



Teaching Guide

| Identifying Data | | | | 2022/23 |
|---------------------|---|--------|--------------------|---------|
| Subject (*) | Teaching Children's Drama and Theatre | Code | 652G01042 | |
| Study programme | Grao en Educación Infantil | | | |
| Descriptors | | | | |
| Cycle | Period | Year | Type | Credits |
| Graduate | 2nd four-month period | Fourth | Optional | 4.5 |
| Language | SpanishGalicianEnglish | | | |
| Teaching method | Hybrid | | | |
| Prerequisites | | | | |
| Department | Didácticas Específicas e Métodos de Investigación e Diagnóstico en Educación | | | |
| Coordinador | Couto Cantero, Pilar | E-mail | pilar.couto@udc.es | |
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| Web | | | | |
| General description | This subject aims at both exploring the theoretical framework, clarifying the understanding of basic concepts about theatre and dramatisation, and also the practical experience, providing students with the ability to elaborate educational actions and proposals in the period 0-6 years with regard to the production of activities related to the teaching and learning process to be applied to groups of children of Early Childhood Education within a general educational plan. | | | |

Study programme competences / results

| Code | Study programme competences / results |
|------|---|
| A40 | Promover o interese e o respecto polo medio natural, social e cultural a través de proxectos didácticos adecuados. |
| A42 | Coñecer o currículo de lingua e lectoescritura desta etapa así como as teorías sobre a adquisición e desenvolvemento das aprendizaxes correspondentes. |
| A43 | Favorecer as capacidades da fala e da escritura. |
| A44 | Coñecer e dominar técnicas de expresión oral e escrita. |
| A45 | Coñecer a tradición oral e o folclore. |
| A46 | Comprender o paso da oralidade á escritura e coñecer os diferentes rexistros e usos da lingua. |
| A47 | Coñecer o proceso de aprendizaxe da lectura e a escritura e o seu ensino. |
| A48 | Afrontar situacións de aprendizaxe de linguas en contextos multilingües. |
| A49 | Recoñecer e valorar o uso adecuado da linguaxe verbal e non verbal. |
| A50 | Coñecer e utilizar adecuadamente recursos para a animación á lectura e á escritura. |
| A51 | Adquirir formación literaria e en especial coñecer a literatura infantil. |
| A52 | Ser capaz de fomentar unha primeira aproximación a unha lingua estranxeira. |
| B7 | Comunicarse de maneira efectiva nun contorno de traballo. |
| B10 | Capacidade de análise e síntese. |
| B11 | Capacidade de busca e manexo de información. |
| B12 | Capacidade de organización e planificación. |
| B15 | Capacidade para asumir a necesidade dun desenvolvemento profesional continuo, a través da reflexión sobre a propia práctica. |
| B16 | Capacidade para integrarse e comunicarse con expertos noutras áreas e en contextos diferentes. |
| B17 | Capacidade para presentar, defender e debater ideas utilizando argumentos sólidos. |
| B19 | Comunicación oral e escrita na lingua materna. |
| B20 | Coñecemento de outras culturas e de outras costumes. |
| B21 | Coñecemento e comunicación en linguas estranxeiras. |
| B25 | Utilización das TIC no ámbito de estudo e do contexto profesional. |
| C1 | Expresarse correctamente, tanto de forma oral coma escrita, nas linguas oficiais da comunidade autónoma. |
| C2 | Dominar a expresión e a comprensión de forma oral e escrita dun idioma estranxeiro. |
| C3 | Utilizar as ferramentas básicas das tecnoloxías da información e as comunicacións (TIC) necesarias para o exercicio da súa profesión e para a aprendizaxe ao longo da súa vida. |



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| C8 | Valorar a importancia que ten a investigación, a innovación e o desenvolvemento tecnolóxico no avance socioeconómico e cultural da sociedade. |
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| Learning outcomes | | | |
|---|--|--|----------------------|
| Learning outcomes | Study programme competences / results | | |
| Debating about topics related to character's psychology, group work and problem solving. | A40 A42 A43 A44 A45 A47 A48 | B7 B10 B11 B16 B17 B19 B21 B25 | C1 C2 |
| Critical understanding of the inicial texts abd foundations for the drama process. | A43 A44 A46 A47 A48 A49 A50 A51 | B11 B21 | C2 |
| Planning and developing a complete drama play according to the corresponding educational level. | A40 A44 A46 A49 A52 | B7 B12 B15 B16 B17 B19 B20 B21 B25 | C1 C2 C3 C8 |

