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# Teaching for progression: Speaking and listening

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# Teaching for progression: Speaking and listening

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## Teaching the Speaking and listening strands

***'Pupils will explore, develop and respond to a range of skills and strategies, in a variety of contexts, adapting language according to task, audience and purpose.'***

Overview statement for Speaking and listening from the *Framework for secondary English*, 2008

Within this overarching statement there are four strands in the *Framework for secondary English*, which build on those in the *Primary Framework*:

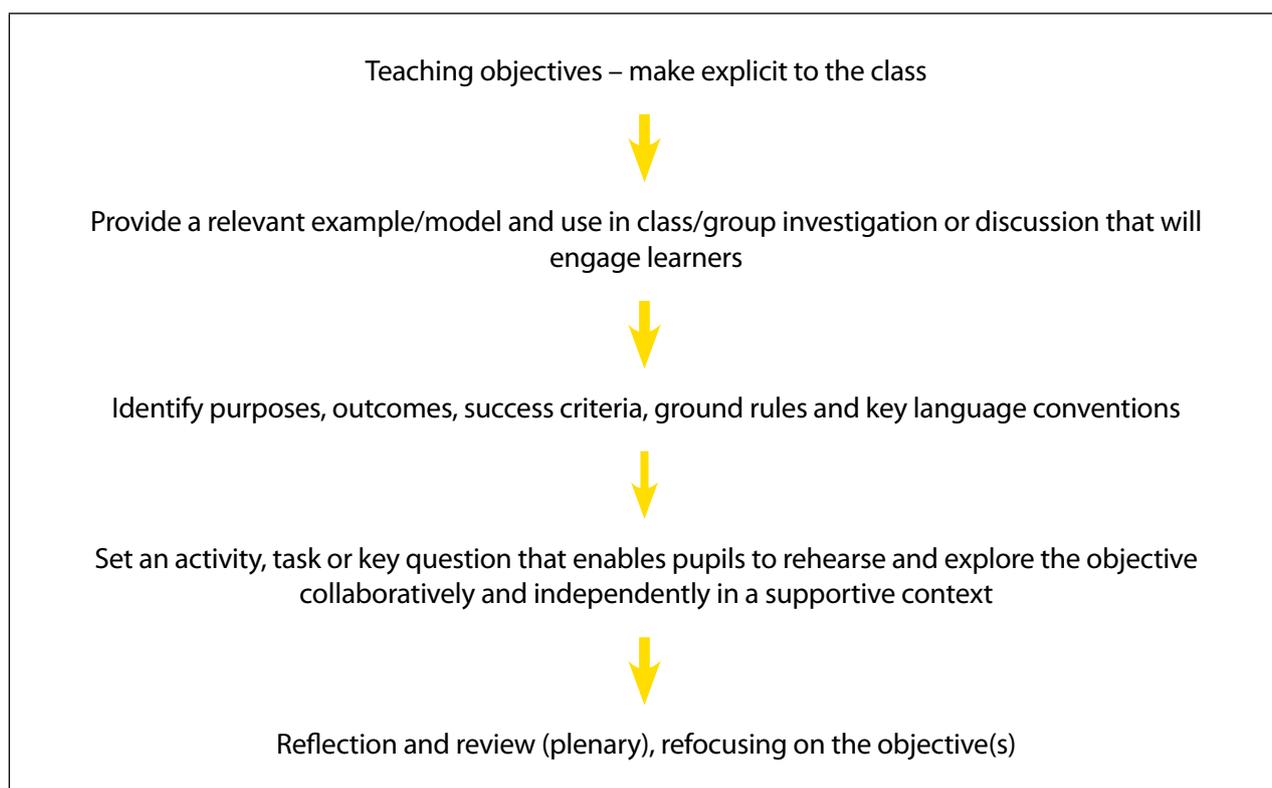
- 1 Listening and responding
- 2 Speaking and presenting
- 3 Group discussion and interaction
- 4 Drama, role-play and performance.

Each of these is subdivided into two substrands. Each substrand is broken down into lines of progression. Speaking and listening substrands also offer varied opportunities of engagement with the two language substrands:

- 10.1 Exploring language variation and development according to time, place, culture, society and technology
- 10.2 Commenting on language use.

Often, speaking and listening are part of the process that clusters objectives across all four language modes – links between them are crucial to successful learning in English. As language is not only the medium of study but also the chief object of study in the speaking and listening strands, links to the language substrands are particularly important to note. There may also be times when the principal focus of learning is the acquisition of skills and strategies outlined in the speaking and listening substrands alone.

A typical teaching sequence for speaking and listening will look like this:



## Rationale for teaching objectives for Speaking and listening

- With attention devoted to the development of oral skills in primary school, pupils now enter secondary school with a range of existing strategies on which the secondary curriculum must build to enable them to function effectively in society.
- The conventions and genres of spoken language necessary for success in school and in the outside world need to be explicitly planned for and taught.
- Speaking and listening play an increasingly important role in making sense of new information and in clarifying thinking in subjects across the curriculum.
- The ultimate aim is to enable pupils to be creative and inventive as they apply and adapt their learning about spoken language to the wide variety of contexts, purposes and audiences that they will inevitably encounter in their lives beyond school.

## Teaching talk: implications of planning with the Speaking and listening substrands

- Planning needs to be based on learning experiences, focused round appropriate objectives within the substrands. Where strands link, teachers can refer to teaching approaches for those other strands in other sections of *Teaching for progression* when planning.
- Pupils will need focused teaching, such as modelling and scaffolding, to enable them to encounter, investigate, experiment with and reflect on a wide range of speaking and listening genres.
- A key ingredient in teaching speaking and listening is to engage pupils in preliminary discussions about the purposes, outcomes and approaches they will need to adopt, and to identify the ground rules that need to operate, as well as to establish some key criteria for success.
- Planning and the selection of teaching approaches need to take account of the social and emotional skills that are required to facilitate constructive talk for learning, and these need to be built incrementally over both key stages.
- Teachers need to design tasks that will promote different kinds of talking and listening, and use models of different types of recorded spoken language, so that pupils can investigate and generalise about particular types of speaking and listening prior to trying them out for themselves.
- Teachers need to develop pupils' understanding of the speech–writing continuum, enabling them to see that there is no simple distinction.
- It is through role-play and drama that pupils can be encouraged to try out a way of speaking, or to use language that is more formal, or more highly structured. The drama expert Dorothy Heathcote talks about putting a 'press' on pupils' language through effective teaching in role.

## Progression in Speaking and listening

Developing speaking and listening is about building on and making explicit existing knowledge. Progression is signalled by:

- pupils' developing ability to judge their own and others' skill in spoken language and listening strategies against known and understood criteria (for example, Assessing pupils' progress (APP) guidelines or GCSE grade criteria)
- increasing emphasis on sustaining talk and on striving for certain effects in more formal situations
- greater ability to sustain and develop discussion for particular purposes, including as a means of thinking through issues and problems

- increasing ability to appreciate and articulate implied meaning and to listen critically for bias or inconsistency
- application of learning to increasingly complex and unfamiliar demands.

## Reflection and review in Speaking and listening

Pupils will need increasing opportunities to self-evaluate and develop independence in their skills and strategies as listeners and analysers of spoken language. A routine of peer and self-review needs to be built into all work in the following ways:

- teach pupils specific terminology – literary, linguistic, technical, practical and dramatic – to discuss and review their spoken language. A full spoken language glossary can be found at [www.standards.dcsf.gov.uk/speakingandlistening](http://www.standards.dcsf.gov.uk/speakingandlistening)
- establish the use of a speaking and listening log, asking pupils to note down as well as talk about their own and others' successes, and to reflect on learning, to establish that oral skills are as important as reading and writing in English
- discuss and agree criteria for success in advance of an oral activity or task. Make clear that different tasks will require different types of talking and listening, and hence specific criteria. For example, criteria for evaluating a formal storytelling performance will need to be very different from those appropriate to some group research and oral feedback, or for conducting a successful interview
- use pupil observers. If you are planning a specific oral activity or task, then select a small group of pupils to stand back and observe, with some clear criteria to focus them on specific aspects. In a plenary session, take feedback from this group first, before highlighting the key learning and improvement points
- use recorded examples on occasions to enable pupils to observe themselves and to comment on their participation and performance
- allow time at the end of a specific oral activity for discussion and debriefing with pupils
- use quick pair discussions first, or ask pupils to comment briefly in their talk logs before inviting comment. Focus on what went well before looking at areas for improvement
- for peer evaluation, teach pupils how to give constructive feedback
- most crucially, foster a tolerant, collaborative and supportive atmosphere to encourage open and confident lateral thinking and questioning about a wide range of issues and ideas.

# 1 Listening and responding

## 1.1 Developing active listening skills and strategies

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Identify key features of speech in a variety of contexts, and some key skills and strategies used by speakers.	Explain the effect of specific features of speech, the skills and strategies used by speakers, and identify areas for improvement.	Respond to speakers and give constructive feedback, analysing skills, subject matter, intended listeners and the purpose of talk.	Analyse, compare and contrast features of speech in a range of contexts and relate them to their own speech.	Make detailed and informed judgements about the effects of features of speech, and apply this knowledge in a range of familiar and unfamiliar contexts.	Draw on their understanding of the dynamic and influential nature of spoken language in a range of contexts, and how speakers deploy skills in inventive and original ways.

### About this substrand

- At Key Stage 2, pupils study how speakers present points effectively through the use of language and gesture – this substrand builds on that understanding through increasing critical discrimination in listening to and analysing spoken language, and the application of that discrimination to increasingly unfamiliar and formal contexts.
- Other substrands that have the closest learning relationship with this substrand are:
  - 2.1 Developing and adapting speaking skills and strategies in formal and informal contexts
  - 3.1 Developing and adapting discussion skills and strategies in formal and informal contexts
  - 5.1 Developing and adapting reading skills and strategies
  - 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
  - 10.1 Exploring language variation and development according to time, place, culture, society and technology
  - 10.2 Commenting on language use.
- Because links to the language substrands are important, teaching approaches that address those two substrands are followed by a bracket indicating which language substrand is pertinent (L10.1 or L10.2).
- This substrand focuses attention on 'learning to listen' in order to learn how listeners can be engaged. Good listeners develop strategies that enable them to sustain their attention and retain information, to appreciate the qualities of others' speech and apply that knowledge to their own uses of spoken language.

## Links between this substrand and functional skills

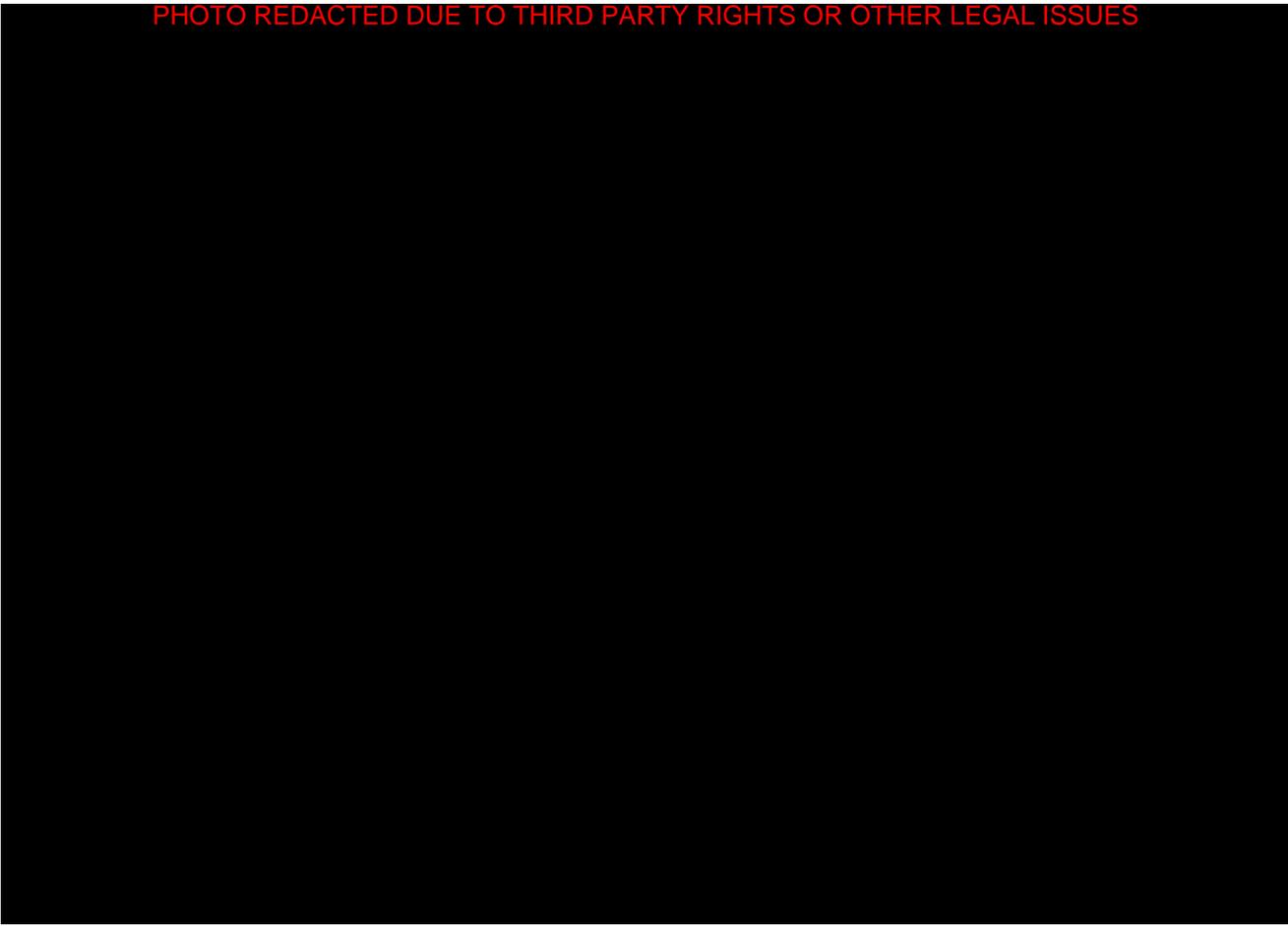
In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills speaking and listening standard for Entry level 3 and secure the standard for Level 1 and 2 by:

- responding appropriately to others in increasingly formal and unfamiliar contexts
- giving relevant, cogent responses.

## Some examples of application of this learning to other areas of the curriculum

Pupils working in history listen to recordings of Winston Churchill's speeches, analysing reasons for their impact in the context of the Second World War; pupils in personal, social and health education (PSHE) prepare presentations on key topics to deliver to younger pupils – in preparation they work with a response partner who coaches them in appropriate delivery.

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## What to teach

### Building

- Establishing respect for spoken language and its power and variety in a media culture.
- Exploring some of the obvious differences between speech and writing such as the immediacy of context, use of gesture and tone of voice.
- Recognising significant organisational features of particular types of spoken texts such as directions/instructions, explanation, persuasion, amusement and argument. Using this knowledge to focus listening and support responses as in the following examples.

#### **To direct/instruct:**

- overall statement of purpose/location
- suitable pace with repetition for clarity
- sequencing marked by adverbials
- use of either imperatives and/or second person
- future tense and/or modal verbs occasionally used to help the listener
- review to check understanding

#### **To explain:**

- clear exposition achieved by straightforward vocabulary and syntax
- staged and logical order, indicated by adverbials
- clarification of technicalities
- present tense, often second person and use of imperatives
- monitoring of understanding
- visual aids when appropriate

#### **To persuade:**

- emotive language
- rhetorical questions
- strong images
- use of quotations
- supporting evidence, statistical, tangible proof
- illustrative examples, accounts of specific case, testimony
- use of rhetorical devices such as exaggeration, alliteration, repetition, balanced or contrasting couplets, lists in threes

#### **To amuse/entertain:**

- wordplay
- jokes and comic anecdote
- surprise/incongruity
- exaggeration and strong verbal images
- sarcasm, irony
- using a particular type of language in an inappropriate setting

**To argue a case:**

- clear structure: opening premise, arguments to substantiate, and conclusion
  - use of discourse markers: firstly, furthermore, in conclusion
  - referring to opponents' arguments to contrast own views
  - use of rhetorical questions
  - use of supporting evidence, statistics, facts, technical terms
  - use of examples, illustration, testimony
  - use of humour, sarcasm or irony
- Developing a language with which to recognise and explore the features, skills and strategies required for effective delivery of spoken texts.
  - Recognising, explaining and judging the effect of others' use of the features of spoken texts such as the impact of opening and closing remarks, the use of rhetorical devices, the impact of body language and voice.

## Developing and applying

- Developing confidence in identifying the main purposes of spoken texts to develop the skill of analysis.
- Extending the language to explore spoken texts for analysis and evaluation, the features of which are:
  - opening exposition, putting forward a view to be considered
  - selection of points to illustrate possibly contrasting views
  - all points backed up with evidence which is then explored in detail
  - third person with occasional first person to express strong opinions
  - use of connectives to order, link or compare, typically balancing and exploring alternatives
  - a conclusion summing up the view taken following consideration.
- Exploring the speech–writing continuum, such as how text messages and emails are more like spoken than written texts and that speeches are written before delivery. There is no simple difference between speech and writing.
- Recognising, appreciating and analysing the impact of the following specific features of spoken texts, depending on purpose and audience:
  - firm opinions through assertions and comment
  - supporting evidence using quotations, statistics, technical terms or specialised language
  - illustration through strong verbal and visual images where appropriate
  - emotive language to provoke strong emotions
  - humour including sarcasm and irony
  - audience involvement with personal pronouns
  - rhetorical devices such as questions, exaggeration, alliteration, repetition, balanced or contrasting couplets and lists in threes
  - non-verbal communication – use of gesture, eye-contact and body language
  - visual aids
  - intonation, rhythm, stress and pausing to add colour and emphasis to oral delivery
  - use of appropriate manner and tone, for example friendly, authoritative, pleading or ironic.
- Giving constructive feedback, such as: *even better if...*
- Relating feedback given to others to improvements in their own skills in speaking.

## Securing and extending

- Developing the understanding of how real spoken texts are often complex hybrids, for example a TV documentary starts with an explanation of its purpose, entertains with examples and then argues a case with an overview which seeks to persuade.
- Increasing familiarity with the key features of spontaneous, as opposed to prepared, spoken language such as conversation/discussion and the linguistic vocabulary for describing it as shown in the following examples.
  - Spoken language is usually **interactive**. Speakers share the construction of the discourse. Common features include ‘interrupting’ and ‘back-channelling’ – providing supportive feedback through the use of features of language such as ‘Yeah’, ‘Mm’ and so on.
  - It is **multi-modal**. Spoken texts ‘exist beyond the words’. This includes use of eye contact, gesture, facial expression, pausing, pacing, silence...
  - There are a number of **distinctive features** at word and sentence level (and others that do not quite fit this categorisation), for example:
    - **heads** – occur at the beginning of clauses to help listeners orientate to the topic: *That girl, Jill, her sister, she works in our office*
    - **tails** – occur at the end of clauses – to echo and reinforce what has been said: *She’s a very good swimmer, Jenny is*
    - **ellipsis** – where subjects and verbs are omitted because the speaker assumes the listener knows what is meant:
 

A: *Are you going to the staff meeting on Monday?*  
B: *Yes, of course (I am going)*
    - **discourse markers** – where particular words or phrases are used as ‘punctuation’ to mark boundaries in conversation between one topic and the next: *anyway, so, right, now, I mean, mind you, okay*
    - **adverbs and adverbials** – often used more flexibly in casual conversation, for example final placement: *You know which one I mean probably*
    - **Vague language** – including words and phrases such as *thing, stuff, whatever, sort of*. The function is often to soften expressions so that they don’t appear so assertive or direct.
    - **deixis** – orientational features of language which point out features of the immediate situation.
- Reinforcing the skill of evaluating a range of spoken texts, using a variety of linguistic and literary terminology appropriately.
- Widening listening skills by introducing unfamiliar spoken texts for analysis and evaluation, including texts used in the workplace and business world, for example, presenting a formal report to a meeting or explaining a design specification.
- Appreciating how skilled speakers manage a listener’s attention, and applying this to their own speaking.
- Appreciating how effective speakers use notes or slides as prompts.

## Teaching approaches and learning opportunities

### Building

- Assess pupils' knowledge of spoken texts by asking them to identify some key differences between straightforward examples, which are modelled by the teacher or teaching assistant, such as giving directions, explaining the school reward system or persuading someone to buy cakes on a charity day.
- Interfere with aspects of an instructional text, for example change the imperatives or reduce clarity. Ask the class to detect the interferences and give reasons for their answers.
- Focus pupils' attention on the idea that speakers and programme makers have a specific purpose which listeners and viewers need to recognise. Provide a list of different examples and ask pairs to suggest the purpose of each (L10.2):
  - TV news programme
  - Queen's Christmas speech
  - interview with football manager after a match
  - political party's election broadcast
  - cookery programme
  - stand-up comic's routine.
- Before an important listening task, work with the class on analysing the organisational features of the type of material pupils will encounter. If it is a talk by you, a pupil or a visitor, ask the class how the speaker may have organised their notes. What will be the main headings? What will be the implications for listeners? If you are about to use a series of short TV programmes about language, explain to the class that each one has the same formula, or that the specific programme about to be viewed has, say, five different sections.
- Introduce pupils to further recorded examples of different genres in order to identify and analyse key features of spoken texts such as news bulletins, interviews. Support listening by providing prompt sheets or divide responsibility for noting specific features between the class.
- Before pupils deliver spoken texts, ask the class to decide the success criteria for verbal and non-verbal features. Ask listeners to peer review using the criteria.
- Prepare wall charts showing the main features of spoken texts, including the skills and strategies for effective speaking to support listening and to prepare for speaking.

