • Children close their eyes, imagine a picture and draw it • Mime to Music (different events during Spring) • Use a variety of music
Selfish Giant	
Emotions	
Animals	<p>Introduction</p> <ul style="list-style-type: none"> • Warm up Games • Children move like different animals <p>Development – Pets</p> <ul style="list-style-type: none"> • In 2s children are owners and pets <ul style="list-style-type: none"> ○ Owners demonstrate some things they do when looking after their pets – Discuss ○ Pets explain different things its owner does for it and things it doesn’t like that it’s owner does • Child tries to persuade parents that a pet is worth having • In a pet shop – pet-shop owner tries to sell pets (merits/advantages etc) • 2 animals talking to each other about their owner
People at Work	<p>Introduction</p> <ul style="list-style-type: none"> • Feely Bag – items from people in different jobs • Brainstorming the job <p>Development</p> <ul style="list-style-type: none"> • Character in Role (Teacher) – Children ask character questions • Still Images – children are assigned a job in groups

Drama – 2nd Class

<u>Topic</u>	<u>Development</u>
The 3 Little Pigs	<p><u>Lesson 1</u></p> <ul style="list-style-type: none"> • Warm up • Recall original story. • Introduce alternative story- <i>The True Story of the Three Little Pigs</i> • Compare and Contrast • Teacher in Role • Character Profiling-Wolf in Children’s Version <p><u>Lesson 2</u></p> <ul style="list-style-type: none"> • Warm Up • Visualisation- Imagine setting, place, or what character and scene looks like. • Character Profiling- Wolf in Alternative version • Role on the Wall <p><u>Lesson 3</u></p> <ul style="list-style-type: none"> • Warm up • Still imaging • Mime to Narration • Writing-Article-Write from Wolf’s point of view/Pigs point of view-5 W’s-Who, What, When, Where, Why? <p><u>Lesson 4</u></p> <ul style="list-style-type: none"> • Warm up • Children in Role-Reporter • Writing-Storybook Thinkers • Writing-<i>I Believe the Wolf/Three Little Pigs</i> • Freeze Frames-Before, Now and After (Eyes closed)
The Horrible House on Haunted Hill	<p><u>Lesson 1</u></p> <ul style="list-style-type: none"> • Warm Up • Introducing Poem/Song • Mime to a Narration • Teacher in Role <p><u>Lesson 2</u></p> <ul style="list-style-type: none"> • Warm up • Visualisation

	<ul style="list-style-type: none"> • Still imaging and Thought Tracking <p><u>Lesson 3</u></p> <ul style="list-style-type: none"> • Warm up • Music Composition • Children in Role <p><u>Lesson 4</u></p> <ul style="list-style-type: none"> • Warm up • Oral Paired Work- Conversation between two characters/items in the house • Writing in Role
Lizzie's Lion	<p><u>Lesson 1</u></p> <ul style="list-style-type: none"> • Warm Up • Introducing Poem/Song • Focus on 1st half of poem • Teacher in Role <p><u>Lesson 2</u></p> <ul style="list-style-type: none"> • Warm Up • Still Image • Mime to a Narration <p><u>Lesson 3</u></p> <ul style="list-style-type: none"> • Warm Up • Focus on 2nd half of poem • Actions to accompany poem <p><u>Lesson 4</u></p> <ul style="list-style-type: none"> • Warm Up • Whole poem reading/recital • Conscience alley- Robber, Lizzie or Lion

Drama – 3rd Class

<u>Topic</u>	<u>Development</u>
Mr Nobody	<ul style="list-style-type: none">• Develop voice projection through poetry• Develop facial expression through poetry
Boy in Striped Pyjamas	<ul style="list-style-type: none">• Thought Tracking
High King of Ireland	<ul style="list-style-type: none">• Teacher in Role
Deirdre of the Sorrows	<ul style="list-style-type: none">• Feeling in a legend• still image/conscience alley
Role Play	<ul style="list-style-type: none">• Using story
Role Play	<ul style="list-style-type: none">• School Long Ago
The Famine	<ul style="list-style-type: none">• Still image of the Coffin Ships• Role Play of arriving in Ellis Island
Anne Frank	<ul style="list-style-type: none">• Hot Seating
Norman Ireland	<ul style="list-style-type: none">• Still image• Character profile & conscience alley
Columbus	<ul style="list-style-type: none">• Hot seating