| Contents | |
|---|---|
| Topic | Sub-topic |
| Foundations about Theatre. | Body, movement, text ad space. |
| Elements of dramatisation. | Conflict, group and norm. |
| Themes, topics an pedagogical proposals. | Personal conflicts, domestic conflicts and group conflicts. Ways of intervention. |
| Teaching and Learning parameters: analysing micro-texts. | Fable, tale and dramatisation elements. |
| Psychological issues. Theoretical models. | Psychopedagogical hypothesis and educational projections. |
| Practical elements of dramatisation in early childhood education. | Objects, contexts, spaces and symbolisation. |
| Elaboration of a dramatisation project. | Practical implementation of the theoretical contents. |

| Planning | | | | |
|-----------------------|--------------------------------|--------------------------------------|-------------------------------|-------------|
| Methodologies / tests | Competencies / Results | Teaching hours (in-person & virtual) | Student?s personal work hours | Total hours |
| Workbook | A40 A46 A47 A50 A51 B10 B11 | 8 | 24 | 32 |



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|------------------------|----------------------------------|-----|----|-----|
| Directed discussion | A43 A48 B15 B17 B19 B20 C3 | 8 | 16 | 24 |
| Collaborative learning | A44 B7 B16 B25 C8 | 7 | 21 | 28 |
| Workshop | A42 A45 A49 A52 B12 B21 C1 C2 | 8 | 16 | 24 |
| Personalized attention | | 4.5 | 0 | 4.5 |

(*)The information in the planning table is for guidance only and does not take into account the heterogeneity of the students.

| Methodologies | |
|------------------------|---|
| Methodologies | Description |
| Workbook | From the analysis of the readings, from their critical projection in the didactic task and from the reflection on the obtained results, we will proceed to the planning of concrete activities with a view to the students acquiring a critical awareness of the socio-educational reality that allows them to implement the channels and the basic criteria of cultural action in a modern and democratic society. |
| Directed discussion | Practical reflection on the previously mentioned elements, whatever these may be. |
| Collaborative learning | Guided teaching-learning procedures (overseen in person and/or using ICT methods) based on organisation of class into small groups in which students work together to solve tasks assigned by teacher, with aim of optimising their learning experience and that of other members of group. |
| Workshop | Theatrical practice both of daily situations analysis and of its corresponding mimesis oriented to psychoeducational intervention. |

| Personalized attention | |
|---------------------------------|--|
| Methodologies | Description |
| Directed discussion Workshop | Individual/group Workshops will be assessed weekly on request. |

| Assessment | | | |
|---------------------|----------------------------------|--|---------------|
| Methodologies | Competencies / Results | Description | Qualification |
| Directed discussion | A43 A48 B15 B17 B19 B20 C3 | Practical reflection on the previously mentioned elements, whatever these may be. | 40 |
| Workshop | A42 A45 A49 A52 B12 B21 C1 C2 | Theatrical practice both of daily situations analysis and of its corresponding mimesis oriented to psychoeducational intervention. | 60 |

| Assessment comments |
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| <p>The workshop implies the complete and continuous creative process from the initial planning of each group until the moment of the final representation of the drama play. Previous readings are included from the first week. Those readings are useful for planning and debating about formal and content aspects of the general process. Directed discussion is included in the written assignment (groupal and individual) that each group and member of the group must deliver once the drama play has been performed. (Personal/group attention must be required). Therefore, group work and individual work will be assessed as a whole.</p> <p>Assessment for students without regular attendance: Contact the teacher.</p> |