## Developing and applying

- Assess pupils' knowledge of the skills and strategies used by speakers to engage their listeners by drawing their attention to these in viewing TV examples, and analysing their effect upon the listener, for example, use of humour and eye-contact. Build on this knowledge by drawing out less obvious techniques such as use of tone or the effect of pausing.
- Provide pupils with a list of a wide range of texts including text messages, emails, letters, telephone calls, conversations, presentations, political speeches, interviews, stories, news bulletins, newspaper articles, nature programmes and books on nature. Ask them to sort them into written and spoken texts. Prompt them to think of the differences between a text message and a telephone conversation – are they that different? Then ask them to place the texts in a continuum with speech at one end and writing at the other. Use specific examples to illustrate the fine gradations.
- Model the spoken texts which pupils find most challenging, analyse how the text has been constructed and delivered, then deliver a further example for pupils to analyse, thus modelling the use of analysis as a text type.
- Develop a speaking and listening module for each year, for example, all pupils take on roles in an imaginary village, which enables them to give speeches, chair meetings, interview or be interviewed. The 'performances' can be peer reviewed. Use this module as an opportunity to identify the tricky genres and areas for development.
- Make close links between the delivery of spoken texts and listening to them, so that pupils develop their skills in offering constructive feedback to their peers, and begin to make comparisons between their own and others' good practice.
- Compare responses to two spoken texts with a similar purpose such as Shakespeare's Henry V before Agincourt compared with Lieutenant Colonel Tim Collins before Iraq (2003). Pupils articulate reasons for their responses (L10.1 and 10.2).
- Compare the impact of written and spoken versions of a text. Use this to refine understanding of the speech-writing continuum (L10.2).
- Explore the possible influence upon delivery, vocabulary and tone of spoken texts according to the time, place and culture in which it is to be delivered, for example, at a previous point in history, to a group of headteachers or to a class of five-year-olds (L10.2).
- Nominate pupils as listeners during specific speaking tasks. Give them particular focuses for their listening observations, such as the strategies speakers used that engaged or how a particular key feature is deployed.

## Securing and extending

- Having introduced the linguistic vocabulary for describing the features of spoken language, use transcripts of pupils' own talk for analysis, first by the teacher, then by pupils. Then apply the analysis to live discussion when some pupils are asked to note linguistic features rather than the content or theme of the talk. What effect do those features have on the progress of the talk? Do any have negative impact?
- Display the linguistic vocabulary for describing talk, explain and model its use before expecting pupils to use it in their discussions and reviews of learning.
- Pupils watch examples from TV of specific genres such as two different stand-up comics, two TV cooks or two quizmasters and award marks on the basis of agreed criteria. Reflect on the different styles: is Anne Robinson's (*The Weakest Link*) sarcasm and banter a good model of polite conversation? (L10.2, and if the examples come from different times or regions 10.1).
- Offer examples, including models of unusual or particularly note-worthy spoken texts that illustrate originality and invention, such as speeches by President Kennedy, David Attenborough commentaries, an extract from Comic Relief or another charity appeals programme or a satirical speech delivered by Rory Bremner. Analyse the features that have most impact.
- Offer historical examples of spoken texts in order to explore linguistic, cultural and historical changes, for example Queen Elizabeth I's speech at Tilbury. Analyse how and why the language of spoken texts has developed over time, and include references to technological change, including the effect of TV, on politicians' speech (L10.1).
- Make a collection of TV or radio presentations which offer a) regional accents, b) dialect (including varieties of English drawn from across the world). Ask pupils to analyse how accent or dialect influences their listening or impacts on their attention (L10.1).
- Use literary texts to inspire spoken texts with specific contexts that stretch pupils' skills and strategies, for example, Ralph and Jack are interviewed following their rescue from the desert island in *Lord of the Flies* by William Golding. Pupils assess the resulting spoken text on the basis of contextual criteria.
- Draw upon pupils' use of spoken texts in subjects across the curriculum – ask them to make comparisons with the features of spoken texts in different subjects and the ways that curriculum contexts affect the language used (L10.2).
- Offer examples of spoken texts that fail to engage and analyse why – these could be modelled or recorded. Illustrate the fact that a good piece of writing does not ensure an effective delivery in spoken form (L10.2).
- Challenge pupils by asking them to prepare a spoken text for a specific audience and purpose, and then, just as they are to present it, change the audience perhaps from adult news to CBBC, from straight review for radio to TV chat show. Ask listeners to look for distinct features to suit the chosen audience (L10.1. and 10.2).
- Challenge pupils with listening to spoken texts from less familiar contexts such as a business presentation or making an official complaint. Ask them to analyse features and judge skills that are being used in these less familiar contexts (L10.2).
- Select a range of examples of speakers who manage their listeners' attention highly effectively over a range of challenging situations – analyse what they do as well as what they say. Ask pupils to select skills and strategies from those identified that they could use to enhance their own speaking.
- Invite professionals as visitors to the school to present on a range of topics, such as representatives from charities, the police, local radio stations and other local media. Ask pupils to analyse their skills, to question the presenters on their preparation and the difficulties encountered, and to identify what has been learned from the visitor.

## 1.2 Understanding and responding to what speakers say in formal and informal contexts

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Identify, sift and summarise the most important points or key ideas from a talk or discussion	Explain the speaker's intentions and make inferences from speech in a variety of contexts	Analyse the underlying themes or issues in a range of different contexts, identifying implied and explicit meanings and the speaker's intentions	Compare, contrast and synthesise what they hear in different contexts, distinguishing between implied and explicit meanings and between key ideas, detail and illustration, and make judgements about speakers' intentions	Draw out speakers' intentions, implicit meanings and nuances, make perceptive analysis and evaluate the validity of their own different interpretations of spoken texts	Draw on their understanding of the dynamic and influential nature of spoken language in a range of complex and challenging contexts, and how speakers deploy skills in inventive and original ways

### About this substrand

- Key Stage 2 pupils are introduced to the idea of identifying key points and making notes, and are familiar with the notion that formal and informal situations affect language. Pupil progress in this strand is distinguished by the ability to move from identification and synthesis of key points, to recognition of speakers' intentions and judgement of the validity of what they say in a range of contexts.
- Other substrands that have the closest learning relationship with this substrand are:
  - 1.1 Developing active listening skills and strategies
  - 2.1 Developing and adapting speaking skills and strategies in formal and informal contexts
  - 3.1 Developing and adapting discussion skills and strategies in formal and informal contexts
  - 5.1 Developing and adapting active reading skills and strategies
  - 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
  - 6.3 Analysing writers' use of organisation, structure, layout and presentation
  - 10.1 Exploring language variation and development, according to time, place, culture, society and technology
  - 10.2 Commenting on language use.
- Because links to the language substrands are important, teaching approaches that address those two substrands are followed by a bracket indicating which language substrand is pertinent (L10.1 or L10.2).
- This substrand is concerned with 'listening to comprehend and interpret spoken texts', so it has close links with substrand 5.2 in Reading. Pupils will also benefit from applying their learning in this substrand to their own speech (2.1).

## Links between this substrand and functional skills

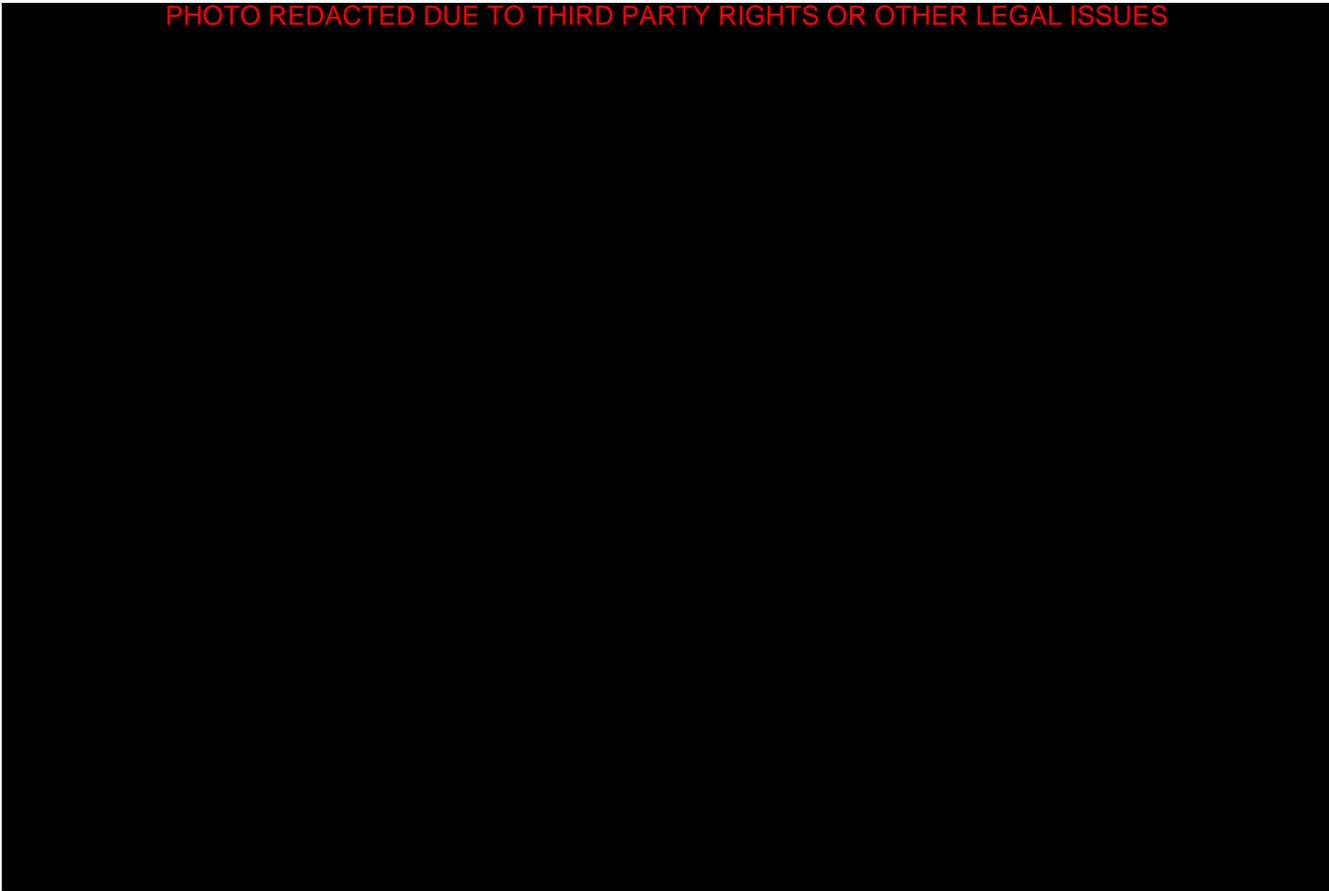
In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills speaking and listening standard for Entry level 3 and secure the standard for Level 1 and 2 by:

- responding relevantly to each other in listening to increasingly complex information.

## Some examples of application of this learning to other areas of the curriculum

In citizenship, pupils may have the opportunity to hear party political speeches from local politicians – they need to be able to infer the speakers' intentions and identify their political viewpoint. In geography, pupils will encounter moral issues arising from social and economic questions in other parts of the world – they will need to listen carefully to arguments put forward by world organisations in video and television examples, and learn to identify the ideologies of speakers.

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## What to teach

### Building

- Recognising some of the different purposes of listening, and the importance of identifying those purposes to prime the listening, for example, listening for instructions on safety in dangerous situations.
- Drawing on their knowledge of different types of spoken texts (see 1.1), using these to focus on locating main points and identifying intentions.
- Recognising structural clues will enhance understanding of the overall content. Introductory remarks will often identify the intended structure, which can be listened for as the talk, reading or programme progresses. The value of listening for links to new topics should be explored, such as:
  - *A further reason for...*
  - *An additional factor is...*
  - *Another aspect of...*
  - *The final contribution towards...*
- Recognising also that adjectives can indicate importance (*main, key, crucial*) as can adverbs (*surely, clearly*). Connectives can signpost links, changes in direction or a final summary. Pauses and gestures can also foreground key points.
- Recognising that the formality of speech depends on the audience. The less well known the audience and/or the more formal the situation, the more formal the language needs to be.
- Using appropriate vocabulary to describe the language they find.
- Using a range of note-making skills and strategies to record relevant information, ideas and questions for later use.

## Developing and applying

- Extending the understanding of the different ways of listening for different purposes. When listening to the football results on the car radio we may be intently focused: waiting for a mention of a particular team's results; listening to friends talking about what they did at the weekend will be different: picking up the general drift of what several people did. Pupils also need to know that in school lessons they will need to listen in different ways for different purposes, such as listening out for specific information, for example: noting the use of sound effects in a series of radio advertisements in a media unit; listening carefully in order to carry out a follow-up task, such as writing an informative leaflet about how language has changed over time after watching a TV programme.
- Extending the knowledge of different spoken texts in order to enable focused listening and attention to key points.
- Extending note-making skills to record key points efficiently, for example:
  - use bullet points or leave a space between points
  - use abbreviations
  - note key words and phrases
  - underline important points
  - use pictures, diagrams and flow charts.
- Extending questioning skills and strategies to focus listening and nurture discursiveness.
- Seeing and making links and distinctions between things that are said, using linking and comparative connectives.
- Extending linguistic terms to describe language choices.

## Securing and extending

- Exploring the idea of theme. In a talk, it means an idea or topic which is expanded upon, for example a pupil speaker may explore the theme of friendship and loyalty among teenagers.
- Exploring what is meant by implication – something that is not directly stated but suggested or hinted at. Listeners need to hear between the lines. A particular meaning may be implied by:
  - a rhetorical question: *Would you like to live next door to a noisy neighbour?*
  - an invitation to the listeners to work out something for themselves: *Think about it*
  - emphasis given to a particular word or phrase: *Yes, it seems like a convincing argument*
  - apparent denial: *I wouldn't go so far as to say he was an out and out liar*
  - connotation, an association or idea suggested by a word or phrase, for example 'maiden' connotes chastity.
- Detecting bias in different types of material. Pupils need to ask searching questions about the underpinning beliefs of the speaker, writer or TV programme maker/presenter. They need to be able to detect illogical thought, unsubstantiated arguments and distortion of data. They need to recognise emotive language that seeks to persuade the listener against his or her good judgement.
- Recognising that a talk, reading or programme may set out to deal with an explicitly identified issue or may unintentionally raise other issues for the listener. Effective listeners need to be able to identify:
  - important points of interest raised by the material
  - their own views on these points.
- Exploring and comparing their own and others' views of spoken texts to highlight how different listeners interpret texts in different ways.
- Exploring how the context of a spoken text influences its interpretation (L10.1 and 10.2).
- Exploring how regional dialect or accent influences response (L10.1).
- Summarising and synthesising ideas from listening tasks either in plenary sessions or written work.
- Responding confidently to speakers' points by using appropriate language to comment and question.
- Using linguistic terms to describe levels of formality (L10.2).

## Teaching approaches and learning opportunities

### Building

- Model the listening process by note-taking on the board as you listen to an exemplar text.
- Establish the use of a listening log to track pupils' developing skills in note-making.
- Ask pupils to respond physically – raise hands, stand up – or record in some form, every time they hear items of relevant information or specific language features (L10.2).
- Devise a checklist with pupils for identifying main points and reporting back. Pupils can use this to evaluate how the teacher feeds back main points to the class and also to evaluate their own work in this area.
- Make note-making collaborative by allocating each pupil a number and then asking all pupils with the same number to listen for and record certain items of information. Groups then jigsaw (all numbers ones and so on) to collate and present information in the required format.
- Listen to a passage and identify verifiable facts and opinions. Ask pupils to justify decisions and discuss how they decided. Demonstrate/model for pupils by using a written speech (so points can easily be referred to and checked). Read it aloud; annotate a displayed copy with questions and comments, using different phrases.
- Pair pupils and ask each to compose and deliver a short talk to the other who takes notes on key points; they then compare the notes made with the initial plans to assess success in listening accurately.
- Listen to a recorded speech, half of the class taking notes, the other half not. All pupils can make a bullet point list of key points and then compare the success of those relying on memory with those taking notes.
- Conduct whole-class discussion based around a key dilemma faced by a character in a novel or play. Appoint a small group of pupils to act as observers, to note the key arguments and then to summarise and reach a considered verdict on what the character should do. Discuss successful strategies used by the observers.
- Watch a short documentary programme, taking notes on the content. Discuss the ways in which visual images are used to underline ideas and structure.
- Model choices when making a talk more formal for an unknown audience, simultaneously modelling appropriate language in which to describe and analyse choices. Use guided work and/or scaffold pupils' own attempts to both make choices and describe them (L10.2).
- Make purposes and outcomes for listening clear from the outset. Present a task on a handout in the same way as you would a writing task. Examples of follow-up tasks:
  - in pairs, give a presentation on the key points of one part of the talk, reading or programme, and give their views on a particular aspect
  - write a counter-argument to a talk, reading or programme which presents a particular viewpoint
  - use newly gathered information in a formal debate or whole-class discussion
  - write a review of a visiting speaker's performance, judging the formality of the delivery, identifying key vocabulary and grammar.
- Pupils work in pairs/small groups and give a short talk about themselves/a hobby, trying to include their opinions about things that affect them. Others in the group can discuss questions to ask, using sentence starter prompts that guide them in responding to specific points made.
- Ask pupils to log their spoken language for a day, noting topic and context in which they hear formal English and in which they hear informal English (L10.2).

## Developing and applying

- When possible, provide pupils with a preview of how the material is structured, for example if the class is about to watch the video of an important scene from a Shakespeare play, note on the whiteboard or task sheet the different sections of the scene. The same could be done for a pupil or teacher presentation (if it follows a particular pattern) or the sustained reading of a ballad, short story or chapter from a novel.
- Revise specific sentence and word level features that will help pupils monitor the different stages of a talk, reading or TV programme and help them to identify relevant material. Give pairs two minutes to note likely words and phrases, take feedback and note the most helpful on the whiteboard. Leave them displayed during the listening task.
- Extend the use of formal spoken texts for class use, and identify different language features – ask pupils to rank vocabulary for its formality/informality, for example listen to both Radio 1 and Radio 4 news bulletins and compare the speech styles (L10.2).
- Explore the language required in classrooms, assemblies and interviews by using taped examples to discuss degrees of formality. Use a continuum of ‘informal’ through to ‘formal’ and place the styles on it as shown below (L10.2).

Informal    1 - 2 - 3 - 4 - 5 - 6 - 7    Formal

- Revise note-taking skills to help pupils record and support recall of information: selection of points, use of abbreviations, bullet points and key words. Ask a pupil to tell you about a personal interest or their views on a topical issue and use the whiteboard to model effective note-making. Repeat with another pupil and ask the class to make notes independently. Get two or three pupils to do the same on an overhead transparency (OHT); show and discuss their notes.
- Show pupils examples of different types of note, such as pyramiding, tree diagrams, flow charts, diagrams or pictures and time lines. Ask pupils to identify when each would be useful. Demonstrate their use, ask pupils to use different techniques, look at some pupil examples on an OHT, and give feedback.
- During listening, stop the programme or talk and ask for oral comments and questions. Give a couple of minutes for pair talk and noting of points, then take comments. This will help you monitor understanding and allow pupils to give their views or seek clarification. Seek elaboration and ask for reasons and evidence, modelling the skill of questioning to extend talk and learning.
- Encourage explicit pupil questioning by exploring what makes a good question and then providing a note-making frame that seeks questions.
- Model making links between ideas, or seeing differences, making use of varied connectives: *on the one hand...*, *whereas...*, *as was said near the beginning*. Use guided work to consolidate this practice with selected pupils.
- Ask pupils to set their own success criteria for listening before they listen to a challenging spoken text, and then ask them to assess themselves and set targets for improvement. Support this with guided group work where appropriate.

