



Orton Wistow Primary School – Curriculum Plan



Subject : Drama

Year : 6

Term : All

| Vocabulary | Knowledge What children will know | | | Understanding What children will understand | | | Skills What children will be able to do | | |
|--|---|----------|------------|---|----------|------------|---|--------------|------------|
| Define the word and include etymology if useful. | Learning | Teaching | Assessment | Learning | Teaching | Assessment | Learning | Teaching | Assessment |
| | Remembering | Telling | Testing | Practising | Coaching | Observing | Reflecting | Facilitating | Evaluating |
| <p>Facial Expression- using your face to communicate an emotion.</p> <p>Body language- using your body to show something.</p> <p>Posture- Position in which someone holds their body.</p> <p>Gesture- A movement of part of the body to express an idea or meaning.</p> <p>Articulation- Speaking clearly.</p> <p>Pitch- how high or low you speak.</p> <p>Pace- how fast or slow you speak.</p> <p>Volume- how loud you speak.</p> <p>Tone- matching mood or emotion.</p> <p>Projection- Speaking loudly so an audience can hear.</p> | <p>Drama can be used to re-tell stories, key events, ideas and concepts and explore issues and dilemmas.</p> <p>The features of a play script and how to read one.</p> <p>Role-play is when you adopt the role of a character, replicating the facial expression, body language, posture, gesture and actions to portray the character.</p> <p>A character can be clearly communicated through dialogue, considering the pitch, pace, volume and tone. Accents can be used to make role-play more authentic. Words and language associated to a character are used during dialogue in role play. Exaggerating and emphasis on key words will add to the mood and atmosphere. Pauses are used to add tension.</p> <p>Audience awareness is maintained through eye contact and speaking with articulation and a projected voice. Sensitive and constructive feedback is used to reflect on a performance. Ideas and suggestions can be used to improve a performance.</p> | | | <p>How stories, key events or ideas can be re-told through a range of drama conventions.</p> <p>How to empathise with a character to effectively take on a role.</p> <p>How to use a range of facial expressions, body language, gesture and posture to clearly communicate a character to the audience.</p> <p>How to project their voice with articulation and consider the use of pitch, pace, volume and tone to enhance their characterisation. How to add pauses to create dramatic tension.</p> <p>How to demonstrate audience awareness by considering eye contact, volume and space.</p> <p>How to reflect on my performance and the performance of others.</p> <p>How to offer constructive feedback and suggest ideas for improvement.</p> | | | <p>Re-tell and explore stories, key events, ideas, dilemmas and issues through drama conventions.</p> <p>Read, rehearse and perform a play script.</p> <p>Clearly communicate character through precise facial expression, gesture, body language and posture.</p> <p>Clearly communicate a character through dialogue, using language which is appropriate to the role. Consider the use of pitch, pace, tone and intonation. Begin to use accents to portray a character. Use pauses to create tension.</p> <p>Emphasise with the character to accurately answer questions in role.</p> <p>Demonstrate audience awareness through the use of eye contact, projection and articulation. Reflect on their own and other's drama work providing constructive responses and ideas for improving it.</p> | | |

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LKS2 Drama Conventions

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| 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'. |



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| 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. |
| Forum Theatre | Forum theatre is a technique you can use while acting out a scene. The group watching is encouraged to stop the action when they think it is necessary, to suggest a different action. At other times, the actor themselves can stop the action, and ask for help. Sometimes someone else can step in and take over a role- or even introduce a new one. It's used to drive the drama forward, to reflect on dramatic moments, or to help performers to focus. |
| Mantle of the Expert | Students take on roles as experts in a particular field to explore issues and solutions. They become adults and/ or specialists responsible for decision-making during a fictional (dramatic) scenario. Mantle of the Expert is an education approach that uses imaginary contexts to generate purposeful and engaging activities for learning. |

