WELSH IN PROFESSIONAL PRACTICE (ECAD6052-C)

LISA RAY 1151869

Cynllun gwers / lesson plan

Blwyddyn / Year:
10

Maes Dysgu a Phrofiad / Area of Learning and Experience:
Expressive Arts-Performing Arts
BTEC

Amcan y wers / Aims of the lesson:
- LO1: To begin to become familiar Drama terminology in Welsh.
- LO2: To learn the specific term Addrodiad-Narration.
- L03: To explore using a piece of Translated script in performance.

Gwybodaeth flaenorol / Previous knowledge:
The class have been working on storytelling using skills of physical theatre.
They partake in Welsh lessons within school.

Adnoddau / Resources:
PowerPoint
Matching Vocabulary Cards.

Geirfa allweddol / Key vocabulary:
Addrodiad-Narration
Monolog
Actores
Actor
Dram0dydd
Colur
Cyfarwyddwr
Drama
Dychmygu
Gwisgoedd
Ilwyfan

Ffocws iaith / Language focus:
The focus of this lesson is to introduce the key drama terminology in Welsh
To learn the term Addrodiad-narration.
To bring to life a piece of Welsh translated script into performance.

Gweithgareddau addysgu a dysgu / Teaching and Learning Activities:

- How are you-check in.
- Matching Terminology cards starter task. Group Task-Gwaith Grwp.
- Introduction to Narration and the term Addrodiad.
- Oral warm up-ymarfer ar larfar
- Movements and script-use of drillio, rhythm, movement, repetition, reading off of board-Tasg Darllen.
- Building these together to create final movement performance.
- Perform whole scripted piece as a class.
- Plenary-Terminology Check-Narration Addrodiad

NARRATION-ADRODDIAD

Winter-Gaeaf

Resource



Sut ydych chi heddiw?

Iawn



Bendigedig



Ofnadwy





GROUP TASK-TASG GRŴP

Matching cards-cardiau cyfatebol



LEARNING OBJECTIVE
AMCAN DYSGU

To learn a piece of narration in

Welsh.

Dysgu darn o naratif yn y

Gymraeg

NARRATION.



BRINGER 1: Welcome friends. Let me introduce myself. I am Bringer.

I fly upon the winds, and the wings of the world, to chase the storms.

The Beautiful, brilliant and deathly.

I have many tales to tell, but this is the only one that starts and ends within the storm itself.

ADRODDIAD



BRINGER 1: Croeso, gyfeillion! Gadewch i mi gyflwyno fy hun. Bringer ydw i.

Dw i'n hedfan ar y gwyntoedd, ac ar adenydd y byd, i erlid y stormydd.

Y brydferth, bendigedig a llethol.

Mae gen i lawer o chwedlau i'w adrodd, ond dyma'r unig un sy'n dechrau o fewn y storm eu hun.



PLENARY
TASG CLOI

WHAT IS THE WELSH WORD FOR NARRATION?

monolog

Monologue



Drama

A play



Gwisgoedd

Costumes



Dychmygu

To Imagine



llwyfan

The Stage



Dramodydd

Dramatist



cyfarwyddwr

Director





Actor

Actor



colur

Make up



Actores

Actress





Prifysgol Cymru
Y Drindod Dewi Sant
University of Wales
Trinity Saint David

Yr Athrofa
Centre for Education
Addysg i Gymru | Education for Wales

APLP
PDPA

Consent form for taking photographs and filming

Statement

Student-teachers must gain the following written consent of the head teacher before taking photographs, filming or audio recording learners.

I agree to .....Lisa Ray..... as a representative of the APLA, to:
(Tick accordingly)
Take photographs √
Film
Record
Name of Head teacher/ Senior Mentor: .....Andrea Jones.....
Signature: A. Jones .....
Name of School: .....Bishop Vaughan School.....

To be completed by student-teacher:

If I am granted such permission, I agree to abide by the ethics embodied within the EWC Code of Professional Conduct and will not distribute any such material to audiences beyond the University authorities without their permission.

Name of student-teacher : .....Lisa Ray.....
Signature: .....
Student no.: .....

Programme (e.g. BA Ed/ PGCE Primary/PGCE Secondary):

Date: 10/04/2025

Thank you for your co-operation.

September 2023



1151869-Lisa Ray

Welsh in Professional Practice (ECAD6052-C)-A Reflection.

It is the aim of the Welsh Government, according to the article Cymraeg 2050, (Welsh Govt 2018) that Wales should have a million speakers by 2025, an aim that hopes to achieve this by widening opportunities for people to develop their skills through increased use. Joshua Fishman (1991) recognised in his book, Reversing the language shift, that language has an importance for the re-ignition of cultural practices and that there is no language where nothing can be done to re-establish a link to learning, despite the shifts of spoken word between generations. Miquel Strubelli (Earls, C.W. (2013), developed the idea of the Catherine Wheel of Language, highlighting the idea that greater teaching of a language, combined with more need to use that language in everyday life, will lead to more people wanting to access it. This is why it is so important for all future educators in Wales to allow for opportunities for Welsh to be used within their classrooms, to back up the understanding that pupils will be gaining overall within their educational experience.