## Securing and extending

- If the focus of the listening task is to identify themes, explain before you start what sort of material the class will be trying to identify. Pause at appropriate stages during the talk, reading or programme to monitor understanding and model noting of key points and supporting evidence. Afterwards, ask questions about notes and evidence. Discuss the different themes that have been identified.
- To tune the class into implied meaning, ask pairs to role-play a conversation in which each speaker implies points but is never explicit. To help the class identify implied meaning in the main listening task, discuss likely features before you start. Again, pause at the first example: ask pairs to identify what is being implied then take comments and agree on likely meaning.
- Demonstrate how to note the points in a grid:

### Explicit points

### Implied points

1. Current school terms too long

1. Implies pupils are bored by, 'Do pupils really want a 14-week term?'

- During subsequent listening, ask pupils to note further key points. Afterwards, discuss points from both columns.
- To identify what might be the implications or consequences of ideas expressed, provide a two-column note-making grid: points made and consequences. Model the note-taking and discuss the main consequences noted by pupils after the listening task has been completed.
- If you want pupils to focus on issues raised, again encourage noting of key points. Ask pupils to highlight or circle significant issues for later discussion. When taking feedback, ask pupils to explain why a point is of interest or is contentious. Note key issues on the whiteboard for a possible written follow-up task.
- Select famous spoken texts to analyse the importance of context upon reception and interpretation, such as Martin Luther King's speeches on racial equality or Tony Blair on education. Develop this by presenting less well-known speeches without their contexts and explore the effect upon interpretations (L10.1 and 10.2).
- Use recordings of challenging and formal spoken texts such as party political speeches to explore different responses and interpretation. Historical speeches, such as those of Winston Churchill, could be used for this where contexts could be drawn in to justify views (L10.1 and 10.2).
- Use recordings of regional TV programmes to explore and compare responses to regional accents (L10.1).
- Challenge pupils to find examples of inappropriate register in speech heard on radio or TV and explain why they think this is so, perhaps where a politician uses current buzz words for effect. Link to their own writing across the curriculum (L10.1 and 10.2).
- Build in the expectation that pupils will be asked to sum up or synthesise ideas that have arisen during listening tasks – start by modelling and using guided work to establish this and then hand over responsibility for oral summary to pupils before seeking their summaries in written logs of oral work or in essays and assignments.
- In preparation for a guest speaker, model responding with authority by using selected sentence stems: *I noticed that you...*, *Could you expand on...*, *In your introduction you claimed...*, *Are you implying...*
- Challenge pupils with on-the-spot real-life situations that require focused listening and swift, cogent responses, for example: dealing with a customer complaint on the telephone; following advice from a technical support person; responding sympathetically and appropriately to a work colleague (not a close friend) with problems. Facilitate the discovery that careful questioning is a key skill for an effective listener.

# 2 Speaking and presenting

## 2.1 Developing and adapting speaking skills and strategies in formal and informal contexts

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Tailor the structure and vocabulary of talk to clarify ideas and guide the listener	Select the most appropriate way to structure speech for clarity and effect, taking into account task, audience, purpose and context, and the range of supporting resources available	Select from a wide repertoire of resources and ways of organising and structuring talk to present information appropriately and persuasively for listeners in a range of familiar and unfamiliar contexts	Present or contribute to talk in clear, effective and flexible ways in a range of contexts which demand the understanding and application of complex or challenging content	Deploy a wide and sophisticated repertoire of skills and strategies in flexible ways, drawing on relevant resources to create clear, effective and powerful presentations or contributions to discussions	
Use some verbal and non-verbal techniques to make talk interesting for listeners	Engage listeners' attention and interest by using a range of different verbal and non-verbal techniques	Develop and choose effectively from a repertoire of verbal and non-verbal techniques which actively involve listeners	Sustain the interest of listeners and influence their responses by selecting effective verbal and non-verbal techniques	Appeal to listeners, challenge their views and assumptions and provoke thought by selecting and deploying skills from a repertoire of verbal and non-verbal techniques	

### About this substrand

- Pupil progress is marked by pupils' skills in delivery of spoken texts in an increasing range of contexts, including the formal and unfamiliar. Audiences for speech need to extend beyond the classroom and institution.
- Other substrands that have the closest learning relationship with this substrand are:
  - 1.1 Developing active listening skills and strategies
  - 1.2 Understanding and responding to what speakers say in formal and informal contexts
  - 2.2 Using and adapting the conventions and forms of spoken texts
  - 3.1 Developing and adapting discussion skills and strategies in formal and informal contexts
  - 8.1 Developing viewpoint, voice and ideas
  - 8.2 Varying sentences and punctuation for clarity and effect

- 8.3 Improving vocabulary for precision and impact
- 10.2 Commenting on language use.
- Because links to the language substrands are important, teaching approaches that address those two substrands are followed by a bracket indicating which language substrand is pertinent (L10.1 or L10.2).
- This substrand needs to be taught alongside 1.2, so that pupils can apply the skills learned through listening to their own speaking and vice-versa.

## Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills speaking and listening standard for Entry level 3 and secure the standard for Level 1 and 2 by:

- preparing for and contributing towards presentation or discussion of ideas and opinions
- using language suited to purpose in increasingly formal situations to increasingly unfamiliar audiences.

## Some examples of application of this learning to other areas of the curriculum

Pupils in physical education are asked to demonstrate and explain sporting techniques to their peers, their skill is assessed for communication with their audience and for their use of relevant equipment. Pupils in history at GCSE are asked to prepare a PowerPoint presentation illustrating the life of a famous historical figure to present at a parents' evening as an example of their work. In art, pupils create picture books for young children and visit a Reception class to tell their stories and show their art work to the children.

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## What to teach

### Building

- Structuring talk for familiar purposes, for example chronological sequencing of events with discourse markers in oral stories, such as beginning with *Once upon a time...*; orientating the listener with an outline of intentions followed by logical points for an explanation.
- Structuring talk for less familiar purposes; establishing an exploratory tone for exploration and hypothesis by questioning the meaning of terms; using Point, Evidence, Explanation, Exploration (PEEE) in an oral analysis or argument and fronting argument with counter argument to anticipate objections.
- Selecting vocabulary to suit the purpose such as: vivid vocabulary in an oral story to create atmosphere or bring situations or characters to life; avoiding unexplained technical terms in explanations; using tentative words and phrases to signal thoughtfulness in exploratory talk; using adverbs to strengthen a case in argument such as *obviously* or *undoubtedly* and fronting points with phrases such as *another important point is...*
- Selecting vocabulary to suit the audience, building in some less familiar audiences such as another teacher, a headteacher or a group of parents.
- Matching the use of voice and gesture to the purpose of the speaking, for example, repetition, changes in voice or accent, changes in pace, eye-contact and gesture for an oral story; emphasising and repeating key terms in explanation or pointing to visual aids.
- Matching the use of voice and gesture to the audience and context, as audiences that speakers address can vary according to:
  - age (similar age or mixed; children, teenagers, adults or pensioners)
  - numbers (large gathering or small group)
  - knowledge of topic (compared with speaker they could be experts, novices or have mixed levels of prior knowledge)
  - reason for listening/being there and attitude (voluntary, enforced, to oppose or support, to learn)
  - familiarity/unfamiliarity to the speaker.
- Planning talk when the above are known in advance.
- Preparing notes and prompts to support effective delivery for formal contexts.
- Selecting and making good use of sensory aids to support talk including illustrations, music, artefacts and models.

## Developing and applying

- Making good use of notes and prompts to give the impression of some spontaneity.
- Expanding the range of unfamiliar purposes for talk such as making a TV news report on current events.
- Refining the sense of audience by adjusting tone, for example, tone of voice can depend on the level of support in the audience. A sympathetic audience may be addressed in more rousing tones, feeding from the support each point receives. The audience would be drawn in through the use of *we* to unite speaker and audience, as opposed to the *you* or passive voice (*it is sometimes thought that...*) with which the audience of differing standpoint would be addressed. The most formal audience may need to be addressed with heightened politeness (*ladies and gentlemen, my honoured friends*) (L10.2).
- Refining the use of appropriate formal language appropriate to more unfamiliar audiences and contexts. For unfamiliar adult audiences and formal occasions changes from active and to passive voice, and complex sentence structures, especially the use of subordination, may be appropriate (L10.2).
- Refining the methods of delivery to different audiences, for example the pace needs to be slower for audiences at each end of the age spectrum, but faster to create a livelier feel for teenagers (L10.2).
- Using ICT to enable preparation and delivery for some unfamiliar audiences and purposes.
- Analysing the features of their own and others' speech to support improvements.

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## Securing and extending

- Using prompts and notes flexibly and skilfully to enhance overall delivery of prepared speech.
- Selecting from a range of visual and aural options to enhance speech and increase audience understanding.
- Choosing from the range of ICT options creatively to enhance speaking.
- Selecting gesture and body language for effect, for example standing still and using minimal hand gestures for impact in some contexts; using dramatic gestures for other situations; varying tone and volume in voice to create mood and engage listeners.
- Controlling voice and tone to influence audience response such as speaking clearly but quietly to emphasise a point rather than hectoring an audience.
- Responding to audience or group reaction by adapting prepared materials to suit the context, for example, using alternative explanation when audience or group questions show that understanding or agreement has not been achieved.
- Responding to angry or confrontational responses calmly and logically, either persisting with a logical argument or compromising to reach agreement depending on context.
- Researching the work of real media teams, finding out what goes on behind the scenes of a radio programme or TV show.

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## Teaching approaches and learning opportunities

### Building

- Explore the different impact on the audience of telling a story and reading one out. Investigate what happens to the communication and the language in the processes. Look at some of the necessary differences between written and spoken text, including the use of expression, gesture and voice variation (L10.2).
- Consider the language required in classrooms, assemblies and interviews by using taped examples to discuss degrees of formality. Use a continuum of 'informal' through to 'formal' and place the styles on it as shown below (L10.2).

Informal    1 - 2 - 3 - 4 - 5 - 6 - 7    Formal

- From video examples, identify the needs/interests/responses of the audience and how the talk/presentation addresses these through expression, vocabulary and delivery. Support selected pupils through guided work (L10.2).
- Ask small groups in guided work to gather together their ideas of the features of more formal talk, using a diagram such as a star chart – each group should focus on one of: explain, explore, justify. Get the class to report back ideas: discuss, record on the whiteboard or OHT, revise, then ask groups to produce a poster or leaflet explaining key features (L10.2).
- Model less-familiar spoken texts, highlighting and recording key features, and foregrounding vocabulary choices to suit the audience and purpose (L10.2).
- Pose outrageous arguments to which pupils must respond with counter-arguments backed up with evidence (albeit fake), for example, 'All secondary schools should be closed and pupils sent out to work' or use a balloon debate to develop understanding of counter-arguments.
- Develop a vocabulary to describe language so that it can be analysed effectively. Reinforce with selected pupils through periodic guided sessions (L10.2).
- Model different strategies for using notes or prompts such as cue cards for different types of spoken task, such as meetings, interviews, group discussions as well as presentations or speeches.
- Model how to use PowerPoint to structure a talk rather than script it.
- Pupils prepare notes for talks to different specified audiences and purposes, actual or imaginary, and justify their choice of register and tone (L10.1 and 10.2). Pupils work with a response partner in preparing a presentation or speech, and direct each others' delivery using five prompts:
  - support – *I liked the way...*
  - reflect – *I noticed that you...*
  - suggest – *Could you try...*
  - enquire – *I'm interested to know...*
  - challenge – *Can you find a way to...*
- Build up a class checklist of ways in which speakers adapt their presentations to suit their audience, including non-verbal features. Display the checklist.
- Look at written examples (perhaps in school textbooks) of how information is presented differently depending on the age and level of understanding of the reader. Consider how some of these approaches could be used when giving a talk (L10.2).
- Give an account of an event differently depending on the audience (for example, teacher/friend/parent) (L10.2).

- Watch a recorded oral presentation without the sound. Guess the genre and likely content of the presentation or listen to a televised presentation without seeing the gestures – predict what they might be and why.

### Developing and applying

- Model preparing for a speech or presentation, offering alternative strategies such as cue cards or highlighted notes. Give pupils the chance to experiment in groups, including guided groups, to find what works best for them as they develop their speaking skills.
- Using an example from a suitable TV programme for young people, consider the level of formality and why it is appropriate to its audience and purpose. Model and encourage pupils to use technical language to discuss specific features of informality suited to the audience (L10.2).
- Compare relatively formal contexts in speech, for example complaining about a faulty product. Rehearse the complaint face-to-face in the shop. Generate useful phrases: *I wish to complain about...* *I was extremely surprised to find...*
- Ask pupils to prepare a three-minute speech about themselves as part of a campaign to be elected as the class representative on the school council. They should analyse their own language choices (L10.2).
- Having modelled the formal expression required in writing a speech designed to persuade the class, discuss the level of formality required for a larger audience when understanding cannot be clarified through question and answer (L10.2).
- Listen to Radio 1 and Radio 4 news bulletins covering the same events and compare the use of formal and more informal speech styles, then prepare different news bulletins for both channels, paying attention to the content and language. Use guided work to support preparation (L10.2).
- Establish what counts as a good reason in an argument, through exploring examples. Analyse a recorded presentation of an argument and evaluate its use of reasons to support points. Use guided work to support selected pupils.
- Analyse a recorded persuasive speech. Pupils identify the language of persuasion, prepare, deliver and judge their own persuasive speeches.
- Pupils make a radio programme for another class on a topic they both study, using podcasts. They analyse how the technology supported their learning a) about the topic b) about their oral skills and strategies.
- Pupils assess each others' skills in using PowerPoint to support presentations or each others' handouts and set each other targets for enhancing visual aids to engage and instruct their audience.

## Securing and extending

- Ask pupils to research well-known presenters (TV is the obvious choice, but teachers could be included) and identify the range of body language and gesture used. After evaluating its effect and impact on listeners, pupils feed the learning into their own speech behaviours.
- Pupils set their own success criteria before giving presentations – focusing on verbal and/or non-verbal features as appropriate to the pupil. Record pupil presentations and enable them to evaluate themselves and identify targets for improvement.
- Take informal spoken statements in a relaxed tone and model how to change them into formal language with a formal tone (L10.2).
- When pupils deliver spoken texts, prime other pupils to ask awkward questions or make challenging comments to stretch their skills in adapting to an audience.
- Evaluate closely and in detail a persuasive or emotive speech for how words and grammar are used to persuade the audience. Explore the blend of personal and impersonal language, for example, Earl Spencer's speech at Princess Diana's funeral.
- Invite outside speakers from local organisations to visit the school to talk to pupils about the role of speech delivery in their careers or arrange for pupils to visit outside organisations to see and hear spoken texts in business, politics or law, for example, attend a local court or visit a council meeting.
- Challenge pupils to make on-the-spot spoken responses to possible real-life situations, calling for formal language, such as making a complaint, managing a difficult meeting or making a business telephone call that requires tact and discretion. What skills and strategies do pupils feel they have to draw upon for these situations?
- Arrange a visit to or from a local radio station to explore how a programme is made. Simulate the experience, as much as possible, in the classroom, and ask another class to evaluate the 'broadcast'. Develop this into a school radio station over time. Consider broadcasting to another agency outside school to broaden the remit, such as a local primary school or old people's home – challenge pupils to adapt their style to the new audience.

## 2.2 Using and adapting the conventions and forms of spoken texts

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Recognise different conventions and forms in speech	Make some appropriate selections from a range of conventions and forms in speech	Use and adapt a range of conventions and forms of spoken texts in different contexts for different purposes	Choose from a repertoire of conventions and forms of spoken texts, and adapt them to achieve a range of planned effects in both familiar and unfamiliar contexts	Select from a broad repertoire of conventions and forms of spoken texts, and adapt them to achieve inventive and original effects in a range of familiar and unfamiliar contexts	
Use the main conventions of standard English when appropriate	Use standard English, adapting the level of formality to different situations	Use sustained standard English with the degree of formality suited to listeners and purpose	Use fluent, sustained standard English in a range of familiar and unfamiliar contexts and for a variety of purposes, varying and adapting formality as appropriate	Make judicious, flexible and confident use of formal and informal registers and standard and non-standard English, adapting formality as necessary to achieve deliberate, planned effects	

### About this substrand

- Pupil progress is evident in their ability to apply their knowledge of conventions and forms, including standard English (SE), and their effects, to a widening range of contexts. Pupils must understand that formal English involves knowing the difference between slang, colloquial and regional varieties and making conscious, finely judged choices of language.
- Other substrands that have the closest learning relationship with this substrand are:
  - 2.1 Developing and adapting speaking skills and strategies in formal and informal contexts
  - 7.2 Using and adapting the conventions and forms of texts on paper and on screen
  - 9.1 Using the conventions of standard English
  - 10.1 Exploring language variation and development according to time, place, culture, society and technology
  - 10.2 Commenting on language use.

- Because links to the language substrands are important, teaching approaches that address those two substrands are followed by a bracket indicating which language substrand is pertinent.
- This substrand, like 7.2 for writing, is focused on form and style.

## Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills speaking and listening standard for Entry level 3 and secure the standard for Level 1 and 2 by:

- presenting information and points of view in appropriate language
- adapting contributions to suit audience, purpose and situation.

## Some examples of application of this learning to other areas of the curriculum

In history, pupils are asked to prepare a debate on a historical character or event – they are expected to use the conventions of debate effectively in a formal context where SE is necessary. In school assembly, a group of pupils are asked to present to the whole school a report on work they have been doing for charity – they are expected to address the school formally and follow the conventions of school assembly, but also to provide interesting and entertaining information for their audience.

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## What to teach

### Building

- Recognising the conventions of the main text types and making use of them to construct their own spoken texts, as in the following examples.

#### **To direct/instruct:**

- overall statement of purpose/location
- suitable pace with repetition for clarity
- sequencing marked by adverbials
- use of either imperatives and/or second person
- future tense and/or modal verbs occasionally used to help the listener
- review to check understanding.

#### **To explain:**

- clear exposition achieved by straightforward vocabulary and syntax
- staged and logical order, indicated by adverbials
- clarification of technicalities
- present tense, often second person and use of imperatives
- monitoring of understanding
- visual aids when appropriate.

#### **To persuade:**

- emotive language
- rhetorical questions
- strong images
- use of quotations
- supporting evidence, statistical, tangible proof
- illustrative examples, accounts of specific case, testimony
- use of rhetorical devices such as exaggeration, alliteration, repetition.

#### **To argue a case:**

- clear structure: opening premise, arguments to substantiate, and conclusion
- use of discourse markers: *firstly, furthermore, in conclusion*
- referring to opponents' arguments to contrast own views
- use of rhetorical questions
- use of supporting evidence, statistics, facts, technical terms
- use of examples, illustration, testimony
- use of humour, sarcasm or irony.

#### **To analyse:**

- opening exposition, putting forward a view to be considered

- selection of points to illustrate possible views
- all points backed up with evidence which is then explored in detail
- third person with occasional first person to express strong opinions
- use of connectives to order, link or compare to guide the listener, typically balancing and exploring alternatives
- a conclusion summing up the view taken following consideration.
- Recognising that there are forms and conventions for many speech contexts, even conversation and stand-up comedy, which affect language and behaviour, for example:
  - a formal debate *I call upon the proposer...*
  - a formal presentation *Good morning, my name is...*
  - a news report *This is the Ten o'clock...*
  - meeting a unfamiliar person in a formal context *How do you do?*
  - telling a story to children *Once upon a time...*
- Recognising SE and knowing that there are choices to be made about its use in both written and oral work. Writing need not always be SE, just as spoken language is not always colloquial, for example text messages are written, national TV news is spoken.
- Recognising the importance of spoken SE: that some people have very strong views and expectations about its use and some situations demand it, such as debates and job interviews. Attitudes may change over time but it is empowering to have a good grasp of when SE is appropriate and develop confident use of its features as part of a spoken language repertoire.
- Knowing that SE can be spoken in any accent.
- Understanding that how we speak (dialect and register) is influenced by who we are and where we live.