| Sources of information |
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| Basic | <p>Alonso de Santos, José Luis (1999). Escritura dramática. Madrid: Castalia.Boal, Augusto (2009). Teatro del oprimido. Barcelona: Alba.Bowell, P. & B. S. Heap (2017). Putting Process Drama into Action. The Dynamics of Practice. Routledge.Cañas, Jesús (2008). Didáctica de la expresión dramática. Una aproximación a la didáctica teatral en el aula. Barcelona: Octaedro.Casanova Fuentes, Andrea y Couto-Cantero, Pilar (2018). English Language in the Classroom: A Text Dramatization Experience in Galicia. DIGILEC. Revista Internacional de Lenguas y Culturas 5, pp. 52-69. DOI: https://doi.org/10.17979/digilec.2018.5.0.4988http://revistas.udc.es/index.php/DIGILEC/issue/view/216Castronuovo, J. (2008). Lecciones de pantomima. Madrid: Fundamentos.Couto-Cantero, Pilar (2014). Un modelo teórico-práctico: la transpodidáctica textual. Usos y aplicaciones para la enseñanza y aprendizaje de lenguas. Didáctica. Lengua y Literatura, 26. 105-129. ISSN: 1130-0531. http://dx.doi.org/10.5209/rev_DIDA.2014.v26.46836 Couto-Cantero, Pilar & Fernández Maceiras, Tanya (2011). Stakeholders Values, Attitudes and Purposes towards the Teaching and Learning of a Foreign Language through Drama in Béatrice Boufoy-Bastick Ed. The International Handbook of Cultures of Teacher Education: Comparative international issues in Curriculum and Pedagogy. 195-210. Strasbourg. France: ANALYTRICS. ISBN: 979-10-90365-01-8 (hbk.).Couto-Cantero, Pilar & Fernández Maceiras, Tanya (2011). Implementing and Supporting Drama in the EFL Early Childhood Classroom through Storybooks ? A Classroom Action-Research in a Bilingual School in Spain in Tchibozo, G., Ed. (2011), Proceedings of the 3rd Paris International Conference on Education, Economy and Society, Analytrics: Strasbourg (France). 155-162. ISBN 978-2-9533842-9-1. Diponible en http://analytrics.org/Documents/Actes%20-%20Proceedings%202011.pdf 30 de junio de 2011. Couto-Cantero, Pilar (2011). La promoción del multiculturalismo a través del cuento infantil en López Martínez, D. (Ed.). Actas del XII Congreso Internacional de Literatura Española Contemporánea. El papel de la literatura, el cine y la prensa (TV/ Inernet/MAV) en la configuración y promoción de criterios, valores y actitudes sociales. Andavira: Santiago de Compostela. 107-119. ISBN: 978-84-8408-665-9.Couto-Cantero, Pilar & Fernández Maceiras, Tanya (2011). Stakeholders Values, Attitudes and Purposes towards the Teaching and Learning of a Foreign Language through Drama in Béatrice Boufoy-Bastick Ed. The International Handbook of Cultures of Teacher Education: Comparative international issues in Curriculum and Pedagogy. 195-210. Strasbourg. France: ANALYTRICS. ISBN: 979-10-90365-01-8 (hbk.).Furman, Lou (2000), ?In Support of Drama in Early Childhood Education, Again?. Early Childhood Education Journal, Vol. 27, No. 3, 2000.García del Toro, Antonio (2011). Teatralidad, cómo y por qué enseñar textos dramáticos . Barcelona: Graó.Lázaro Cantarín, Julio (1998). Taller de teatro. Madrid: CCS.Kagan, S.L. (1990), ?Children's Play ? The journey from theory to practice?. In E. Klugman & S. Smilansky (Eds.). Children's Play and Learning: Perspectives and policy implications (pp. 173?187). New York: Teachers College Press.Kerman, Gertrude L. (1961), Plays and Creative Ways with Children, New York: Harvey House.Renel, G. (2000). El lenguaje corporal. Madrid: Edaf.Rodríguez López-Vázquez, A. (1993), "La didáctica del hecho teatral", Revista Interuniversitaria de Formación del Profesorado, 18, pp. 169-174.- - - - (1997), "Elementos didácticos del teatro", en Cantero, F. et al. (Eds.), ob.cit., pp. 401-404.- - - - (1998), "Actitudes, valores y normas de la literatura infantil y juvenil. De R. L. Stevenson a Crompton", en Cabo, R. (Dir.), ob.cit.; pp. 1-20.Sánchez Montes, M.J. (2004). El cuerpo como signo. Madrid: Biblioteca Nueva.Smilansky, S. (1968), The effects of sociodramatic play on disadvantaged preschool children, New York: Wiley. Svoboda, J. (1993). The secret of theatrical space. Nueva York: Applause, Theater Books.Tejerina, I. (1994), Dramatización y teatro infantil. Dimensiones psicopedagógicas y expresivas, Madrid: Siglo XXI.- - - - (2000), "La literatura dramática infantil. Luces y sombras", ADE Teatro. Revista de la Asociación de Directores de Escena de España, 80; pp. 102-107.</p> |
| Complementary | |

Recommendations

Subjects that it is recommended to have taken before

Teaching Children's Literature/652G01024

Subjects that are recommended to be taken simultaneously

Psychomotor Education and Motor Skills/652G01039



| Subjects that continue the syllabus |
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| Teaching Physical Expression/652G01020 |
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| Other comments |
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It is recommended to send the works electronically and if this is not possible, do not use plastics, choose double-sided printing, use recycled paper and avoid printing drafts.

Sustainable use of resources and the prevention of negative impacts on the natural environment must be made.

The importance of ethical principles related to sustainability values ??in personal and professional behaviour must be taken into account.

(*)The teaching guide is the document in which the URV publishes the information about all its courses. It is a public document and cannot be modified. Only in exceptional cases can it be revised by the competent agent or duly revised so that it is in line with current legislation.