

APPENDIX 14 – EDUCATION

Teacher Information on “The Life of Jesus Christ”

The [National Foundation for Educational Research review](#) of 150 outdoor learning studies worldwide between 1993 and 2003 found evidence that *outdoor learning* offers an ideal framework for achieving the four capacities detailed in A Curriculum for Excellence:

Successful learners:

- Outdoor learning develops knowledge and skills in ways that add value to learners’ everyday experiences in the classroom.
- It has a positive impact on long-term memory.
- It reinforces links between the affective and the cognitive, with each influencing the other and providing a bridge to higher order learning.
- It fosters the development of specific academic skills, as well as improved engagement, achievement and stronger motivation to learn.

Confident individuals:

- Outdoor learning impacts positively on young people’s attitudes, beliefs and self-perceptions, for example independence, confidence, self-esteem, locus of control, self-efficacy, personal effectiveness and coping strategies.
- It yields benefits in the promotion of positive behaviour and improved physical self-image and fitness.

Responsible citizens:

- Outdoor learning has a positive effect on social development and greater community involvement.
- It raises learners’ attainment, improves attitudes towards the environment, and creates more positive relationships with each other, with teachers and with the wider community.
- It renews learners’ pride in their community and fosters a greater sense of belonging and responsibility.

Effective contributors:

- Outdoor learning impacts positively on young people’s interpersonal and social skills, such as social effectiveness, communication skills, group cohesion and team work.

How can attending an open air Theatrical production fulfill these?

Successful learners:

Confident individuals:

Responsible citizens:

Effective contributors:

Introduction to 5-14 Drama

Content

From a very early age children engage, naturally, in dramatic activity. They pretend that they are other people, in other places, sometimes in another time. In education, drama may be considered to be not only a subject, but also an important method of learning about ourselves and the world in which we live. For example:

- Thinking and Problem Solving - Drama can give the participants a meaningful context through which they can extend their knowledge and understanding of, for example, the environment, historical events or scientific ideas or discoveries.
- Social and Linguistic Learning - Drama provides participants with situations in which to communicate, collaborate, and express ideas and opinions.
- Emotional Learning and Empathy - Drama helps the participants to put themselves 'in others' shoes' and to imagine how and why other people act and react as they do.
- Physical and Kinaesthetic Learning - Drama develops an awareness of the role of gesture and movement in expressing and communicating ideas and feelings.

Most of the drama activities relating to 5-14 Drama are concerned with the process of learning rather than with 'acting' or putting on a performance or a scripted play. When children are engaged in dramatic situations they improvise, making up lines and responding to other characters as the need arises. They say what they think the characters might say and behave as they think the character would. There is always a dilemma or a problem to be faced, or a choice to be made or a secret to be kept. These complications are what add dramatic tension to a situation. It is these dramatic situations that can be used in educational drama. Drama can bring other curriculum subjects 'to life' by introducing the 'human element'.

There are many drama strategies or 'conventions' which the teacher can use to provide a framework to support the children's exploration of stories, ideas and feelings. Teacher-in-role is a powerful teaching strategy. Teachers are often daunted by the prospect of taking a role in the drama. They shouldn't be! All teachers take on roles as part of their daily teaching. From within the drama, the teacher can model behaviour or speech, move the action on or slow it down or introduce ideas or complications.

Collective role-play, still imaging, hot seating and many more can be used to build and develop the imaginary drama situation. Practitioners such as Jonothan Neelands and Patrice Baldwin have written practical and accessible texts. There are web-page links here that will help teachers to increase their repertoire and to develop their confidence in using drama for teaching and learning.

For all stages, one of the most important things that the teacher can do is to take the children's drama and dramatic play seriously and show that it matters. The quality of children's contributions in drama, both vocal and physical, provides the teacher with valuable information for assessment and evaluation.

Proposal for further work:

Pre-event – Actors Volunteers go into Schools to take RE classes/workshops on the subject. Can also take workshops on characters and improvisations

Event – attend the production

Post event – produce your own show. Theatre professionals can help the school produce their own show or followups with workshops and talks from the actor/volunteers

Bibleworld – visit. Actor/volunteers take students round the exhibition in a more dramatic way.

Christmas Nativity storytelling events in Schools or help with directing a Nativity inschool

The Fourth Wise Man story dramatised.