## Developing and applying

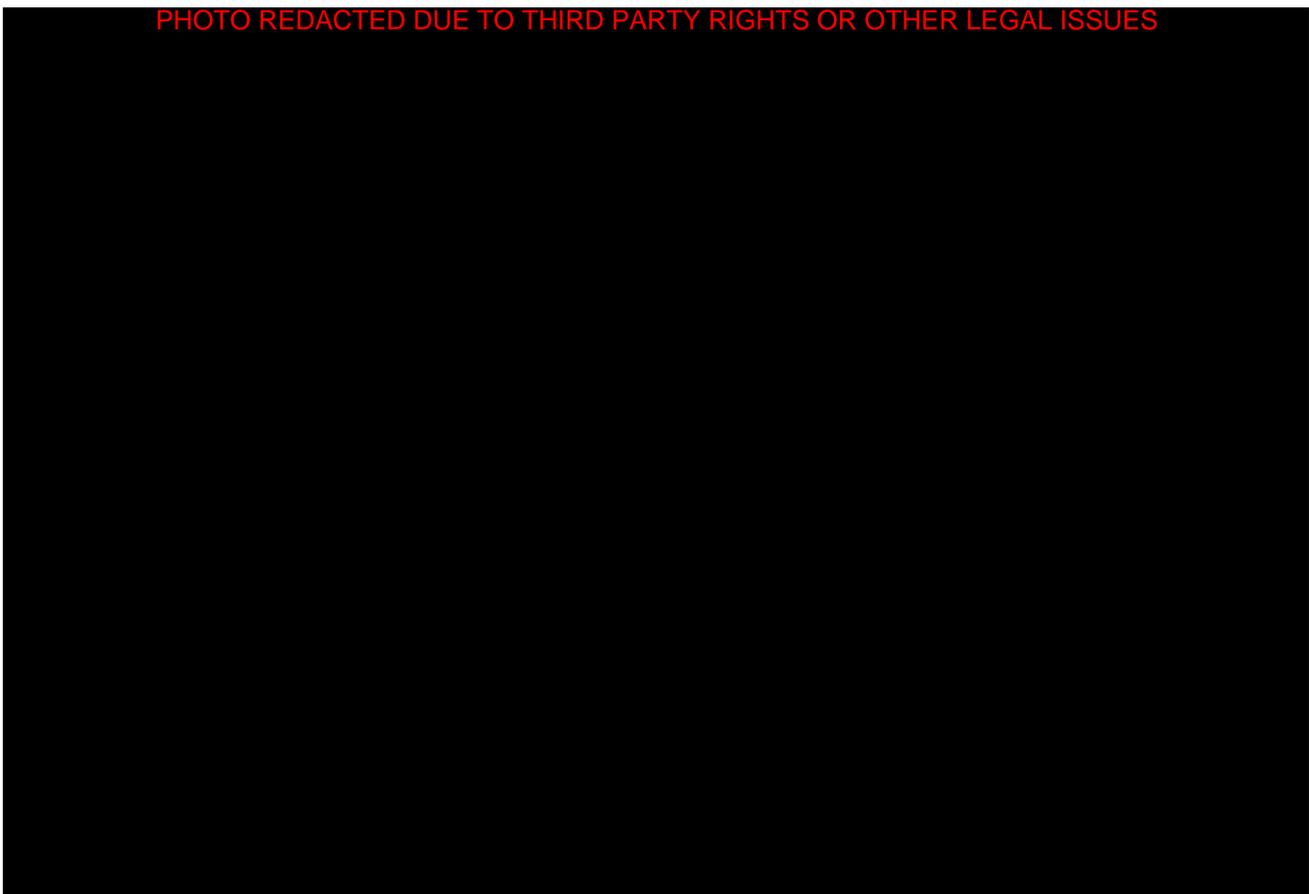
- Selecting the appropriate convention or form for purpose.
- Recognising and using a range of rhetorical devices as appropriate to purpose.
- Recognising the way technology has influenced the speech/writing continuum, and how some written texts are now more like spoken text, for example emails and text messages.
- Broadening the range of known conventions such as how to run a formal meeting, how to conduct a formal interview and how to disagree politely.
- Using SE, but understanding that the use of SE is determined by audience, purpose, context and that it can vary in degree of formality.
- Recognising the specific features of SE and how it differs from dialectal variations, for example subject-verb agreement (*they was*), past tense (*I done*), adverbs (*come quick*), negatives (*I ain't*), pronouns (*you and me, them books*), prepositions (*off of the beach*).
- Accepting that SE is likely to be required in the classroom for formal debates, prepared presentations and whole-class discussion. Point out when very formal SE may be inappropriate such as in pair work.

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## Securing and extending

- Adapting the conventions to achieve particular effects in a range of contexts such as using knowledge of the conventions of persuasion to negotiate a business deal.
- Selecting the register to suit challenging and unfamiliar contexts.
- Exploring the effects of technological change on language choices in spoken texts such as leaving telephone messages on answerphones rather than direct speech.
- Recognising the wide variation in English across the world, and exploring the differences that have developed.

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## Teaching approaches and learning opportunities

### Building

- Use the teaching sequence for speaking and listening to establish the main conventions of spoken text types.
- Building on pupils' learning from primary school, develop their confidence in the obvious education conventions of debate and presentation. Enhance those skills by offering a) televised models, b) involving pupils in debating competitions.
- Set up a research project to identify the conventions of different types of spoken texts as represented in school, or on TV, for example what are the conventions of school assemblies, TV cookery programmes or chat shows? Explore how these conventions contribute to the success of the form, and compare the different styles and approaches.
- Study the conventions of the TV quiz, comparing *The Weakest Link* with *Mastermind*. Link with 2.1 and explore the different styles of presentation and language employed by both contestants and quiz masters.
- Explore the conventions of interview used in, for example, *Desert Island Discs*, *The Paul O'Grady Show* or *Parkinson*. Ask pupils to conduct imitations of these shows, using the conventions to inform and entertain.
- Use a two-column grid to itemise and compare key differences between spoken SE and non-SE. Include points related to grammar, such as adverbs (*move on quickly/move on quick*) and vocabulary (*Ray Bradbury likes to mess around with .../Ray Bradbury experiments with...*) (L10.2).
- Use a role-play to explore the impact of inappropriate language in formal contexts, such as the use of slang by the headteacher in assembly or non-standard grammar by a newscaster reading the ten o'clock bulletin (L10.2).
- Analyse features of a transcription of a more formal spoken text, such as a parliamentary speech or the Queen's Christmas message. Read it together and then ask pupils to highlight and annotate features of the text before discussing it (L10.2).
- Model one type of talk to the class, for example explaining a hobby in a more formal presentation. Demonstrate the beginning of the talk, asking pupils to note key phrases and other features as you go. Discuss and record key points then continue with the next stage of the talk, asking pupils to take over. Then ask pupils to work in pairs to complete the task.

## Developing and applying

- Introduce pupils to conversation analysis through modelling a simple conversation between acquaintances to uncover the basic conventions, and then use this to inform and analyse a) pupil exchanges and b) interpret and develop dialogue in plays:
  - who decides what the conversation will be about, and who changes the topic? (**agenda setting** and **topic change**)
  - who initiates the dialogue? Does each person wait till the other has finished or does one person keep interrupting? (**turn-taking**)
  - length of turns and distribution – who talks the most?
  - types of exchange: are the normal expectations of adjacency pairs observed?
    - greeting/greeting
    - question/answer
    - congratulations/thanks
    - apology/acceptance
    - leave-taking/leave-taking
  - what is the quality of what they say and the manner in which they say it? Do they make statements, ask questions or issue orders? (**declaratives, interrogatives, imperatives**)
  - what names do people call each other? (**modes of address**)
  - does anyone use **taboo words**? (who uses them, what provokes them, how do the other characters react?).
- Model chairing a) a formal meeting, b) a formal interview. Ask pupils to identify the conventions and then to conduct their own meetings and interviews. Observers can act as peer assessors (L10.2).
- As a starter, ask people to take on the role of someone they have heard speak during the day. Create a line with 'formal' at one end and 'informal' at the other. Explain both terms and ask pupils to place themselves somewhere on the formal/informal continuum, for example: headteacher, caretaker, parent, friend. Discuss gradations of formality and draw out the notion of appropriateness (L10.2).
- Provide pupils with relevant and engaging starting points and scripts that will encourage pupils to respond through talk and which have the potential for a wide range of roles and dramatic contexts, some should require pupils to use SE, for example: pupil to teacher about inter-school sports; customer to shop assistant; adult to telephone operator (L10.1 and 10.2).
- Analyse rhetorical devices used in different types of spoken text such as advertising, political speeches or a sales pitch. Which rhetorical features are most useful to which situation? Explore the impact of various devices on audiences. Use guided work with some pupils to embed this knowledge of rhetorical devices (L10.2).
- When pupils prepare presentations for classroom purposes, invite a range of visitors who will make them adapt their registers in delivering those presentations, for example a parent, a headteacher and a visiting writer. On occasion, make the visits a surprise, so that pupils have to adapt swiftly. Discuss what changes they made to their language as a result (L10.2).
- Ask pupils to keep a log, identifying occasions when SE is the norm and others when it is not. Gather all the different occasions and place them in a continuum. What have they discovered? (L10.1 and 10.2).
- After studying the conventions of SE with a class, ask pupils to keep a log of unusual constructions they hear in speech. Explore them together as a class, drawing out local features, especially (L10.1).

## Securing and extending

- Analyse how the conventions of TV speech have varied over time, for example in cookery programmes. Analyse how the language has changed and evaluate the different levels of formality (L10.1 and 10.2).
- Compare the language of spoken messages to that of written messages such as telephone calls/text messages or leaving a message on an answerphone as opposed to speaking to a particular person. What are the effects upon the language and upon communication as a result? (L10.1 and 10.2)
- Present pupils with challenging situations where they need to inform and persuade their listeners, for example, set up your own version of *The Dragon's Den* using senior teachers or parents as the dragons. Pupils have to present their invention and extol its virtues. Guided work could support preparation for some pupils.
- Similarly, give pupils the opportunity to argue and counter-argue skilfully as the candidates have to in *The Apprentice*, when they justify their course of action to Sir Alan Sugar. They can show their skill in anticipating the criticisms they are likely to receive.
- Conduct real interviews, using pupils as either interviewees or interviewers, for example, interviewing for a school council post, or perhaps being on a panel to interview teachers.
- Using one of the many programmes on TV that includes a legal trial, identify some key conventions. Then, checking these against the actual requirements, set up a mock trial of a character from a text studied for GCSE. Keep to all the conventions, including those of the culture from which the character is drawn.
- Or, visit a law court to see the law in action and to inform the mock trial.
- Introduce pupils to parodies of conventions in interview or presentation such as parodies of political interviews on *The Rory Bremner Show* or show them the Gettysburg Address PowerPoint (use a search engine on the internet to find this) which parodies PowerPoint by showing its limitations.
- Set up a research project on some of the varieties of English across the world, to work alongside the study of multi-cultural prose or poetry – are there different conventions for both informal and formal occasions? Are there variations in acceptable grammar and vocabulary, for example? (L10.1)
- Study aspects of the BBC guidance to presenters on areas such as clichés, confusable words, names and titles in formal contexts, sensitivity, superlatives, Americanisms and jargon, and much more: [www.bbctraining.com/pdfs/newsstyleguide.pdf](http://www.bbctraining.com/pdfs/newsstyleguide.pdf) (L10.1 and 10.2).

# 3 Group discussion and interaction

## Generic organisational issues

- Make decisions about group size and composition according to fitness for purpose.

Size:

- Pairs – everyone has to speak, but incline to agree.
- Small groups (three to four) – diversity and security.
- Larger groups (five to six) – greater variation in length and range of contributions.
- Very large groups (more than six) – may need chairing, certainly need social skills.
- Whole-class – success depends on established ground rules.

Composition:

- Self-selected – tend to conformity and agreement.
  - Structured mix – benefits of diversity but also reproduces the power structures of everyday talk.
  - Use a range of strategies to group and regroup pupils at key points to refresh thinking.
  - Try boy/girl seating to ensure mixed groups.
- Ensure that pupils understand how they are to work and what is expected of them, both in terms of outcome and also how they are to go about the task.
  - Plan for spoken as well as written outcomes, for example group presentation of a piece of research or a choral reading of a poem followed by discussion of the techniques selected and their impact.
  - Or negotiate the outcome with pupils in advance.
  - Plan timings and use tight deadlines, but have some flexibility to seize opportunities to extend thinking when they arise.
  - Plan a range of ways for taking feedback:
    - determine the spokesperson at outset
    - avoid devaluing feedback by asking for it twice (such as in a jigsaw and then in a plenary)
    - experiment with giving different groups different tasks so that feedback to the whole class is more purposeful, and pupils have a purpose for listening.

## Effective strategies for group discussion

### Pair talk

Easy to organise even in cramped classrooms. This is ideal for promoting high levels of participation and ensuring that the discussions are highly focused, especially if allied to tight deadlines. Use in the early stages of learning for pupils to recall work from a previous lesson, generate questions, work together to plan a piece of writing, or to take turns to tell a story. Use pairs to promote response partners during the drafting process, and to work as reading partners with an unfamiliar text. This can also be useful for quick-fire reflection and review, and for rehearsal of ideas before presenting to the whole class.

### Carousel

Pupils are seated in an inner and an outer circle of equal numbers. Each pupil on the inner circle is given a card containing a discussion topic to discuss with their outer circle partner. After a minute the outer circle all move round one to engage with a new partner. The process is repeated – if successful, until all possible pairs have met to exchange ideas. This can be useful to fire up a key issue or several related issues, rapidly.

### Pairs to fours

Pupils work together in pairs – possibly friendship, possibly boy-girl, and so on. Each pair then joins up with another pair to explain and compare ideas. For example, Year 7 pupils worked in pairs telling anecdotes about a time when they were in trouble. In the group of four, each partner told the others their partner's anecdote. The group then chose one anecdote to work up into a longer story.

### Listening triads

Pupils work in groups of three. Each pupil takes on a role – talker, questioner, recorder. The talker explains something, or comments on an issue, or expresses opinions; the questioner prompts and seeks clarification; the recorder makes notes and gives a report at the end of the conversation. Next time pupils swap roles. For example, Year 9 pupils studied the opening scene of *Macbeth*, then watched it on video. In triads, the talker commented on the way that the scene had been staged, and evaluated the impact. All three had an opportunity to take on the talker role. The recorder's notes were considered, then the group began to draft a joint written evaluation of the way that the scene had been staged.

### Envoys

Once groups have carried out a task, one person from each group is selected as an envoy and moves to a new group to explain and summarise, and to find out what the new group thought, decided, or achieved. The envoy then returns to the original group and feeds back. This is an effective way of avoiding tedious and repetitive reporting-back sessions. It also puts a pressure on the envoy's use of language and creates groups of active listeners. For example, Year 8 pupils were working on a poem. After a short time in small groups exploring initial responses and generating fresh questions, envoys went to new groups with one insight and one question. The new group listened to the insight and discussed the question. Envoys returned and fed back the new group's responses.

### Snowball

Pairs discuss an issue and gather together their ideas, then double up to fours and continue the process, then into groups of eight in order to compare ideas and to sort out the best or to agree on a course of action. Finally, the whole class is drawn together and spokespeople for each group of eight feed back ideas. This is a useful strategy to promote more public discussion and debate. For example, Year 9 pupils studying Anne Fine's *Flour Babies* were asked to work in role as members of a school governing body discussing the

need to make one member of the teaching staff redundant (in particular discussing the relative merits of the two teachers featured at the start of the novel). They began in pairs, then used the snowball strategy to build up their arguments, before being asked to engage in a full-scale debate as a large group.

### Rainbow groups

This is a way of ensuring that pupils learn to work with a range of others. After small groups have discussed together, pupils are given a number or colour and those with the same number or colour join up, making groups comprising representatives of each original group. In their new group, pupils take turns to report back on their group's work. For example, Year 7 pupils working in small groups on an introduction to Shakespeare were allocated different aspects of Shakespeare's theatre and times to research. In rainbow groups they took turns to summarise their findings.

### Jigsaw

A topic is divided into sections. In home groups of four or five, pupils are allocated a section each and then regroup into expert groups. In these groups experts work together on their chosen area, then return to original home groups to report back on their area of expertise. The home group is then set a task that requires the pupils to use the different areas of expertise for a joint outcome. This strategy requires advance planning, but is a very effective oral strategy because it ensures the participation of all pupils. For example, groups of pupils studying Orwell's *Animal Farm* were each asked to choose a different animal to focus on, and then formed expert groups based on the selected animal (a 'pigs' group, a 'sheep' group, and so on). Expert groups were asked to consider what human qualities the animal could be said to represent, and to find evidence in the text to support this conclusion. In home groups pupils reported back and justified their ideas. The final task was to plan an essay as a group with the title: 'Is it possible to read *Animal Farm* as a fable about human behaviour?' which pupils then wrote individually under timed conditions.

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### 3.1 Developing and adapting discussion skills and strategies in formal and informal contexts

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Make clear and relevant contributions to group discussion, promoting, opposing, exploring and questioning as appropriate	Make a sustained contribution to group discussion, and illustrate and explain their ideas	Recognise strengths and identify areas for development in their own and others' contributions	Compare and take account of different points of view in discussion	Evaluate alternative suggestions or interpretations and arrive at a considered viewpoint	Make influential and authoritative contributions to discussion, taking a range of roles, and reflect upon and build constructively on the comments of others, provoking thought and helping shape the progress of discussions
Help discussions succeed by acknowledging and responding to the contributions of others	Listen carefully, ask pertinent questions and make suggestions in order to solve problems and test ideas	Move a discussion forward by developing and drawing together ideas arising from discussion	Make appropriate judgements about when and how best to intervene or take a lead in discussion	Make independent judgements about when to negotiate, challenge, analyse or build on the contributions of others to complete tasks or reach consensus	

## About this substrand

- Year 4, 5 and 6 pupils will have developed skills in working together as groups, recognising strategies that contribute to the process of decision making, including constructive criticism. This substrand seeks to build on those skills, developing the ability to reach a considered viewpoint on matters of local, national and global importance.
- Other substrands that have the closest learning relationship with this substrand are:
  - 1.1 Developing active listening skills and strategies
  - 1.2 Understanding and responding to what speakers say in formal and informal contexts
  - 2.1 Developing and adapting speaking skills and strategies in formal and informal contexts
  - 3.2 Taking roles in group discussion
  - 5.2 Understanding and responding to ideas, viewpoints, themes and purposes
  - 8.1 Developing viewpoint, voice and ideas
  - 10.2 Commenting on language use.
- Because links to the language substrands are important, teaching approaches that address those two substrands are followed by a bracket indicating which language substrand is pertinent.
- Whereas this substrand develops the skills to make group discussion an effective way of learning, substrand 3.2 is focused on developing specific roles.

## Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills speaking and listening standard for Entry level 3 and secure the standard for Level 1 and 2 by:

- making relevant contributions to discussions
- responding appropriately to others
- preparing for and contributing to formal discussion of ideas and opinions
- being flexible in discussion, and making different kinds of contributions and adapting contributions to suit different audiences
- presenting information/points of view clearly and in appropriate language
- making significant contributions to discussions taking a range of roles and helping to move discussion forward to reach decisions.

## Some examples of application of this learning to other areas of the curriculum

In science, pupils are calculating the percentage of salt in different makes of crisps. The group have to design their own way of measuring the salt content, and this means they must put forward a view, be challenged and justify their idea before the group reach consensus. In design and technology, a group of pupils are designing a new healthy food product – they must explore possibilities and agree design features as well as nutritional content before a) presenting their product to others, b) evaluating their product after creation.

## What to teach

### Building, developing, applying, securing and extending

#### 1. The different purposes of group talk/discussion, and the language to describe and analyse those purposes

- **Exploratory talk** is a form of thinking out loud which involves a group working together towards a common goal to construct shared understandings. Key skills to develop include:
  - speaking thoughts out loud, so that, in the act of speaking, ideas are prompted into existence
  - listening to others' ideas with a critical ear and being able to ask searching questions that clarify the suggestion or idea offered by the speaker
  - justifying and defending a point of view but remaining open to modifying opinions in the light of sensitive scrutiny so as to build new shared understandings constructively
  - explaining the reasons behind a contribution
  - joint thinking – close collaboration to develop a shared theory, idea or explanation. This is a kind of 'co-reasoning' characterised by tentativeness, hesitations and considerable overlapping of utterances.
- **Hypothetical talk** involves offering a possible explanation based upon a collection of observed facts or body of evidence. This involves making inferences and deductions to provide guesses and suppositions. Possible explanations are backed up by evidence.
- **Speculative talk** explores the possibilities of *what would happen if...* when speakers are engaged in conjecture that cannot be proved or disproved but only supported and justified by reference to known facts. Key linguistic features of this kind of discussion include:
  - *If we...then...*
  - *How about...*
  - *Perhaps we could...*
  - *Maybe...*
  - *What would happen if...?*
  - *What evidence do you have to support that opinion...?*
- **Peer and self-evaluative talk**, which involves reflecting on pupils' own strengths and weaknesses. This involves:
  - using appropriate modifiers: *I think I'm quite/extremely/occasionally good at...*
  - citing evidence to support views: *In that task, we worked well on...*
  - recognising learning through talk: *I now understand why we need to...*
  - qualifying specific points or comparing skills using connectives such as *but* or *although*: *We completed our enquiry on time, but we need to...*
  - indicating movement from point to point: *Another thing I'm good at is...*
  - being precise and specific: *I need to justify my points...and identify how oral work could be improved, I need to give...*
  - summarising skills, and giving a concise evaluation of overall strengths and weaknesses: *Overall, I feel...*

## 2. The skills and strategies to develop and master in group discussion, and the language to describe and analyse them

- Defining the task to assist the process of discussion: *Right, so what have we got to do?* Specific problems or difficulties should be outlined before and during the task: *We don't understand the bit where...*
- Offering statements of opinion or judgement: *In my opinion..., I think..., I believe..., I prefer..., I would rather...*
- Taking turns in both whole-class and small-group work. Alert listeners to the need to judge the right moment to contribute and remind speakers of the importance of letting others join in.
- Working cooperatively, supporting each others' positive points through affirmatives: *Brilliant! That's it!* and elaborating on comments: *Yes, and there's another example in the second paragraph...*
- Giving evidence, reasons, anecdotes or illustrations to support views, for example: *To support this...; Evidence demonstrates...; Research proves...; The facts show...*
- Signalling new ideas or assertions: *Well, another way of looking at it...* Reiteration may be marked by phrases such as *Anyway, I still think...*
- Using questions to open up discussion, such as: *What about...? What if...?* (offering a suggestion). *So what do you think, Sam?* (drawing in someone else).
- Making interjections, accompanied by a shift in views: *Oh, I see...; Oh, I understand now...*
- Making connections between ideas: *So if that means...surely this must...*
- Countering or challenging ideas and offer supporting evidence: *Yes, but on the other hand...*
- Echoing other's ideas in responding: *So you think that...; Does that mean...?*
- Valuing and developing those ideas: *Yes, so if Jo is right we could...*
- Using adverbs to temper views: *sometimes, often, occasionally*. Using absolutes, such as *never* or *always*, can close down opportunities for negotiation and compromise.
- Evaluating evidence using: comparative/contrasting connectives: *compared with, similarly, likewise, alternatively, whereas, on the other hand, despite*; causal connectives: *because, therefore, so, in that case, still, even though, as a result, consequently*; verbs to indicate judgements: *believe, think, prefer, would rather, trust*.
- Using questions to probe/challenge: *And what about...? What if...? Do you agree, irrespective of...? So why do you think that...? After what Sara has just said, do you still believe...? Do you really feel that...? What about the opposing view that...?*
- Expressing multifaceted, or more complex, views: *I don't like it, but I can understand why...or Although I wouldn't, I can see why some people would...*
- Choosing vocabulary and exploiting nuances of words/shades of meaning: *cruel but necessary, horrific, inhumane, indifferent, uncaring*.
- Managing discussion as it proceeds, by occasionally taking stock: *Right, so we've agreed that...; before proposing the next step...; So now we need to...*
- Using summative comments to offer a solution: *Well, I think we should...; What about if we...; Therefore, Consequently, As a compromise...*
- Using affirming or positive body language to encourage discussion: eye contact (but not solidly staring at someone); seating position (for example, leaning forward slightly, with 'open' body, body turned towards the speaker); voice level.
- The value of verbal 'fillers', such as *mmm, yes*, while nodding to keep the discussion going.

