



# Orton Wistow Primary School – Curriculum Plan



Subject : Drama

Year : 3

Term : All



## Vocabulary

Define the word and include etymology if useful.



## Knowledge

What children will know

Learning	Teaching	Assessment
Remembering	Telling	Testing



## Understanding

What children will understand

Learning	Teaching	Assessment
Practising	Coaching	Observing



## Skills

What children will be able to do

Learning	Teaching	Assessment
Reflecting	Facilitating	Evaluating

**Facial Expression-** Using your face to communicate an emotion.

**Body Language-** Using your body to show something.

**Projection-** Speaking loudly so an audience can hear.

**Articulation-** Speaking clearly.

**Volume-** how loud you speak.

**Tone-** matching mood or emotion.

Drama can be used to explore and re-tell stories, key events, ideas and concepts. Dilemmas and issues can be explored through drama.

Role-play is when you adopt the role of a character and use facial expression and body language to portray the character's emotions.

Movement and actions are performed to show what a character is doing.

Sound can be added to a performance to add atmosphere.

The features of a play script and how to read one.

A projected voice is used so that the audience can hear the character. Eye contact is used to engage with the audience and other characters.

Know that aspects of a performance can be liked or disliked. Suggestions can be made to improve a performance.

How stories, key events, ideas and issues can be explored and retold through different drama conventions.

How to use facial expressions to represent emotions to portray a character's emotions.

How to use body language and movement to portray a character.

How ask relevant questions to a character in role. How to empathise with a character to answer questions appropriately in role.

How to read, rehearse and perform a play script.

How to use a loud and clear voice for the audience to hear.

How to reflect on a performance considering what went well and what could be improved making reference to the drama skills (e.g. facial expression).

Participate in drama to explore and re-tell stories, key events, issues and ideas.

Empathise and adopt a role as a character or significant person and be able to answer questions in role using language and tone which is appropriate to the character.





Use a wide range of facial expression and body language to portray a character.

Use space, sound and movement appropriately.

Read, rehearse and perform a play script.

Use a projected voice speak with articulation, emphasising key words.

Discuss WWW and EBI about a performance they have seen, making reference to drama skills.

									
<b>Vocabulary</b>	<b>Knowledge</b> What children will know	<b>Understanding</b> What children will understand	<b>Skills</b> What children will be able to do						
<b>Define the word and include etymology if useful.</b>	<b>Learning</b>	<b>Teaching</b>	<b>Assessment</b>	<b>Learning</b>	<b>Teaching</b>	<b>Assessment</b>	<b>Learning</b>	<b>Teaching</b>	<b>Assessment</b>
	Remembering	Telling	Testing	Practising	Coaching	Observing	Reflecting	Facilitating	Evaluating

### LKS2 Drama Conventions

Improvisation	Improvisation is taking on a role without any time to plan and discuss ideas, before presenting or performing a piece of drama.
Role-Play	Students take on the attitudes, actions, and discourse of another person, using their imaginations to speak, think and even feel like that character.
Story Whoosh	Story Whoosh is an engaging and interactive storytelling technique which enables any kind of story- simple or complex- to be brought alive, even without prior knowledge of the characters or plot. The whole group stands or sits in a circle. Explain that everybody will have an opportunity to participate in the telling of a story by becoming characters or even objects in the tale. If at any time the storyteller (leader) says "Whoosh!", they should quickly return to their places. Begin the narrative and as soon as a key character, event or object is mentioned, indicate the first student to step into the circle to make a shape or pose. If two or more characters are introduced, then they can step in at the same time. As more characters are introduced, move around the circle so that all the students are given a chance to take part. This means that different pupils get to play the same character at various times and everyone gets a chance at trying several roles, regardless of gender.
Freeze Frame	These are still images or silent tableaux used to illustrate a specific incident or event. Individual children or groups are asked to represent the characters at a significant moment. The freeze-frame can be improvised or planned briefly. Sequential frames can be used to represent the key events as a narrative progresses.  Freeze-frames can also be brought to life through improvisation or used as a basis for thought tracking. Freeze-frames are useful for enabling close scrutiny of an incident or situation. Positioning and body shape have to be considered carefully in order to represent ideas or emotions. Freeze-frames also help establish roles by giving children thinking time.
Hot-seating	Hot-seating involves the class in asking questions of someone in role as a character, who sits on the 'hot-seat'. The questions can be prepared or improvised. Obviously, this works best if both the role player and the questioners are familiar with the character and the narrative. Hot-seating focuses closely on a character and enables motivation to be explored. It is also a good way of exploring the gaps in a character's story.
Thought Tracking	Focusing on the characters in a freeze-frame, or those from an ongoing drama where the action has been frozen, though tracking involves the rest of the class in contributing ideas as if they were speaking the thoughts of one of the characters. These can support or contrast with the words that the characters actually say. The class can make a circle around the character and say their thoughts one at a time, or individual children can stand next to the frozen character and speak their 'thoughts' aloud. This is a good technique for creating and then examining the private thoughts of characters at particularly tense moments of narrative.
Conscience Alley	The class create two lines facing each other. One child in role as a particular character walks down the 'alley' between the lines. The class voice the character's thoughts, both for and against a particular decision or action which the character is facing, acting as his or her conscience. The child in role listens to his or her conscience before making a decision about the course of action to take. Conscience (or decision) alley is a means of exploring a character's mind at a moment of crisis and investigating the complexity of the decision he or she is facing.
Soundscape	Students create sounds, either vocally, with instruments, or using their bodies or items to hand, to create the atmosphere of the place or environment where the drama is taking place. The sounds can be voices, spoken words or singing. The aim is to enhance or underscore any drama rather than overpower it. Soundscapes can also be used as a stand-alone technique, with one member of the group acting as a conductor whilst the others perform a particular



	theme (the seaside), the scene (the fairground), or mood (excitement) as a vocal orchestra. Soundscapes can be improvised from within the drama, prepared and performed alongside it, or even pre-recorded.
Narration	Narration is a technique whereby one or more performers speak directly to the audience to tell a story, give information or comment on the action of the scene or motivations of characters. Characters may narrate, or a performer who is not involved in the action can carry out the role of 'narrator'.
Flash backs/forwards	These stop the dramatic action being explored through improvisation, and require the children to refocus on something that happened before (which perhaps caused a particular event) or later (perhaps as a consequence of action, rather than the action itself. They encourage reflection and discussion.