The Performing Arts allows a particularly unique opportunity for young people to expand their use of language, as highlighted by Sams, H. (2023), who explores the offerings of Theatre In Education companies in engaging and inspiring, whilst educating. The use of skills such as script work, mirroring and exploration allow young people to expand their vocabulary through participation.

In planning a lesson in Welsh I made the conscious decision to use traditional methods including drilio, ymarfer ar larfer, Tasg Gwaith grŵp, darllen through script work-reading off of the board, mirroring and exploration. It was particularly important I felt to give the pupils the opportunity to see a piece of script come to life in performance, allowing them the understanding that they could use this method within further work. As with the TIE companies, expanding this opportunity could create new avenues of performance that they may wish to explore as performers in the future. The pupils had been working on the themes of storytelling and physical theatre, and by using a piece of script that I had created to highlight the role of the narrator, I could translate this and develop the pupils understanding through the skills of movement.

This lesson was a Welsh Language learning focused lesson from the outset.

Lesson Opening: The pupils responded well to the opening of the lesson, especially given that they have never had a Welsh language focused lesson outside of Welsh before. The asking of how they were feeling in Welsh, I could have asked the pupils to pronounce the words, or possibly asked them to let me know in Welsh how they were feeling. Collaboration with the Welsh mentor in how far along these pupils were with their Welsh may have helped to establish the content. The pedagogical strands of management and creating the learning environment and wider research and reading from the outset were effective.

There is within the class a particular pupil who has ASD, this manifests itself is in a lessened ability for silence, however the pupils will continue to focus in to what I am saying as a practitioner, the pupil too is always listening and moves onto the pre-ceding tasks at the same pace and interest as their peers, it is a conscious choice not to highlight these moments. As I moved to countdown, all pupils focused back in on their tasks. I feel that the class conducted themselves very well, within this lesson overall.

The mix and match task showed a key area in which the pupil's knowledge of terminology could be better expanded within the classroom. As a result of this I will develop further display resources that would enable all pupils within the Performing Arts to engage with the Welsh language for drama terminology. Pupils corrected their pairs as the answers were given, and there was a real sense of teamwork within these tasks from each group.

The vocal warm up where we worked on rolling r's etc, is akin to some of the breath work we had done previously, and it allowed for space to transition into a performing space. Giving the pupils a moment to get ready as a class, and to feel confident in exploring.

The main task involved clapping rhythm for patterns of speech, movements that were familiar as opening ones, grid walking to create a storm full of crows, the exaggeration and emphasis of some words. Such as beautiful, brilliant and deathly. This worked with pupils to develop sustained effort and resilience. The pupils were energetic and engaged both vocally and physically. The one moment where there was a slow walk forwards, the speech slowed, I feel this drop in dynamics at this point was due to the non-significant movement or rhythm. It highlighted the time during which the pupils were beginning to tire.

I would in the future work on smaller portions, across different lessons, to build up this piece of narration, allowing for the pupils to come up with their own movements in groups to create independent opportunities for expansion. The word of the day Addrodiad, was recalled confidently at the conclusion of the lesson, which I was very impressed by.

This lesson was successful in it's aim to allow for the exploration of a piece of narration and with creating a deeper understanding of how Welsh can be used and developed as a skill within the performing arts.

References

Earls, C.W. (2013). Setting the Catherine wheel in motion. Language Problems and Language Planning, [online] 37(2), pp.125–150. doi:https://doi.org/10.1075/lplp.37.2.02ear.

Fishman, J.A. (1991) Reversing Language Shift: Theoretical and Empirical Foundations of Assistance to Threatened Languages. Clevedon Etc.: Multilingual Matters, Cop.

Sams, H. (2023). Creating breathing spaces for teenagers in the Welsh language: the case of theatre-in-Education. Research in Drama Education: The Journal of Applied Theatre and Performance, 29(1), 80–94. https://doi.org/10.1080/13569783.2023.2232314

Cymraeg 2050: A million Welsh speakers

https://www.gov.wales/sites/default/files/publications/2018-12/cymraeg-2050-welsh-language-strategy.pdf

Welsh Government (2019) Professional Standards for Teaching and Leadership, Hwb. Welsh Government. Available at: https://hwb.gov.wales/api/storage/19bc948b-8a3f-41e0-944a-7bf2cadf7d18/professional-standards-for-teaching-and-leadership-interactive-pdf-for-pc.pdf.