## Teaching approaches and learning opportunities

### Building

- Vary the lay-out of the classroom to facilitate different types of group activity: seat pupils in a circle, seat in small groups round tables or seat in a horseshoe.
- Follow the structure of enquiry recommended by educational charity Sapere called 'Philosophy for Children' (P4C). Use to develop exploratory talk at Key Stage 3 and continue into Key Stage 4. Visit [www.sapere.net/](http://www.sapere.net/) for more information.
- Model the talk behaviours needed for successful group discussion, for example initiate exploratory, speculative or hypothetical talk by using this type of tentative language yourself, and ask subsidiary questions to keep the dialogue and the thinking flowing. Begin a discussion by wondering out loud, or offering a hypothetical statement or open question to encourage pupil emulation.
- Display a set of key phrases to encourage and guide pupils on how to frame the different types of talk; pupils have small laminated versions of this at hand in their groups.
- To encourage speculative talk, bring in a collection of artefacts, including newspaper, passport, marriage certificate, medal, medicine, torn photograph, and discuss what sort of person they might have belonged to.
- Help pupils to develop more combative styles of argument by deliberately asking half the class in pairs to develop a series of arguments, while the other half work on the opposite side of the argument. Then set up groups of four made up of pairs from opposing sides.
- Choose a controversial topic and nominate corners of the room to different views on the topic. Pupils go to the corner of the room that matches their viewpoint. Pupils take it in turns to persuade someone to move corners by defending their viewpoint.
- Suggest a typical crime, such as a man steals food. Then give pupils a list of possible reasons for his crime. Ask them to rank the reasons, justifying their top choice in order to teach them what counts as a good reason.
- Analyse short extracts from radio or TV programmes which feature discussion and debate. Provide a transcript on OHT or handout. Pause the tape at an interesting point and consider how the participants are using talk. Ask the class to highlight further key features and annotate the script before more detailed discussion with the whole class. Together, identify and list key dos and don'ts. Ask pupils to make an advice booklet for other pupils, and to apply the advice to their own work.
- Model positive and negative types of contribution before small-group or whole-class discussion. This could be a role-play set up in advance and involve the teacher and two pupils, or you could provide behaviour cards, for example:
  - Person 1: You continually interrupt
  - Person 2: You are very inattentive
  - Person 3: You are divergent, always going off in interesting but irrelevant directions
  - Person 4: You understand the task and want to complete it properly.
- Focus on ways of opposing (courteously) and model different strategies, before asking pupils to work in pairs: each takes one side of an argument and then together review how they managed.
- Model resolving conflict and dealing with entrenched views – an effective strategy is to ask the pupil with fixed views *What might someone who does not agree with you have to say about that?*
- Praise effective contributions during small-group and whole-class work, such as *Sam, that's brilliant because you've...*

- Comment constructively on how unhelpful comments could be improved. Remind the class of positive features identified at the outset: taking turns, cooperative signals, positive ways to express disagreement, bringing in less confident group members, taking stock, asking pertinent questions.
- Ask pupils specific questions at critical points and seek elaboration to ensure clear, logical answers. Constructively challenge inconsistent, woolly or ambiguous points. Capitalise on hints of penetrative thinking by asking further questions or offering a supportive comment: *So this means you think that...*
- Encourage notes and diagrams to help thinking during discussion. Explain De Bono thinking strategies to support specific types of discussion, for example do a CAF (Consider All Factors) to generate a list of factors which may influence a decision, or a PMI (Plus, Minus, points of Interest) to itemise the advantages and disadvantages of an idea.
- Model the use of Tony Ryan's 'Thinkers' Keys' to show pupils how to stimulate thought and discussion. Visit [www.tonyryan.com.au](http://www.tonyryan.com.au) for more information.
- Ask pupils to keep a talk log in which they jot down preparatory notes for tasks, record teacher expectations, reflect on their oral contributions, jot down outcomes of discussion and record areas for improvement.

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## Developing and applying

- Ensure pupils know the success criteria for effective group talk, drawing on APP guidelines or GCSE criteria.
- Ask pupils to reflect on each other's oral work in pairs. Establish ground rules for these discussions, for example: *identify one strength and one point to improve*. Encourage pupils to support their comments with examples and evidence. Model asking focused questions: *Do you think I say enough in whole class discussions?* and follow-up questions to gain elaboration: *So how do you think I could...?* and support with a speaking frame.
- Plan tasks that are staged to give pupils an initial task that requires them to plan and consider how to work/discuss together, and is followed by new information or instructions stage by stage.
- Intervene in groupings or use guided work so that pupils can be redirected to consider not just what they are discussing but how they are going about it. Direct their attention to effective skills and strategies they are using.
- Provide the class with feedback on the quality of their evaluative work. Make sure the class is clear on how they can improve the aspects of their speaking work they have identified. Refer back to individual improvement targets on a regular basis and provide guidance and encouragement to individual pupils. Address common areas for improvement with the whole class.
- Ask pupils to log different contexts in which they have group discussions across the curriculum and in their life outside school. Ask them to devise a continuum from 'formal' to 'informal' to place these different contexts – ask them to identify key features of the language used in such contexts. Build on the range of these contexts during Key Stages 3 and 4 as pupils become more familiar with formal and possible business contexts (L10.2).

## Securing and extending

- Watch a TV programme that has panellists exemplifying speculating, hypothesising or problem solving, such as *Time Team*, *Newsnight* or *Survivor*. Alternatively, listen to radio programmes such as Radio 4's *Today* programme. Discuss features of language used and note the process by which participants worked towards a solution. Jot features down to form a checklist to use for investigative work.
- Alternatively, collect examples from TV and radio of confrontational and unhelpful approaches to interviewing or dialogue, and note the effect upon outcomes.
- Make a collection of artefacts around a particular cultural context or related to a set text. Ask groups to explore the values and attitudes the artefacts might represent as a way of engaging with those values and attitudes prior to study (L10.1).
- Give pupils a series of statements representing a range of viewpoints. Ask them to place these statements along a continuum, indicating changing perceptions. Next, ask pupils to generate evidence that may have been used to shift the person's attitude.
- Through discussion with pupils and in guided work, clarify the process involved in reaching a considered viewpoint, as in the following examples.
  - Listen to or read and then discuss the evidence.
  - Ask questions to clarify understanding (if possible).
  - Be attentive to detail and read between the lines to identify subtexts.
  - When evaluating the views of others, be aware of bias, inaccuracies, flawed reasoning and extreme views.
  - Be aware of your own bias and views.
  - Be willing to modify your views in the light of new evidence or good argument.
  - Aim to be objective when discussing the merits of different situations or arguments.
- On subsequent occasions expect groups to set their own success criteria for arriving at a considered viewpoint.
- Give pupils a controversial statement to discuss. Allow thinking time and some initial discussion, then give the pupils additional prepared statements, on cards, to add to the discussion. Pupils use these statements to extend or modify their views, for example: Initial card: *Is it always wrong to tell lies?* Additional cards: *What about if someone lies to protect someone else? What if the lie is temporary (short term), for a specific reason, such as protecting someone, and the person then planned to tell the truth? What if the person asking the questions was a corrupt or powerful dictator?*
- Watch a video of a TV programme, such as a crime investigation, and stop the video to discuss the evidence at various points in the programme. Ask pupils to discuss and justify their views in groups, and then to give their group's decision at that stage of the evidence.
- Read various opinions or listen to talk shows about a suitable controversial issue, such as a proposal with an environmental impact such as a new airport runway or a nuclear power station. Pupils work in groups to discuss and evaluate the ideas, and then agree a group consensus to justify to others.
- Check the criteria for A and A\* for speaking and listening with GCSE pupils. Then arrange a goldfish bowl discussion where observers are asked to spot the A and A\* qualities. Then ask all pupils to identify their next steps.

## 3.2 Taking roles in group discussion

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Take different roles in group discussion as required by the task or context	Develop the skills required for group discussion by taking a variety of designated roles including acting as spokesperson for the group by reporting the main strands of thought or decisions	Choose appropriately from a wide variety of roles and apply the skills they require to plan, organise or sustain a range of different discussions	Apply and adapt the repertoire of skills required by a range of roles in order to make sustained and relevant contributions and influence the outcomes of group discussions	Recognise the distinctive elements of the different roles in group discussion, and adapt them in inventive ways to influence or shape outcomes subtly or explicitly as the task demands	

### About this substrand

- From Year 7, pupils will need to extend the repertoire of roles experienced at Key Stage 2, becoming increasingly critical but constructive in their work with others. All their skills in taking roles can be transferred across the curriculum. Pupil progress will be marked by their ability to choose appropriately from a wide range of roles to support effective group discussion in different contexts.
- Other substrands that have the closest learning relationship with this substrand are:
  - 1.1 Developing active listening skills and strategies
  - 1.2 Understanding and responding to what speakers say in formal and informal contexts
  - 3.1 Developing and adapting discussion skills and strategies in formal and informal contexts
  - 4.1 Using different dramatic approaches to explore ideas, texts and issues
  - 7.1 Generating ideas, planning and drafting
  - 10.2 Commenting on language use.
- Because links to the language substrands are important, teaching approaches that address those two substrands are followed by a bracket indicating which language substrand is pertinent. (L10.1 or L10.2).
- This substrand is so closely related to substrand 3.1 that the extension objective for 3.1 is also the extension objective for 3.2.
- 4.1 is also closely allied as drama may be the medium through which the group discussion happens. This substrand in its early stages focuses on pupil learning about the specific roles they need to master. Although, often, group discussion will mean small-group work (from pairs to six or eight pupils), many of the roles are also needed in whole-class discussion, and, indeed, can be effectively modelled by the teacher in this forum.

## Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills speaking and listening standard for Entry level 3 and secure the standard for Level 1 and 2 by:

- making relevant contributions to discussions
- responding appropriately to others
- being flexible in discussion, making different kinds of contributions
- presenting information/points of view clearly and in appropriate language suitable to context
- taking a range of roles and helping to move discussion forward to reach decisions.

## Some examples of application of this learning to other areas of the curriculum

In business studies, a group have to devise a business plan for presentation to the headteacher – each member of the group has a different role to play to present the plan effectively. In music, pupils are asked to work together to compose a piece of music using particular instruments – one of the group has to direct the team, another has to record decisions and so on.

## What to teach

### Building, developing and applying

- Establish a classroom climate where talk is respected as a means of learning, contributions are valued and efforts are recognised and appreciated.
- Appreciating that effective group work depends on team work, which means working to agreed success criteria and beginning a group task by clarifying what needs to be achieved and the steps that need to be taken. Major responsibilities (chairperson, scribe) can be allocated, but at different stages in the discussion. Pupils will have opportunities to carry out a variety of roles that are essential to effective interaction. They need to be made aware of the variety of important possibilities and given many opportunities to try them out in a supportive atmosphere, as in the following examples.

#### Initiating roles such as:

- organising the group
- planning how to go about the task
- introducing new ideas
- raising questions
- offering a fresh perspective
- hypothesising and speculating: *If we do X then perhaps...*

#### Clarifying roles such as:

- asking for additional information: *Can you explain that...?*
- asking others to restate ideas: *Do you mean that...?*
- asking for reasons or evidence: *What are your reasons...? Do you have evidence...?*
- asking specific questions to individuals: *You said X, does that mean...?*
- asking questions about the meanings of words: *What do we mean by X?*

#### Contributing roles such as:

- making suggestions
- offering alternatives: *I like that idea, but we could also...*
- expressing opinions
- sharing ideas or information
- making links between ideas
- building on another's ideas: *I agree with Ann but disagree with Jo because...?*
- challenging ideas constructively, testing implications: *Does that agree with what we said earlier...? What would someone who disagreed with you say...?*
- listening attentively
- encouraging others to contribute or continue: *I really like that idea. Can you say more about it...? Do you think we're right, Asif?*
- relieving tension through humour, suggesting compromises
- personalising the issue through use of anecdote or illustration.

**Leading roles such as:**

- chairing, establishing responsibilities
- negotiating and defining specific roles within the group
- scribing, making notes to support feedback
- identifying points of difference or comparing viewpoints
- negotiating, mediating and resolving conflict
- changing the direction of the discussion or bringing it back on track
- checking others are on task
- identifying problems or difficulties.

**Reporting roles such as:**

- seeking agreement and consensus *Do we all agree that...?*
- summarising and synthesising
- acting as spokesperson in reporting main points
- answering questions during feedback.
- Knowledge and understanding of the language of group discussion:
  - to describe what goes on in group discussion, for example *consensus, negotiate, hypothesise, justify, exemplify*
  - to help them play the various roles using the question stems suggested above
  - to describe others' language use, for example *Dan is using emotive words, Sally is exaggerating/using hyperbole.*
- Recording the roles played in group discussion as part of a speaking and listening log.
- Identifying role preferences and those roles that need to be developed.

**Securing and extending**

- Analysing and evaluating the roles they adopt in group discussion.
- Recording progress in a speaking and listening log, identifying areas for development and taking on challenges to perform the less-favoured roles.
- Building on the effectiveness of a range of roles, for example, judging when not to dominate, or when to hold back to allow others to develop ideas, or how to resolve conflict in difficult circumstances.

## Teaching approaches and learning opportunities

### Building

- Model the wide range of roles upon which effective group talk depends in whole-class teacher-led talk, especially that of asking questions and challenging speakers to justify their ideas with reasons and examples. Establish the value of collaborative, exploratory talk as well as talk that challenges and argues (L10.2).
- Divide pupils into groups to discuss a problem. Allocate specific roles to group members using role cards, including a facilitator (to ensure that everyone is involved, to open up the discussion, and to move the group towards negotiation/ compromise) and a recorder/observer. Discuss observations.
- Plan tasks that are staged so that pupils are given an initial task that requires them to plan and consider how to work/discuss together, and is followed by new information or instructions stage by stage to foreground particular role responsibilities.
- In class discussion, draw attention to roles that pupils adopt naturally that are key to the success of discussion, such as acting as devil's advocate or leading a disagreement.
- Use guided work to develop specific skills and strategies in taking roles in group discussion.
- Model effective conflict resolution to support pupils leading a group. One effective strategy is to ask any pupil with fixed views *What might someone who does not agree with you have to say about that?*
- Similarly model asking the types of questions that take discussion forward or clarify ideas to support group leadership or possibly the scribe of the group who needs to record clear points for feedback.
- Model scribing for a group, drawing on the work done in note making when listening as in substrand 1.2.
- Model effective feedback as a spokesperson before expecting pupils to try it.
- Pupils work in groups to conduct some research, for example, about aspects of Elizabethan theatre, life and history, or to plan a drama performance. After a planning session they give feedback to the teacher about progress, roles, responsibilities and deadlines.
- Reinforce and refine knowledge of the structure and roles for formal debate: groups of five (chairperson, proposer, seconder, opposer, seconder) hold a debate and take questions from the floor (the rest of the class).

## Developing and applying

- Use the goldfish bowl technique (Socratic talk) to model group discussion, gradually introducing the range of roles that make for effective discussion. Give the rest of the class observing roles to notice the effect of particular strategies in the group. In reflecting on what has been observed, draw out good practices and identify what impedes progress. As skill develops, ask observers to note the language that promotes effective discussion (L10.2).
- Give pupils roles with different attitudes towards an issue. Ensure that they are familiar with the likely stance of that role and the reasons why. This approach means that pupils are more likely to have points to make and are less likely simply to agree with each other.
- Use a repertoire of regrouping and feedback strategies such as pairs to fours, envoys, snowball, rainbow, jigsaw, listening trios (see section 2 for an outline of each). These will ensure that pupils are placed in different roles at different stages of an activity, and learn to work with everyone in their class.
- Use the *Teaching Speaking and Listening* DVD (Ref: 0023-2007DVD-EN) or GCSE examination board standardisation video in whole-class teaching: show pupils how to analyse the different roles taken by pupils in group discussion.
- Devise a simulation of a local issue that enables pupils to take on different roles, for example: the threat to a local beauty spot because planning permission has been given for a new quarry to boost local employment; local concern about a proposed housing estate on a flood plain. Not only can pupils play a variety of roles, they can also step into character, drawing on drama skills.
- To develop speculation and divergent thinking, pupils work in groups of six and complete a de Bono 'thinking hat' activity. The group is given a situation, such as being stuck in a traffic jam, and each member of the group needs to respond to that situation in a manner appropriate to the colour of the hat they are passed. The colours of the hats, and attitudes they represent are: white – neutral and objective; red – anger; black – cautious and careful; yellow – positive and optimistic; green – creative, environmentally aware; blue – cool, controlled. Once the groups have warmed up, make their situation more challenging, and encourage them to try to sustain their role for a few minutes.

## Securing and extending

- Continue to use different ways of structuring discussion to give pupils the opportunity to experience the full range of roles, for example formal debate, P4C and goldfish bowl.
- Ask pupils to compare the way they have used language in different sorts of group discussion (formal debate, P4C, teacher-directed class discussion). How do the roles vary and why?
- Ask pupils to set their own success criteria for a particular role, and then judge themselves by those same criteria. They must set their own targets for improvement.
- Set up various scenarios with conflicting evidence where a decision has to be taken, for example plans to use a residential area for rehabilitating mentally ill patients. Ask pupils to work in groups to discuss the evidence and decide what action they would take. Each member of the group adopts a role such as a local resident, a care worker, a politician, and the group then discusses their given situation in role. After the group discussion, the group reaches a decision about the evidence and makes their recommendations. The issue is discussed and debated.
- Draw on TV and radio programmes where roles are played in group discussion such as in *The Apprentice* (group leader), *The Moral Maze* (spokesperson for a view) or *Ready Steady Cook* (presenter, celebrity chef). Identify effectiveness of various roles played, and use what is learned to inform pupil progress.
- Conduct whole-class discussion based around a key dilemma faced by a character in a GCSE text. Appoint a small group of pupils to play the role of observers, to note the key arguments and then to summarise and reach a considered verdict on what the character should do. Discuss successful strategies used by the observers.
- Taking characters from fiction or drama, ask pupils to conduct a group discussion in role as one of those characters to test their understanding of that character, for example the characters from *Much Ado About Nothing* meet to discuss a burning issue (Is lying ever justified?). What role in the discussion will each fictional character play, and what will they do and say?

# 4 Drama, role-play and performance

## 4 Drama, role-play and performance

Drama is both part of the English programme of study for Key Stage 3 and 4, and an academic subject in its own right at GCSE and beyond. This section of *Teaching for progression* is principally intended for teachers of drama within English, but it may be useful when drama is taught as a separate subject at Key Stage 3 in some contexts. The detail, especially in relation to progression at Key Stage 3, derives chiefly from the guidance given in the *Drama Objectives Bank* (Ref: 0321/2003).

Ofsted's 2001 report on inspecting post-16 drama studies identified clear expectations for pupils' experience of drama at Key Stages 3 and 4. They were:

- using dramatic techniques to explore ideas, issues and dramatic texts
- conveying character and atmosphere in scripted plays or improvisations
- appreciating the structure and organisation of plays
- evaluating and analysing the structure, meaning and impact of plays they have studied, read, watched or in which they have taken part.

The drama substrands in the renewed Framework reflect these clear expectations.