Drama 4th Class

<u>Topic</u>	<u>Development</u>
Explorers Shackleton, Mallory	<ul style="list-style-type: none"> • Discussion, planning trip before during and after • Mime/ still image • Role play • Conscience alley turn back keep going on adventure • Writing in role character profiling • Dramatise a piece • Make up a track
Environmental-Rainforest Drama birds, animals, trees accompanying music soundtrack	<ul style="list-style-type: none"> • Hidden brief -construction workers cutting down rainforest • Conscience alley- tree cutters / environmentalists • Character profiling
Movement/Mime	<ul style="list-style-type: none"> • robot- Iron Man, Pinocchio wooden boy, Fossils (music)
Good Samaritan-Religion	<ul style="list-style-type: none"> • Conscience alley- Samaritan, Levite • Drama T.V. report from the scene of the incident interview characters • Free frame before and after
Wooden Horse of troy	<ul style="list-style-type: none"> • Still images Mime scenes • Thought tracker –up on shoulder –what character is thinking
Conflict resolution S.P.H.E	<ul style="list-style-type: none"> • Friendships • Bullying when the angel came from Blueskies • Roles play Exclusion from group • Dramatise incident –character track what each character is thinking • Mime -body language bully and person being bullied
Early Christian Ireland/Vikings Viking attack on round tower	<ul style="list-style-type: none"> • Character in role Tell the story from the perspective of the monk in the tower –feelings/ thoughts before during and after the attack • Character in role Tell the story from the perspective of a Viking about to attack the tower –feelings/ thoughts before during and after the attack Compare both perspectives
Dramatise/ mime events Poem Dog in a playground	<ul style="list-style-type: none"> • Game piggy in the middle, • Thought tracking mime reactions of children, • Mimic actions of the dog. • Still imaging of events before during and after.
Dramatise/ mime events 'When Hanna moved away'	<ul style="list-style-type: none"> • friendships moving away character tracking • character in role the thoughts feelings and emotions from the perspective of both girls dramatise final goodbye.
Dramatise/ mime events Ancient Greece the twelve labours of Hercules	<ul style="list-style-type: none"> • Teacher in role - children act out/ mime the twelve labours while teacher tells story/ narrates • Look at other Greek myths 'Perseus and Medusa'dramatise, mime

Drama – 5th Class

<u>Topic</u>	<u>Development</u>
Exploring & Making Drama Hats & Characters:	Role & Character assuming role of character in a particular hat. <ul style="list-style-type: none"> • Part 1: No roles given • Part 2: Roles assigned • Part 3: Still Image
Story: Christy's Dream	<ul style="list-style-type: none"> • Create soundscape in Smithfield market; • Conscience Alley – Should Christy tell his Ma?
Improvisation: Overheard Conversations:	<ul style="list-style-type: none"> • Read up to a chosen moment in your novel and suggest one of your characters overhears a conversation. • Encourage children to re-enact conversation. Strong attitudes – tension
A Visit From St. Nicholas.	A Visit From St. Nicholas. <ul style="list-style-type: none"> • Children in role. • In groups children create sound track to poem. Thought tracking. <ul style="list-style-type: none"> • Santa • Children • Father • Mother • Reindeer.
Thought Tracking based on novel.	Choose main character at a pivotal point in story e.g. Tom Crean at Hutpoint. <ul style="list-style-type: none"> • What are you thinking? How are you feeling? • Provide props to get in role.
Teacher in Role Factory Girl living during the Industrial Revolution.	<ul style="list-style-type: none"> • Teacher assumes the role of a factory Girl living during the Industrial Revolution. • Read an extract. • Children ask questions.
Forum Theatre:	<ul style="list-style-type: none"> • Using the fishbowl technique one group improvise scene from novel. • Time outs are called to enable class to offer advice and scene continues taking prompts
Still Image The Soup Kitchen.	<ul style="list-style-type: none"> • Use the spotlight to change between role and still image. • Give a short brief to each group
Poetry Theatre: Roald Dahl's Revolting Rhymes	<ul style="list-style-type: none"> • Divide class into groups and assign roles. • Use voice, gesture, props and space to re-enact poem.
Poem : What has happened to Lulu?	<ul style="list-style-type: none"> • Explore the possibility of what has happened to the character Lulu. • Hot seat Lulu's mother after discussion

Drama – 6th Class

<u>Topic</u>	<u>Development</u>
'I have a dream' – poem	<ul style="list-style-type: none"> • Hello Universe Pg 2?
Jimmy Comway – 'A Winter of Spies' Gerard Whelan	<ul style="list-style-type: none"> • Child in role of a historical Character
Bullying	<ul style="list-style-type: none"> • Learn through drama, relationship between story theme and life experience • Children create and sustain an imaginary situation – Bullying • Galadriel Hopkins, Hello Universe, 'Welcome to Thompson Park'
Imaginary Character	<ul style="list-style-type: none"> • Create and sustain imaginary character using props e.g. a collection of hats – used to express a point of view • Colonization of Australia – Settlers and Aborigines
Nomads and Settlers	<ul style="list-style-type: none"> • Poem: Alabama – Hello Universe Pg 13 • Song: O Susanna – Music Box Pg 41 • Drama about nomads and settlers – how best to arrange the wagons in case of attack
Patrick Sarsfield	<ul style="list-style-type: none"> • Child in role of a historical Character
First Confession	<ul style="list-style-type: none"> • Improvisation – Take scene and add to it • Hello Universe – Pg 176
Natural disasters	<ul style="list-style-type: none"> • e.g. Tsunami • Geography: Our Violent World • Matter of Fact: A World of Danger
	<ul style="list-style-type: none"> • Curriculum Statement: Pgs 86-89