Drama provides rich opportunities for teachers and pupils to address all four of the National Curriculum's key concepts. Drama develops thinking, speaking and listening, reading, writing and critical analysis through emotional and imaginative engagement. It is defined by NATE in *Cracking Drama* (2000) as 'the collaborative exploration and analysis of meaning through the enactment of events'. Effective drama teaching promotes individual self-confidence, encourages social cooperation and enhances creativity. Drama's distinctiveness lies in the fact that work takes place in a fictional environment with clearly defined boundaries: when acting in role as someone else, pupils look at their lives, identities, language, values and cultures in a place where their real status and identity are not at stake. Drama enables us to symbolise the world in ways that engage the intellect and the emotions. Through drama, pupils can develop their emotional literacy and analytical awareness by seeing the world imaginatively from other perspectives. This imaginative engagement underpins the development of their critical thinking.

Throughout secondary school, pupils need to develop the ability to make choices when deciding how to interpret texts, develop ideas and explore situations through drama techniques and performance. When pupils are creating, performing and responding to drama, they are actively developing the skills and understanding that are central to progress in English. Drama helps pupils to recognise the layers of meaning that exist in texts and contexts, to develop their knowledge of dramatic conventions and their sense of audience. They do so as participants in making and presenting drama, and by stepping back to appreciate and appraise their own contributions and those of others. While only some pupils will go on to enhance their skills in GCSE courses, drama remains a crucial vehicle for exploring ideas, texts, issues and themes in English and other curriculum areas. Effective planning and evaluation of drama needs to take account of the three modes of activity – making (or creating), performing and responding. Guidance and exemplification on these activities can be found in *Learning to Teach Drama* by Andy Kempe and Helen Nicholson (Continuum).

## English and drama

Drama can make a distinct contribution to raising standards in English through:

- creating contexts for speaking and listening
- providing purpose and focus for critical reading, interpretation and analysis
- using writing to explore and evaluate dramatic activities.

Central to this process are enactment and engagement through the establishment of fictional environments with clear boundaries between the real and the imagined. Effective teacher intervention promotes progress:

- within the drama, in creating a framework of dramatic understanding
- between the imaginary worlds of drama and the real world of the pupil
- beyond the drama in other areas of the curriculum.

Drama places distinctive demands upon the critical thinking and emotional engagement of participants. Planned drama approaches can develop pupils' critical analysis and creativity and move them from superficial responses to more sophisticated critical thinking.

When pupils are emotionally engaged and are analysing both in and out of role, they are actively developing the skills and understanding which are central to progress in English. They experience for themselves the construction and interpretation of texts, characters, roles, tensions and dilemmas. They are also able to step outside a text or situation to gain an additional analytical perspective. Through this process they explore the layers of meaning that exist in texts and the methods and purposes of writers. They also deepen their understanding of audience and of the different structures and conventions that relate to these areas. Developing the ability to participate and observe means pupils are increasingly capable of transferring their analytical skills to a new situation, text or dilemma.

## Speaking and listening

Drama is a powerful means and an appropriate context for developing speaking and listening. By being put in formal and informal situations that are outside their everyday experience, by taking a variety of roles and by asking and responding to questions, pupils can employ and evaluate discourses and language registers they would not normally use. Emotional and imaginative engagement underpins the ways pupils seek and create meanings.

Responding to drama involves pupils in reflecting on their own experience of drama. They also need to express their understanding of what the drama is saying and how it is saying it through dramatic conventions and techniques. Responses can be emotional or intellectual, individual or shared, spoken or written. During a planned sequence of lessons pupils should be deepening their critical thinking both in and outside the drama. Whether relating to the experience of performing or of seeing a performance, pupils can respond to content, form, character, language, symbolism or impact, and can do so with increasingly analytical insight, using appropriate subject-specific terminology.

## Reading

Drama, like English, involves pupils in exploring texts and meanings. By reading and responding to texts in depth, through discussing, developing and analysing alternative interpretations, pupils consider how ideas, values and relationships are conveyed. Pupils are encouraged to read for deeper meaning and to develop critical understanding through creating, developing and sustaining roles, and the practical exploration of how gesture, sound, language, direction and structure affect the audience's responses. Scripts become not books, but plans for performances where the contribution of a director or actor can have a profound effect on meaning. Drama teaching which includes as its subject matter not only scripts, but also a variety of literary, non-literary and media texts, can help pupils to understand narrative structures, styles and writers' techniques as well as content, issues and ideas.

## Writing

Writing in drama includes, but is not confined to, writing play scripts. Because drama provides a wide range of imagined contexts and captures pupils' imaginations it provides an excellent stimulus for a range of writing. Drama's unique capacity to provide contexts for writing means that notions of audience and purpose are made explicit for pupils through activities such as placing the writer in the text: pupils hold their positions in a drama and other pupils decide where they might physically place the author. Reviews, letters, diaries, reports, scripts, notices, persuasive writing, journalism, poems and narratives can feature in or develop from drama. Increasingly drama also involves critical and analytical writing about process and performance.

## Planning with the Framework

The two strands for drama in the renewed Framework are:

- 4.1 Using different dramatic approaches to explore ideas, texts and issues
- 4.2 Developing, adapting and responding to dramatic techniques, conventions and styles

Both strands lend themselves to a rich variety of combination with other strands to achieve learning outcomes.

## Effective teaching

Some of the features of effective drama teaching are outlined below.

- Teaching needs to be based around objectives and draw on a repertoire of conventions and techniques in relation to a text or situation. It is not enough for teachers to arrange situations and trust that this will encourage pupils to develop their skills in drama. Pupils need focused and effective teaching to enable them to develop through encountering, investigating, experimenting with and reflecting on a wide range of drama experiences.
- The teacher has a key role with the whole class in drawing explicit attention to the features and conventions of drama, and in modelling them (sometimes as teacher-in-role) in relation to an issue or text. Teachers also need to establish high expectations for behaviour and achievement.
- At times the teacher will need to do guided work with a selected group of pupils while others work independently of the teacher.
- Pupils need to be engaged in discussions about purposes, outcomes and approaches. This means identifying the ground rules that need to operate and the criteria for success.
- Reflection during and after the event is important. Pupils need help to stand back during their dramatic involvement to deepen their understanding of an author's intentions and of the layers of meaning in a text. They also need to evaluate positive features, articulate their choice and use of conventions and consider how to improve.
- It will sometimes be effective for the teacher to operate within the fictional world, and to work in role with the whole class. This enables the teacher to model appropriate language registers and press pupils to participate, creating space for individuals to respond reflectively during the process as well as at the end.

## Structuring lessons

No one structure will fit every lesson or class: sequences of lessons should be planned flexibly in relation to objectives appropriate to the specific pupils. Lessons need to:

- have clear focus and structure so that pupils are clear about what is to be learned and how, and how it fits with what they know already
- actively engage pupils in their learning so that they make their own meaning
- develop pupils' learning skills and promote independent learning
- use Assessment for Learning, which encourages reflection, ensures reinforcement and leads to setting targets for future learning
- incorporate high expectations of the effort that pupils can make and what they can achieve.

One possible teaching sequence for working with groups or classes could look like this:

### **Locate the lesson or sequence of lessons in the context of:**

- the scheme of work
- pupils' prior knowledge
- pupils' preferred learning styles

### **Identify clearly the essential objective(s) for pupils in terms of:**

- their knowledge, understanding, attitude, skills and personal development

### **Structure the lesson as a series of episodes by:**

- separating the learning into distinct stages or steps

### **Decide how to teach each episode, then choose:**

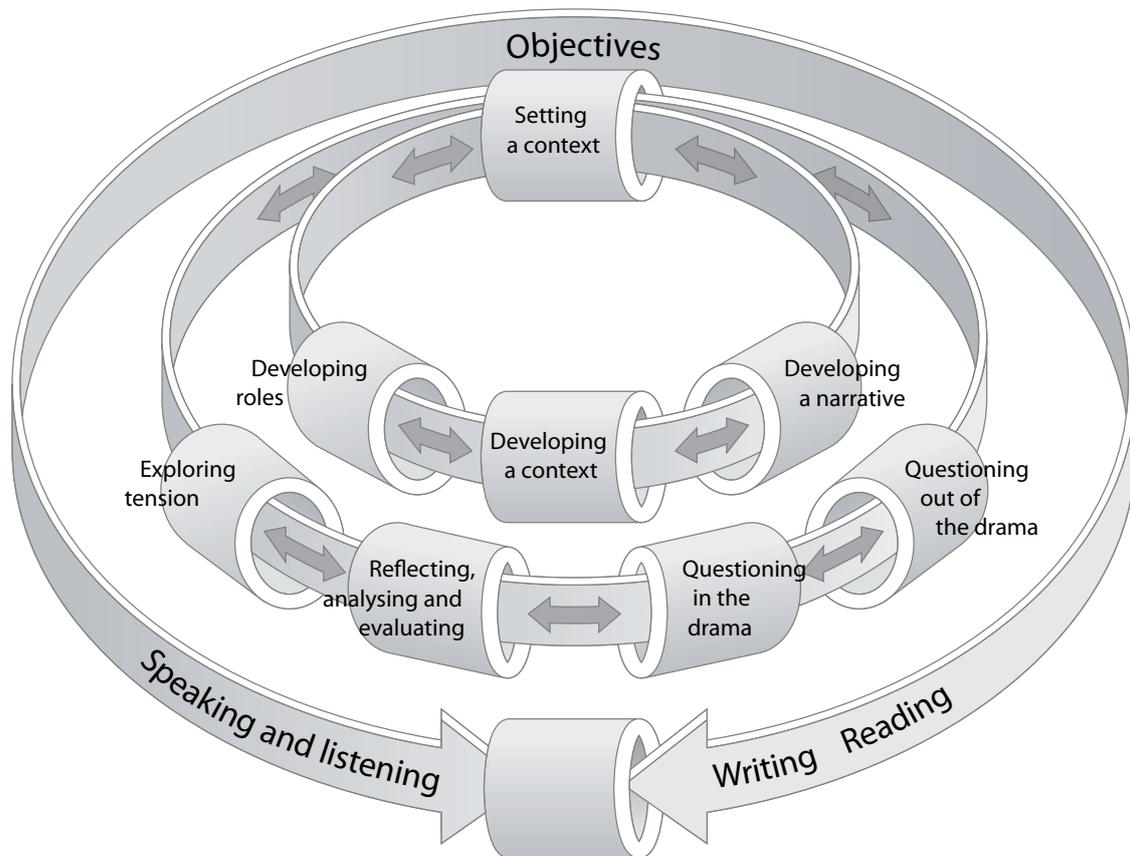
- the best pedagogic approach
- the most appropriate teaching and learning strategies
- the most effective organisation for each episode

### **Ensure coherence by providing:**

- a stimulating start to the lesson
- transition between episodes which recapitulate and launch new episodes
- a final plenary that reviews learning

The model below is not a set lesson structure, but a map of the related elements that could feature within a sequence of lessons.

### Planning for drama



## Drama teaching approaches

Some established drama teaching approaches frequently referred to in this publication are outlined and exemplified below. These approaches (often referred to as conventions) are not ends in themselves, but by introducing pupils to a repertoire of conventions the teacher enables pupils to adopt the approach that is most productive for exploring a particular text or situation. The aim is to build confidence in using the conventions to deepen understanding by ensuring engagement.

Approach	Outline	Examples
Action narration	Each participant pauses and verbalises motives and descriptions of actions before they undertake them in an improvisation.	While working on <i>Billy Elliot</i> , pupils prepare an improvisation of the scene where Billy's dad discovers him practising ballet in a class of girls. Pupils verbalise their in-role thoughts.
Centring	This rehearsal technique is a particularly useful exercise for pupils of all ages and can be employed in many contexts. The underlying idea is that a character is ruled by a particular centre.	<p>Pupils walk around the studio space imagining, for example that the 'centre' of their character is based in their forehead, or on their left knee, or in the small of their back. How does simply imagining this change the way they walk? It may be suggested that the 'centre' has a colour and shape. How does a character walk if their centre is a medicine ball in the belly (Sir Toby Belch)? What if it is a little sparkling thing on the end of their nose (Sir Andrew Aguecheek)? Or, by way of contrast, a very tight knot in between the buttocks (Malvolio)?</p> <p>Pupils can be asked to decide on their own type of centre and explore how this suggests a certain type of character to them as they move around the space or try sitting or miming certain actions. Other pupils may ask a character questions and set them tasks: 'Sit down'; 'Answer the telephone'; 'Make a cup of coffee'. By watching carefully, the observers try to identify where the actor has placed the character's centre and what shape and colour it is.</p>
Character pot	Pupils sit in a circle. One crosses the circle and addresses another as if he or she were a chosen character. That pupil then sets off across the circle and says a line to a third pupil, and so on.	For example, imagine Macbeth is the focus of the study: the first pupil might say, 'You really think a lot of yourself, don't you?' The second pupil might say, 'I expect meeting the hags was a bit of a trauma. Do you think the experience unbalanced your mind in any way?' The technique can be made more sophisticated by giving the character the right to reply or insisting that the statement is made from another character's point of view.
Conscience corridor	This is a way of exploring what might be going through a character's mind at a moment of crisis.	The pupils form two lines, facing each other. They consider the dilemmas faced by the character. As the character (teacher or pupil) walks between the two lines they listen as the pupils voice the arguments that might be going on in the character's head.

Essence machine	This is a way of making physical the core elements of an issue or situation. Simple movements and key words are selected to capture the 'essence' and a sequence is developed which can run ad infinitum.	Essence machines can be used to show a historical period or event, or used in quite a sophisticated, highly focused way to critique a character or the themes of a play or novel.
Forum theatre	A small group enacts a scene (usually from a narrative) with other pupils watching them and operating as directors – making suggestions and questioning.	A class explores the behaviour and psychology of Lady Macbeth as she awaits the return of Macbeth from Duncan's bedchamber. One person takes on the role of Lady Macbeth as the class use the stage directions, sound effects and language to direct her movements, gestures and expressions. They speculate on different versions, replay, rewind and rehearse before agreeing a final version based on a collective understanding of Lady Macbeth's inner turmoil.
Guided tour	Pupil A (with eyes open) acts as expert, and leads pupil B (with eyes closed) slowly through an imaginary environment, providing a spoken commentary. The stimulus can be a picture or text.	Having looked at a picture of a castle, one pupil leads another around a castle, which turns out to be Glamis. After the initial tour pupils change over, and the leader becomes the person being led.
Hot-seating	A single person takes on a role (usually seated – hence the name) and is questioned by the group.	Michael, the central character in <i>Skellig</i> , could be hot-seated at the point when he has discovered the 'person' in the garage. Other pupils can question in role or as readers of the novel.
Icebergs	The teacher offers a visual image of the outline of an iceberg with the waterline marked on it. The words spoken by a character are above the water, but the larger part of the character's feelings and fears are hidden from view.	The teacher draws an iceberg, marks the waterline, and fills the visible above-water section with quotations from Henry V himself.  Pupils suggest words for describing Henry's invisible inner feelings to fill the hidden part of the iceberg.
Imaging	Pupils are asked to try and capture their own thoughts and feelings by making an image of them. This may involve sound and movement. They may work on their own or in pairs or groups.  Groups can be asked to show physically the tensions and relationships between characters.	Pupils show what something is rather than describe it verbally, for example how can they show 'winter' without just showing what people do in winter? How can they show concepts such as 'space' or 'growth'? Solving such a task will draw on their powers of imagination and representation. The use of movement, gesture and space becomes paramount as pupils try to physicalise concepts or relationships.  A chair is placed in the middle of the room to represent the character, and pupils adopt a position in relation to the chair, for example the character's mother might stand next to her son; an enemy might crouch behind the chair with hands ready to throttle him. The exercise can lead to a useful discussion about how relationships in the play are perceived and how stage space can be used to convey this.

Paired improvisation	Participants work together in role exploring a given context.	A useful strategy for quickly getting everyone into the drama. For instance, two parents argue over whether or not to apprentice their child to a chimney sweep 'master'.
Positioning the narrator, writer and reader	A situation drawn from a text is frozen, and pupils decide where the narrator, writer or reader might be in relation to the characters.	Two pupils are sculpted into position as characters from a dramatic situation. The teacher chooses another pupil to represent the narrator. The pupils agree the position the narrator might occupy in the picture. They discuss various criteria for this, including the narrator's distance from certain characters, the events, the reader's view and what control the narrator has. The reader and the writer are then placed in the picture in the same way.
Role on the wall	Draw an outline of a character on a large sheet of paper. With either improvised or scripted drama, ask pupils to build up a picture of the character by writing key words and phrases inside the outline. The teaching focus is on justifying the words that are written by reference to the text being studied or situation explored.	The pupils have just read the first encounter between Macbeth and Lady Macbeth. Words to describe the initial impressions of Lady Macbeth are recorded around her outline, and quotations are added to justify the choices of word.
Sound-scaping	This activity involves participants creating a scene by sound alone. Real and invented sounds can be used and it can be helpful to tape record the work and play it back to the group. Some teachers might choose to give pupils instruments to work with rather than relying solely on voices and hands to make noise.	The pupils talk about the noises the sailors might have heard on board Columbus's ship. The teacher 'conducts' the class by bringing in one child at a time so everyone can hear their contribution. They begin to creak and groan and make the noise of waves splashing against the side of the ship. The teacher can suggest a change in the situation; at first the boat is gently sailing through a calm sea but then the wind picks up, the sails begin to flap, a storm draws closer, and so on.
Speech and thought bubbles	Large cartoon-type bubbles can be cut out of card and laminated. Pupils are generally familiar with these devices from comics and cartoons. Their main purpose in a drama session is to demonstrate that what someone is saying may not be what they are thinking, and to encourage pupils to be economical with dialogue.	To demonstrate this, it is necessary to freeze the action and physically place the balloon or bubble by a character's mouth or head, so the class can consider what is really going on. A well-known painting could be used as a stimulus. Pupils are invited to study the painting. One group adopts the actual positions of the characters.  A second group uses speech bubbles to suggest a conversation between those characters. The third group considers this and uses thought bubbles to suggest what some of the characters may actually be thinking.
Split screen	A convention which allows the group to analyse, compare and contrast by juxtaposing two related scenes and switching action from one to another.	In a drama based on <i>The London Poor</i> , split screen is used to depict a poor family in the process of 'selling' their child to a chimney sweep juxtaposed with the scene around a fireplace in a wealthy household.

Tableau (freeze-frame)	A strategy which freezes action at a significant point to allow for close scrutiny and analysis by the group as a whole. Can be individual, small-group or larger.	A series of tableaux is created in <i>The Pied Piper of Hamelin</i> at the moment when the rats are causing chaos among the townspeople. This series of tableaux allows for 'chaos' to be frozen (i.e. managed by the teacher) and examined at some length by the group so that the full horror of the infestation can be understood.
Teacher-in-role	An essential technique to model the behaviour, language, viewpoint and attitudes of a role.	In order to establish the mood and attitude of Michael in <i>Skellig</i> , the teacher takes on the hot-seat role first – models it – and then asks for other volunteers to occupy the seat.
Thought tracking	A character (or group of characters) adopted by a pupil (or pupils) becomes the focus of close analysis by the group. Their public language (from the text or in a hot-seat) is examined and another pupil is asked to provide their private language (thoughts or feelings) at a given point.	Very useful for moments of decision or crisis in a text when a character is facing an awkward choice. In <i>Of Mice and Men</i> , George is asked at the end of the book if he knows where Lennie has gone. In a 'public' hot-seat, he may claim that he has no idea. Internally, however, he might be considering his options and a 'thought track' would allow this private dilemma to be analysed.
Whole-group drama	As the name implies, a strategy which includes all group members in role at the same time within a given context.	The council meeting in Hamelin is called to discuss the crisis. Pupils take on roles as members of the council and their roles are constrained by the expectations of language and behaviour placed on them by the context.
Written responses	Drama can be a powerful stimulus for creative and critical writing. Setting and modelling creative extension tasks can give new insights into some aspects of the storyline and the characters. For example: newspaper headlines and news stories, letters from or to characters, epitaphs and obituaries, diary entries or school reports. Critical writing, which is a major feature of English at both key stages is deepened and developed by dramatic exploration of texts.	Prince Hamlet is making good progress in some areas of the curriculum. He shows progress in fencing and works well with a small group of friends. At times he can appear surly and aggressive (especially to some of the girls).  His work in technology has been hampered by his confusion about the differences between hawks and handsaws.

## 4.1 Using different dramatic approaches to explore ideas, texts and issues

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Explore ideas, texts and issues through a variety of dramatic approaches and conventions	Use specific dramatic approaches and conventions in structured ways for effective exploration of ideas, texts, issues and themes	Use a wide variety of dramatic approaches and conventions to analyse complex and challenging ideas, issues, themes and texts	Compare, question and analyse complex and challenging ideas, texts, issues and themes by using a wide variety of dramatic approaches and conventions	Draw on a repertoire of dramatic approaches and conventions to pursue original and inventive lines of thought when exploring ideas, texts and issues, and transfer them to other ideas and texts	

### About this substrand

- Progress in this substrand is distinguished by the increasing complexity of the ideas pupils explore through drama, and their ability to select with discrimination from a widening range of dramatic approaches, as they think critically about challenging themes, issues, texts and ideas. The substrand also stresses the importance of providing a variety of situations, texts and stimuli for pupils' drama work: stories, poems, dramatic texts, objects, visual, aural, media texts and hypertexts as well as pupils' own fiction and non-fiction writing. The teacher's role becomes increasingly one of prompting, questioning and encouraging reflection.
- Other substrands that have the closest learning relationship with this substrand are:
  - 2.2 Using and adapting the conventions and forms of spoken texts
  - 3.1 Developing and adapting discussion skills and strategies in formal and informal contexts
  - 3.2 Taking roles in group discussion
  - 4.2 Developing, adapting and responding to dramatic techniques, conventions and styles
  - 5.2 Understanding and responding to ideas, viewpoint, themes and purposes in texts
  - 6.1 Relating texts to the social, historical and cultural contexts in which they were written
  - 10.1 Exploring language variation and development according to time, place, culture, society and technology
  - 10.2 Commenting on language use.
- Because links to the language substrands are important, teaching approaches that address those two substrands are followed by a bracket indicating which language substrand is pertinent (L10.1 or L10.2).
- The emphasis in this substrand is upon the use of drama approaches rather than the quality of the drama itself. Drama is the vehicle through which ideas are explored, though the quality of outcomes

may well be enhanced by quality drama. For this reasons there are very close links between the two drama substrands.

### Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills speaking and listening standard for Entry level 3 and secure the standard for Level 1 and 2 by:

- making relevant and significant contributions to discussions
- responding appropriately to others
- being flexible in discussion, making different kinds of contributions
- presenting information/points of view clearly and in appropriate language
- adapting contributions to suit audience, purpose and situation
- taking a range of roles and helping to move discussion forward.

### Some examples of application of this learning to other areas of the curriculum

In religious education, pupils are asked to explore different religious responses to moral questions through role-play. In history, thought tracking is used to uncover the motives that might have been behind a historical decision or event.

## What to teach

### Building

- Learning about, recognising and choosing from a wide range of drama techniques to deepen the exploration of texts, ideas and situations such as role-on-the-wall, guided tour and thought tracking.
- Using storyboards and stage design plots to visualise contexts and ideas.
- Identifying and working with dramatic themes suggested by the situations, texts and other stimuli, for example: power, loss, family and other loyalties.
- Explaining thoughts and feelings about texts and stimuli during their exploratory work as well as afterwards.
- Responding to cues, clues and prompts offered by the teacher to initiate and deepen dramatic explorations of texts and other stimuli.
- Developing and playing characters socially and culturally different from themselves, based on information provided in texts and other stimuli.
- Recognising and then exploring how language used by characters changes according to context, so that pupils experience registers different from their own.
- Identifying and exploring how language is used to convey character.
- Promoting reflection on what pupils have learned about language, character, texts and ideas through dramatic approaches.
- Using drama as a mode of analysis by exploring the emotional and intellectual dimensions of problems drawn from different curricular texts and contexts.
- Using drama techniques to develop critical thinking about ideas and issues in different curricular contexts.
- Using a variety of reflective action techniques and conventions as part of their reflection and record keeping, including storyboards, icebergs, digital images, role-on-the-wall, writing-in-role and thought tracking.

## Developing and applying

- Choosing and using appropriate drama conventions to explore ideas, issues and relationships.
- Noting initial responses to a text through mental mapping (visual, written, pictorial or diagrammatic) and recognising the potential for drama.
- Using exploratory drama techniques with open-ended outcomes, for example: using a picture of a ramshackle house as stimulus from which pupils create a sound collage of lines uttered in the house.
- Exploring issues and ideas, using contrasting dramatic techniques to present different perspectives through working in role.
- Taking ideas generated by the group and shaping them into a coherent and focused exploration of ideas, issues and relationships.
- Forging links between abstract or disconnected ideas through finding issues and making connections to shape meaning.
- Deepening understanding of issues, ideas and relationships through using a variety of dramatic conventions and approaches.
- Applying drama conventions which lead to reflection and analysis.
- Identifying moments of dramatic potential within a range of texts, for example: written, pictorial and moving image.
- Exploring, analysing and articulating through drama the interpersonal dimension of social, historical, geographical and scientific situations.

## Securing and extending

- Responding to material with dramatic potential by analysing images and identifying subtext, for example: photographs, news items, poems, scripted monologues and dialogue.
- Exploring and analysing increasingly complex texts, ideas and situations through applying the range of dramatic techniques, for example: imaging, tableaux, thought tracking and role-play.
- Exploring and analysing a range of increasingly challenging social and moral issues through simulations in which information is researched, for example: environmental damage versus economic poverty in developing countries, citizens' rights to protest or to be protected from protest.
- Extending the use of a range of drama conventions to deepen understanding of texts and of authorial techniques.
- Reflecting on the potential meanings in their work as well as their choices about which techniques and conventions to use to communicate meaning.
- Making links with learning in other curriculum areas.
- Working with others in sharing and developing ideas for dramatic presentation; negotiating effectively with others both in and out of role.
- Exploring and comparing how the same issue or idea could be presented from different dramatic perspectives.
- Questioning that challenges thinking and seeks alternative techniques/strategies.
- Focusing on identifying and articulating key learning moments and deepening critical response through reflective discussion.
- Writing analytically, informed by the experience of engaging in dramatic approaches to texts and ideas.

## Teaching approaches and learning opportunities

### Building

- Establish a common language about drama by teaching, using and reinforcing key terms (see glossary). Use word walls to record and embed the vocabulary and sentence structure required for a particular register (L10.1).
- Establish a safe and protected working environment which encourages pupils to talk, question, experiment and play with language without being self-conscious or fearing ridicule by peers.
- Demonstrate and then provide opportunities for pupils to take on roles, particularly adult roles, which require them to imagine themselves 'differently', for example: experts faced with dilemmas and problems – scientists, builders, doctors, archaeologists; the powerful whose decisions will affect others – kings and queens, leaders, generals, superheroes.
- Collect and use a variety of resources to stimulate pupils' visual imaginations in relation to ideas to be developed through drama, including digital imagery and PowerPoint as well as art-making equipment.
- Use a variety of techniques and conventions to explore character, settings and plots through drama rather than through discussion such as forum theatre to clarify authorial intention or characters' actions.
- Once pupils have created a scene from a text, freeze-frame it, and use other pupils to place the author and/or reader physically in the scene. Use this to explore the author's techniques and intentions, and the content of the narrative.
- Show pupils that drama can develop their critical thinking through exploring a text or situation. It is vital to discuss how what they say and do is determined by who they are in the drama and the demands of the situation that they face. Opportunities such as role-on-the-wall or alter ego enable pupils to explore this, engaging with writers' intentions and techniques as well as exploring and empathising with characters in literature and with other people in 'real life'.
- Demonstrate and provide pupils with opportunities to recognise that the language and voice we use when in role should express the role, but should also symbolise the role's position in the social structure of the drama. For example, the teacher, or a particular pupil, might model the role of a lawyer, choosing words to communicate information but also choosing them to show that he or she is a lawyer by talking with a lawyer's public formality (L10.2).
- Plan opportunities for pupils to experience and use powerful registers of language. Encourage less-confident pupils to take on powerful roles in the drama and create situations in which pupils in role need to resolve problems or issues through appropriate dialects and registers (L10.1 and 10.2).

## Developing and applying

- Foster a tolerant atmosphere, which encourages open, lateral thinking about issues and ideas to explore through taking different approaches.
- Display conventions, and digital photographs of pupils employing them, to consolidate understanding and independence.
- Provide time for pupils to think and write reflectively on the reasons why some drama approaches have affected them more and allowed them to go deeper into themes and ideas. How did they feel? What did they learn from the experience?
- Model analysis of visual images by drawing attention to costume, gesture and use of space ('proxemics'). Place the image on a larger sheet of card, so that pupils can annotate and add ideas about what they think is going on. Similarly, pupils annotate short extracts to record their initial responses and interpretations.
- Demonstrate and use thought tracking to explore different perspectives on a given event. Inviting characters to step out of an image and directly address the audience can create dramatic irony and give new insights into what situations mean for different individuals involved.
- Explore pupils' individual responses to a chosen stimulus by using floor space and adopting a physical position in relation to it. Ask pupils to show through their use of space and gesture the feelings the stimulus evokes in them. This exercise can be developed into tableaux, or longer sequences of physical theatre wherein dramatic characters convey their thoughts and feelings through movement. At times, work for sustained periods with one group, teaching particular techniques, rather than attempting to monitor all groups for a short time.
- Use questioning to identify, value and build on ideas and arguments offered by pupils in class discussion. Encourage pupils to reflect on their own and other people's abilities to code switch in relation to context by modelling what it means to be 'listening detectives' who listen to what is being said around them and take notes on how people speak, rather than the content of what they say. Make and display a collection of overheard comments (L10.2).
- Writing-in-role and creative extension: pupils are asked to produce writing from the perspective of a character in a play or relate the events in a different format.

## Securing and extending

- Demonstrate how to apply relevant criteria when selecting one particular item or issue for further exploration, and model ways of responding to scripts and stimulus material on a given theme or issue. Discuss responses to different stimuli, and different responses to the same stimuli. Groups should discuss interpretations of different stimuli and hypothesise on the given circumstances of the situation and the characters involved. Draw attention to the context in which the stimulus is being received in relation to the original context in order to establish perspective.
- Extend the use of techniques such as forum theatre or hot-seating, to give life to characters and suggest narrative. Hot-seating different characters simultaneously reveals different perspectives and can suggest interesting contrasts and juxtapositions which may be shaped into performances that rely on dramatic irony for effect. Discuss what individuals understand by the term 'dramatic'.
- Demonstrate a range of strategies pupils can use for recording their explorative work, for example: using digital cameras to record key images and storyboards, and scripts and audio cassettes to record sequences of movement and dialogue. Show pupils how to map and record the way different sequences can be structured to create dramatic effect.
- Map the key lines and events of play extracts to discover how characters and situations can be developed differently, for example: use graphic representations to plot the rhythm and changing tension in a sequence of scenes; draw storyboards to summarise the units of action in sections of a play; use diagrams to depict the relationships between characters at different points in a play.
- Paste a copy of the scenes to be studied onto a sheet of card and display this on a wall. Highlight key lines and events and use different-coloured wool to link these together thematically. Annotate extracts of texts from different perspectives, for example: as actor, director, designer and technician.
- Choose challenging and divergent texts and stimuli to extend pupils' thinking and stretch their creativity as they make choices about suitable approaches, such as using pre-1914 GCSE poetry or prose, or extend their thinking by asking them which approaches might illuminate a text most effectively. Challenge pupils to explain their choices of approaches to explore ideas, or their choice of register for a particular character or situation, and to evaluate the impact of their choices.

## 4.2 Developing, adapting and responding to dramatic techniques, conventions and styles

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Work on their own and with others to develop dramatic processes, narratives, performances or roles	Develop and sustain processes, narratives, performances and roles through the use of a variety of dramatic conventions, techniques and styles	Develop and sustain a variety of processes, narratives, performances and roles through the selection and adaptation of appropriate dramatic conventions, techniques and styles	Develop and sustain a variety of challenging and complex processes, narratives, performances or roles through the independent selection and adaptation of appropriate conventions, techniques and styles	Plan, develop and sustain a rich and original variety of challenging and complex dramatic processes, narratives, performances or roles and apply this learning in a wide variety of other contexts	
Comment on the effectiveness of the different dramatic conventions and techniques used	Evaluate the impact and effectiveness of a range of dramatic conventions and techniques	Analyse and explain, in and out of role, the use, impact and effect of different dramatic conventions and techniques	Analyse, compare, evaluate and exemplify, in and out of role, the different uses, intentions and impacts of particular dramatic conventions and techniques in a wide range of drama processes, texts or performances	Draw on the knowledge of a wide repertoire of dramatic conventions and techniques to analyse, evaluate and exemplify their impact and effect across a variety of processes, texts and performances and apply this learning with insight to a range of other contexts and experiences	

## About this substrand

- There are two interrelated aspects to this substrand.
  - In the first aspect, pupil progress is distinguished by their developing ability to sustain dramatic processes, narratives and performances, selecting, with increasing discrimination, from a widening range of conventions, styles and techniques. This covers use of time, space, gesture and sound effects, objects and lighting to create mood and atmosphere in performance, experience of scripted and unscripted drama, the annotation of scripts for performance, experience of rehearsal techniques and collaboration.
  - In the second related aspect, pupil progress is marked by the increasing critical insight, and the depth and quality of their analysis and evaluation of the impact of their own and others' work with drama conventions and styles. An awareness of the contexts that affect performance and critical judgement is also developed. The accumulation of the vocabulary of reflection and evaluation marks progress in this aspect of the substrand.
- Fulfilling these objectives means helping pupils to work practically on scenes themselves, to analyse texts and to evaluate different live or recorded performances.
- Other substrands that have the closest learning relationship with this substrand are:
  - 2.2 Using and adapting the conventions and forms of spoken texts
  - 3.1 Developing and adapting discussion skills and strategies in formal and informal contexts
  - 6.1 Relating texts to the social, historical and cultural contexts in which they were written
  - 6.2 Analysing how writers' use of linguistic and literary features shapes and influences meaning
  - 8.5 Structuring, organising and presenting texts in a variety of forms on paper and on screen
  - 10.1 Exploring language variation and development according to time, place, culture, society and technology
  - 10.2 Commenting on language use.
- Because links to the language substrands are important, teaching approaches that address those two substrands are followed by a bracket indicating which language substrand is pertinent (L10.1 or L10.2).

## Links between this substrand and functional skills

In working with this substrand pupils have the opportunity to **build, apply, transfer** and become **independent** in the functional skills speaking and listening standard for Entry level 3 and secure the standard for Level 1 and 2 by:

- making relevant contributions to discussions
- responding appropriately to others
- preparing for and contributing to formal discussion of ideas and opinions
- being flexible in discussion, making different kinds of contributions
- presenting information/points of view clearly and in appropriate language
- adapting contributions in discussions to suit audience, purpose and situation
- making significant contributions to discussions, taking a range of roles and helping to move discussion forward to reach decisions.

## Some examples of application of this learning to other areas of the curriculum

Pupils in personal, social and health education are asked to work on a performance based on a family conflict – they decide to use a series of monologues for their performance to suggest radically different viewpoints and conclude their piece with a dumb-show that shows the family together but separated by their conflicting views. In history, pupils are exploring soldier recruitment for the First World War – they are invited to use one of the 'pals' websites as the basis of their own story on the theme – they use music, archive film footage, poetry, and improvised domestic scenes to give life to the theme. Their peers evaluate their performances.

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## 4.2 Aspect 1

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Work on their own and with others to develop dramatic processes, narratives, performances or roles	Develop and sustain processes, narratives, performances and roles through the use of a variety of dramatic conventions, techniques and styles	Develop and sustain a variety of processes, narratives, performances and roles through the selection and adaptation of appropriate dramatic conventions, techniques and styles	Develop and sustain a variety of challenging and complex processes, narratives, performances or roles through the independent selection and adaptation of appropriate conventions, techniques and styles	Plan, develop and sustain a rich and original variety of challenging and complex dramatic processes, narratives, performances or roles and apply this learning in a wide variety of other contexts	

## What to teach

### Building

- Working with others in sharing and developing ideas for dramatic presentation; negotiating effectively with others.
- Using some of the basic conventions of dramatic communication, including how to structure scenes, develop tension and atmosphere, and use space and objects to convey meaning to others.
- Recognising and giving cues and interacting effectively and productively with others during an exploration or presentation.
- Expressing ideas confidently, making use of their bodies, voices and staging in front of an audience.
- Listening to, negotiating and collaborating effectively with their peers in the selection and integration of ideas, recognising that differences of interpretation can be a source of strength and vitality.
- Creating characters, settings and plots based on their own ideas or those of a playwright.
- Developing techniques for the dramatic exploration and realisation of a wide variety of scripts.
- Identifying possible themes and issues, which have dramatic potential.
- Developing characters through their choice of body language, expression, register and dialect.
- Picking up on and responding appropriately to cues given by other actors (including teacher-in-role) in improvisation.
- Considering the audience when developing their ideas for performance.
- Considering how lights, simple props and objects and other technical effects, including sound, might enhance their performance work.
- Matching language to role and the given circumstances of texts.
- Developing conscious control of voice, gesture and movement when performing with others.

## Developing and applying

- Using space, resources and time to engage dramatically with and explore the characters, issues and situations, for example exploring the main character's motivations through developing a series of flashbacks.
- Sustaining a role in performance through demonstrating skills of vocal and physical expression to engage an audience.
- Identifying moments of dramatic potential within a range of texts, for example: written, pictorial and moving image.
- Creating and shaping a dramatic exploration which involves others who are working in role, for example: negotiating; choosing and using images; making suggestions; proposing scenarios.
- Sustaining work in role when playing characters very different from themselves in circumstances removed from their usual experience.
- Anticipating audience reaction.
- Using dramatic conventions to work productively with others to plan, shape, rehearse, polish and realise a dramatic performance of scripted and unscripted texts.
- Understanding and using the written conventions of a drama script.
- Portraying characters, relationships and issues effectively by working collaboratively, for example: mime, tableaux and thought tracking.
- Identifying the key aspects of a text or situation which need emphasis.
- Notating scenes they have created themselves, for example: by use of storyboards, annotated digital images and narrative maps.
- Working with others in sharing and developing ideas for dramatic presentation; negotiating effectively with others both in and out of role.
- Showing sensitivity in responding to others and providing positive affirmation of others' responses.
- Recognising the different but complementary roles of authors, actors, designers, directors and technicians in the realisation of a performance.
- Developing focused, sustained and discriminating listening.
- Extending their range of acting skills, for example: teacher-led role-play, exploratory improvisation in pairs or small groups, short presentations by individuals or groups to the class, formal presentations of devised or scripted work to wider audiences.
- Understanding and exploring the contribution technical elements of theatre make to conveying meaning and creating mood in drama and being able to employ them, for example: lighting, sound, costume and make-up.

## Securing and extending

- Extending subject-specific skills and techniques, for example: improvising, scripting, rehearsing, designing and devising.
- Developing the transferable skills which are a crucial part of drama education, for example: negotiating, cooperating, planning, exploring, researching and problem solving.
- Choosing and using a variety of techniques to explore the dynamic of a situation and its inherent tensions, and shaping these into performance, for example: developing hot-seating into contrasting monologues; using a sequence of tableaux as the basis for a piece of physical theatre.
- Working collaboratively with space, movement, voice and resources to realise a dramatic performance which has a considered effect on the audience, for example: by exploiting the dramatic potential of a selected excerpt.
- Listening to and integrating the ideas of others when resolving technical, artistic and social problems as part of a dramatic investigation of a situation.
- Reflecting on the effects of different dramatic conventions and techniques in dramas they watch or in which they participate.
- Learning lines and developing characters by improvising around the text, for example: annotating texts indicating use of voice, movement and gesture, creating new scenes in the style of...
- Portraying a range of characters through use of voice, gesture and movement.
- Developing character through soliloquy, dialogue, action and interaction.
- Using a variety of techniques for realising characters, for example: centring, emotion memory and states of tension.
- Using strategies for anticipating and solving artistic and technical problems that might be blocking their understanding of an author's intentions or the effective communication of their ideas in performance.
- Using different techniques to present contrasting impressions of a single character, for example: the teacher performs two versions of the same speech in different styles and invites comments from pupils about their reactions to the two performances.
- Conveying relationships through a sequence of dialogue, actions and interactions.
- Identifying different elements of plays, for example: setting, narrative themes and characters.
- Researching into the historical and social context of plays, for example: styles, genres, performance conditions and audience expectations.
- Exploring the characteristics of major genres, such as comedy or tragedy and of historical periods such as Greek and Elizabethan theatre.
- Understanding and explaining how scenes and plays they have studied or watched relate in different ways to theatrical conventions and traditions.
- Writing analytically about their development of the skills when using dramatic approaches to explore ideas, texts and issues.
- Devising and writing scenes in different styles and genres, for example by comparing short extracts of plays by established authors.
- Varying vocal and physical delivery in order to position an audience in different ways, for example: tone, pitch, volume, positioning and gesture.
- Using pace, pause, silence and proxemics to generate atmosphere and tension, for example: off-text improvisation and rehearsed presentations of short extracts.

- Designing and responding to lighting states and soundtracks, for example: matching movement and physical expressions to a range of types of music; using lighting angles to enhance character types.
- Understanding the distinctive roles of authors, actors, directors and designers.
- Experiencing different interpretations of a text, for example: film and stage, or films by two different directors.
- Being disciplined and sensitive to other performers.
- Incorporating active, analytical reflection into the process of performance.

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## Teaching approaches and learning opportunities

### Building

- Establish, explain and model the ground rules for collaborative working and the conventions for presentation.
- Model, and provide pupils with opportunities, including mime, to learn that when working in role, language is only one of the forms used to represent the situation. We don't just talk ourselves into the context; we also use space, gesture and objects to define both the physical and the social elements of the situation.
- Pupils need to see modelled and learn to use the conventions of dramatic writing, for example: monologue, dialogue, scene structure, stage directions, text and subtext.
- Pupils should be shown how to make translations of experience, and a variety of text sources (poetry, prose, fiction and non-fiction), into dramatic form.
- Model the relationship between role, context and register, for instance through video extracts, teacher-in-role and hot-seating. Teach pupils how to identify the given circumstances of a context so that they can begin to suggest appropriate dialects and registers for the roles they adopt (L10.2).
- Provide pupils with relevant and engaging starting points and scripts which will encourage them to respond through talk and which have the potential for a wide range of roles and dramatic contexts, some of which require pupils to use SE, for example: pupil to teacher about inter-school sports; customer to shop assistant; adult to telephone operator (L10.2).
- Model ways of communicating character through a range of techniques including teacher-in-role, conscience corridor and hot-seating.
- Direct examples of group work to demonstrate how to communicate ideas to an audience through dramatic techniques and conventions of staging.
- Discuss the relationship between form, content and effect in pupils' work on texts and other stimuli and in examples taken from professional theatre.
- Demonstrate and explore how lighting, props and staging can enhance the dramatic communication and realisation of ideas.

## Developing and applying

- Establish a common language about drama by teaching, using and reinforcing key terms. Use word walls to record and embed vocabulary and sentence structure required for a particular register (L10.2).
- Encourage pupils to exemplify key terms within the context of their own work, as audience members and in their evaluative written work.
- Model drama techniques through teacher-in-role so that groups recognise the importance of vocal clarity and expressive movement and become aware of the commitment, concentration and belief required. Explicitly model the required language and register of a character through teacher-in-role when this is necessary (L10.2).
- Use spotlighting or hot-seating of key group members to reinforce the depth and credibility required by the whole group.
- Intervene in the work to question pupils, in and out of role, so that their commitment to the work is challenged and deepened. At times, work for a sustained period with one group, focusing on particular pupils to present work-in-progress to an audience.
- When using a written script, support pupils in initial readings by intervening to support comprehension.
- Compare different dramatic interpretations of a scene so that pupils become aware of the variety of possibilities.
- Improve the dynamics of delivery when performing blank verse scripts by:
  - repeating a previous speaker's last three or four words during a fiery exchange
  - overlapping so a previous speaker's last two words are drowned out by the next speaker's first words
  - whispering lines across a room (straining to hear makes ordinary reading feel so easy afterwards)
  - stressing the rhythm so that irregularity is highlighted
  - a partner pushing the person who is speaking away from them as they try to speak (when the pressure goes the speaker will speak so much more clearly).
- Demonstrate and then explore how characters can be conveyed through the way they present a variety of texts, for example: reading a letter, diary extract or newspaper article. Consider how a character's attitude towards the text is conveyed through their use of voice, posture and engagement with the audience.
- Give groups different starting points for interpreting a text, for example: modern; traditional; sympathetic; critical of a character. Groups annotate their scripts then have a working rehearsal in which they all contribute views on how the scene should be staged. Groups share and compare presentations.
- Model presentation techniques by spotlighting groups as they rehearse their presentations, pointing out key features and using the appropriate critical vocabulary.
- Establish an ethos of supportive criticism, which allows pupils to present work-in-progress to an analytical and positive audience who use the appropriate terminology and tone. Provide opportunities for groups to compare directly the way they have portrayed a character, relationship or theme, and discuss the implications.

## Securing and extending

- Model the creation of pieces of drama from different stimuli such as poems, stories, pictures, music, news reports. Then monitor pupils' engagement in the shared exploration of such stimuli. The process and outcomes of activities illustrate what pupils already know, understand and can do in drama and are therefore useful for the teacher to set targets for further development.
- View short extracts of drama or news reports to show how persuasive or emotive language can engage an audience and elicit sympathy for a character or argument. Conversely, consideration of facial expressions, tone of voice and the use of the camera illustrates how characters can be depicted in ways which alienate an audience.
- Model activities which challenge the pupils and demand cooperation and negotiation in paired and small-group work, for example: devising still images to convey complex situations or abstract concepts.
- Provide pupils with a variety of ways of notating their preparations for performance, for example: recording key moments on digital images and annotating these; writing reflective journals which identify decisions and discoveries made; using creative writing forms such as poems and writing-in-role to capture the way characters and situations are developing.
- Demonstrate through shared reading or writing how to explore, compare and contrast short extracts from a variety of play scripts representing different styles and genres. Focus on use of language and technique, dramatic potential and what would be required to realise them. Provide pupils with other extracts, and work with groups to develop comparisons (L10.1 and 10.2).
- Demonstrate and then use activities which demand employing different techniques, for example: mime; monologue; movement; using dialogue to explore and demonstrate different emotions and ideas in relation to texts and other stimuli.
- Model the use of very short sequences of dialogue (four to six lines) to explore how characters' status/relationships are affected by changes in voice (tone, pitch, volume, pace) and physicality (gesture, posture, proximity of performers to each other).
- Demonstrate and then explore how different types of music and colours of stage lights create atmosphere and can suggest characters, for example, how lighting a character from below can suggest evil while lighting them from above can suggest innocence.
- Ensure pupils understand that dramatic characters are created through what they say, what they are seen to do, what other characters say about them and how other characters react to them. Use short extracts of established plays to explore this, as well as placing scripted and devised characters into different improvised situations.
- Explore through shared reading the differences between scripted and improvised dialogue in terms of economy and dramatic impact.
- Explore how centring can be used as a key to characterisation, for example, choose a shape, colour and part of the body to focus on which fits the character and consider how focusing on this affects the way performers move and speak.
- Model the insertion of short sequences of lines from established texts into improvisations in which the style of language and characterisation is retained. The class audience must watch and listen to see if they can detect the pre-scripted lines (L10.2).
- Demonstrate identifying differences between the way characters and situations are conveyed on film and TV and how they are portrayed in live performance. Show how the use of special effects, soundtracks and camera angles steer and mediate audience response. Explain and explore how to compare these devices with theatrical techniques such as the Greek messenger device, asides and direct address, stage entrances and exits.

- Map the narrative of plays studied to illustrate how new characters and situations are introduced, how scenes may be juxtaposed to create irony and tension, how climaxes are built. Show pupils how to map their own devised and scripted work in order to achieve effect.
- Provide 'nudge sheets' of subject-specific terms to help pupils annotate scripts in preparation for performance. Explore a variety of stage directions written for different purposes, for example, to inform performers, designers or technicians. Show pupils how to incorporate stage directions into their own scripts so that the script can be realised by others.

#### 4.2 Aspect 2

Year 7	Year 8	Year 9	Year 10	Year 11	Extension
Comment on the effectiveness of the different dramatic conventions and techniques used	Evaluate the impact and effectiveness of a range of dramatic conventions and techniques	Analyse and explain, in and out of role, the use, impact and effect of different dramatic conventions and techniques	Analyse, compare, evaluate and exemplify, in and out of role, the different uses, intentions and impacts of particular dramatic conventions and techniques in a wide range of drama processes, texts or performances	Draw on their knowledge of a wide repertoire of dramatic conventions and techniques to analyse, evaluate and exemplify their impact and effect across a variety of processes, texts and performances and apply this learning with insight to a range of other contexts and experiences	

Reflection in drama should not be restricted to plenary sessions – it needs to be a continuous process, which includes reflection on pupils’ developing understanding, thinking and learning. Therefore this aspect of the drama strand is invariably integrated with both exploring ideas and developing performance.

## What to teach

### Building

- Developing a language for talking about their work and their responses to the work of other pupils, and, where possible, to live performances of theatre artists.
- Developing an appropriate discourse for giving and receiving critical feedback on performance and textual interpretation.
- Recognising and commenting on the effectiveness of dramatic techniques and conventions used in their own performances and those of others, including professional performances.
- Attending to and responding to the comments of others.
- Evaluating their own work, following exploration or presentation, with objectives and assessment criteria in mind, including their contribution to group exploration.
- Setting realistic personal targets and goals for improving the quality of their work in terms of dramatic exploration and evaluation.
- Reflecting on the effects of different dramatic conventions and techniques in dramas they watch or in which they participate.
- Incorporating reflection into work-in-progress.
- Recording reflections in different ways, through the use of journals, diagrams and digital images and various forms of peer and self-assessment.
- Reflecting on their own potential to use powerful registers of talk to persuade, change and manage in formal situations.
- Reflecting on how others are affected by their uses and choices of language in role.
- Recognising that questioning contributes strongly to the development of critical thinking.
- Making and organising notes and structuring a critical evaluation which takes account of the author's intentions and techniques.
- Distinguishing between analysis and description when explaining authorial intentions or their own dramatic decision making.
- Analysing the specific ways in which techniques and conventions can be used to create emotional and aesthetic effects and to enhance the level of engagement with a text.
- Accepting and using critical feedback in relation to their interpretation of authors' meaning as well as their own improvised drama.
- Making reasoned peer and self-assessments and comparing their own standards of achievement with others'.
- Recognising the different but complementary roles of authors, actors, designers, directors and technicians in the realisation of a performance.

## Developing and applying

- Using the language of analysis and reflection, in discussion and writing, to focus on and analyse aspects of a performance, for example: by identifying a key moment in an improvisation and explaining its significance using the appropriate terminology.
- Offering and responding to constructive criticism.
- Recognising and commenting on the effectiveness of dramatic techniques and conventions used in their own performances and those of others, including professional performances.
- Reflecting on the effects of different dramatic conventions and techniques in dramas they watch or in which they participate.
- Revising personal targets for future achievement in the light of self-evaluation.
- Keeping a reflective record of their contributions to dramatic improvisation and presentation.
- Commenting on their own work and the work of others in written or oral form, in or out of role, during the creation of the drama or as a final statement, for example: journal, role-on-the-wall, writing-in-role and testament.
- Promoting reflection on what pupils have learned about language, texts and ideas through work in role.
- Using a variety of reflective action techniques and conventions as part of their reflection and record keeping, including storyboards, icebergs, digital images, role-on-the-wall, writing-in-role and thought tracking.
- Focusing on identifying key learning moments and deepening critical response through reflective discussion.

## Securing and extending

- Applying drama conventions which lead to reflection and analysis in discussion and writing.
- Using different techniques to explore and present the same text and analysing the impact on an audience.
- Being aware of the quality of their presentations to an audience in terms of vocal clarity and expressive movement.
- Keeping a working notebook in which they record decisions and discoveries made in the process of preparing to perform, for example: note-taking, annotating visual images and using creative writing to capture responses.
- Formulating criteria to use as the basis of critical evaluations and reassessments.
- Responding to dramatic presentations in the process of shaping them, for example, by shaping the drama from within through constructive suggestions.
- Articulating personal responses to their own and other people's performances, using subject-specific vocabulary to illustrate how characters and effects were achieved.
- Writing a critical evaluation of a dramatic performance, using appropriate connectives and accurate terminology, for example, by the teacher modelling the appropriate language conventions, structure and style of a review, and scaffolding pupils' initial attempts.
- Identifying the different roles that contribute to a dramatic performance, for example: acting, direction, design and writing.
- Appreciating that conditions affect the way a drama is presented and how it is received, for example: venue, performance space and the nature of the audience.
- Taking the author's intentions and techniques into account when writing critical evaluations of performances.
- Articulating personal response to different interpretations of scenes and plays they have studied or watched, for example: summarising interpretation of narrative or reviewing effect of design and technical elements.
- Making a balanced written analysis of the features of different interpretations of the same text, using appropriate connectives and subject-specific terminology.
- Discussing how audiences respond to characters in different interpretations, for example: heroes, villains, victims and stereotypes.
- Distinguishing between subjective and objective responses, intention and effect.
- Relating drama seen or participated in to drama as an art form.
- Engaging in a wide range of creative, reflective and analytic activities, for example: group discussion; writing reviews; writing-in-role; reflective journals and working notebooks; making comparisons; analysing text and performance; reading; watching; listening; evaluating.

## Teaching approaches and learning opportunities

### Building

- Introduce and model the use of subject-specific language for critical exploration and evaluation in speech and writing. Plan opportunities for group and whole-class reflection during the exploratory phases of making as well as post-performance.
- Support peer and self-evaluation by providing talk frames to structure observations, reflections and evaluative feedback. Offer the following five actions and sentence starters:
  - Support – *I liked the way...*
  - Reflect – *I noticed that you...*
  - Suggest – *Could you try...*
  - Enquire – *I'm interested to know...*
  - Challenge – *Can you find a way to...*
- Use shared reading and writing to model an appropriate discourse for critical evaluations that clearly demonstrates the differences between analysing and describing work.
- Show pupils how to receive and interpret comments constructively rather than defensively, and how to seek clarification from commentators.
- Make explicit use of targets related to achievement and specify the criteria that will be used for assessment.
- Identify and use examples of good work as models for other groups to follow.
- Ensure that pupils have access to high-quality professional performances and, where appropriate, the opportunity to read and write reviews.
- Use pupils' reflections and responses on the content of the work, the intentions and techniques of authors and on their skills in drama, to inform future planning.

## Developing and applying

- Teach pupils about the different roles involved in a production (playwright, director, designer, stage manager, actors, technicians, front of house) and how they relate to each other. Create a display showing these roles.
- Display examples of pupils' written work which demonstrate reflective comments with language features annotated.
- Show video examples of reflection in action during a drama lesson.
- Use the technique of 'marking the moment' to freeze the narrative sequence in the drama and analyse it through close observation, discussion and the application of alternative drama conventions such as thought tracking.
- Extend pupils' use of reflective journals in a variety of ways, including writing-in-role, communal writing, planning suggestions, decision making, critical appraisal of the presentations of others, analysis of issues and meaning.
- Provide pupils with partners, examples and templates to support the writing of self-evaluations at the end of each unit or term detailing their personal response to work undertaken, what they feel they have learned about themselves, each other and the subject of drama. Help them to identify targets for themselves in terms of developing both subject-specific and transferable skills.
- Watch and discuss extracts of contrasting filmed performances interpreted by different directors, identifying the effect of setting and costume and different portrayals of characters. Then demonstrate how to use a template or planning frame for writing a comparison, drawing on the contributions of others.
- View short extracts of drama or news reports to show how persuasive and emotive language can engage an audience and elicit sympathy for a character and the argument. Conversely, consideration of facial expressions, tone of voice and the use of the camera illustrates how characters can be depicted in ways which alienate an audience. Note how any situation is mediated in the way it is depicted and how audiences are positioned so that they are likely to respond in certain ways.
- Use forum theatre in which pupils use questioning to clarify thoughts about characters, events and authorial intentions. Model the relationship between role, context and register, for instance through video extracts, teacher-in-role and hot-seating. Teach pupils how to identify the given circumstances of a context so that they can begin to suggest appropriate dialects and registers for the roles they adopt.

## Securing and extending

- Model rehearsing a speech, speaking your thoughts aloud to explain your choices about timing or emphasis. Next, using a forum theatre approach, pupils direct the person modelling (teacher or pupil) in a way that is deliberately different. Discuss the techniques involved and the impact on the audience.
- Use evaluative writing by pupils as a basis for shared reading and writing. Enable pupils to identify a checklist of criteria for comparing performances.
- Demonstrate how pupils can develop understanding by interviewing each other about their responses to different interpretations of scenes and plays they have read, watched and explored through practical work.
- Use shared reading and writing to clarify for pupils the key features of the critical evaluation of dramatic performances and to help pupils learn how to structure reviews. Develop a possible outline review together before expecting pupils to write one for themselves. Some pupils may benefit from sentence starters, writing frames or planning sheets with headings under which they make brief comments.
- Collect reviews of performances from local and national papers. Ask pupils to highlight adjectives that describe the performance in one colour, information about the content of the play in another and comments about the acting and characterisation in a third. Compare the results and discuss who the different reviews are aimed at and the information they provide.
- Provide pupils with examples and templates to use in evaluating their own performances. Get them to consider their overall feelings about the performance and preparation process, what they feel they did well and what might have been improved, how they felt the audience responded to the work, what they learned from the experience.
- Provide time for pupils to think and write reflectively on the reasons why some roles they have played affected them more and allowed them to go deeper into the character. How did this make them feel? What did they learn from the experience?
- Identify criteria which may be used when evaluating a performance, for example: focusing on the way actors portray the characters; the way lighting and sound is used to enhance the performance; the way the performance space is used; how the audience is positioned.
- Set research tasks to discover the background of performances. Pupils should find out a little about: the playwright; when they were writing; what theatres were like at the time; what sort of company is offering the performance; whether the director and actors are well known.
- Ask pupils to make brief notes on a performance: summarise the story as economically as possible; suggest what the major theme appeared to be; identify what other genre of dramas it is reminiscent of; which characters were most interesting.
- Introduce pupils to the notion of an overall production concept. Use video clips of different productions of the same play to illustrate this, for example: compare and contrast the opening scene of *Romeo and Juliet* as interpreted by Zeffirelli and by Luhrmann.

## Glossary of drama-specific terms

**Action narration** – each participant pauses and verbalises motives and descriptions of actions before they undertake them in an improvisation.

**Alter ego** – this involves a pupil other than the one playing the character as an extension of that character. The alter ego's main function is to express the feelings of the character. This convention is designed to deepen the collective understanding of how a character might be feeling about a given situation even though the character itself may not be able to express those feelings (text and subtext). The expression of feeling may be verbal or physical.

**Backstory** – events which have happened prior to the start of a drama.

**Body language** – physical movement and gestures.

**Centring** – using the idea that a character is 'ruled' by a particular centre. For example, pupils move around imagining that their character is based in their forehead, kneecap or the small of their back.

**Character** – character is not the same as role: a character in a play has a recognisable 'personality' and acts accordingly.

**Collective character** – a character is improvised by a group of pupils, and any one of them can speak as the character. In this way the whole class can be involved in a dialogue, for instance by half the class taking on one of the characters involved. There does not need to be conformity in the responses they make; different attitudes can be given expression so that there is also dialogue between members of the collective character.

**Communal voice** – the group operates as a commentator on the action while speaking from the same perspective, or individuals speak the words of one of the characters in the drama.

**Conscience corridor** – at a critical moment in a character's life when a dilemma, problem or choice must be faced, the character walks between two rows of pupils who may offer advice as the character passes. The advice may be from the pupils as themselves or from other characters; the advice may include lines or words spoken earlier in the drama.

**Convention** – indicator of the way in which time, space and presence can interact and be imaginatively shaped to create different kinds of meanings in drama. The term used in the National Curriculum is 'techniques'.

**Duologue** – a dramatic conversation between two people.

**Enactment** – a dramatic presentation or performance.

**Ensemble** – a group of actors who perform together.

**Essence machine** – exploring and capturing the key features of a given situation in a movement sequence.

**Flashback** – a replay of important moments to allow for group scrutiny. This can be done in real time, in slow motion or as a series of tableaux.

**Forum theatre** – a small group act out a drama for the rest of the group as 'observers'.

**Frame** – snapshot-like focus on a particular moment.

**Freeze-frame** – pupils select a key moment and arrange themselves in a still picture to create it. (See Tableau)

**Gesture** – aspects of communication which rely on physical movement.

**Given circumstances** – the term (from Stanislavski) applies to the essential information about characters' past lives and relationships revealed by a playwright or used as the basis for a dramatic exploration.

**Guided tour** – one pupil, with eyes open, slowly leads another pupil, with eyes closed, through an imaginary environment, providing a spoken commentary. The stimulus can be a picture or text.

**Hot-seating** – one person takes on the role of a character from a book or from real life. Others ask questions and the hot-seated character responds in role.

**Icebergs** – a reflective device in which a diagram of an iceberg is drawn. Pupils have to consider what is text and what is subtext in a scene, and then note text above the waterline of the iceberg and subtext beneath the waterline.

**Improvisation** – using whatever comes to hand in terms of props and ideas to make up something.

**Mantle of the expert** – the major feature of this convention is that the pupils are in role as characters with specialist knowledge relevant to the situation they find themselves in.

**Mapping** – laying out different scenes and events visually and looking for lines of development or alternative structures.

**Marking the moment** – allows the participants to reflect on a time within the drama in which strong reactions, emotions or feelings were felt by the individuals within the group. They are reflecting out of character and so the reactions identified are those of the participants themselves, not the characters they were playing.

**Mime** – pupils interpret or show a key moment without words, using only movement and facial expression.

**Modelling** – demonstration (by teacher or pupils) which helps pupils by giving them an image of what is expected from them.

**Monologue** – when one person is speaking on the stage, either speaking thoughts aloud (soliloquising) or talking to an audience (direct address).

**Overheard conversations** – the group ‘listen in’ to ‘private’ conversations between characters in the drama.

**Plot** – the constructed order in which a narrative is presented.

**Presentation** – direct communication with an audience.

**Private property** – a character is introduced, or constructed, through carefully chosen personal belongings – objects, letters, reports, costume, toys, medals, and so on. The intimacy of the information gleaned from these objects may be contrasted with a character who reveals very little about themselves or who presents a contradictory self-image from that suggested by the objects – the private property forms a subtext to the character’s words and actions.

**Proxemics** – conveying meaning through the way that characters are positioned in relation to each other in a dramatic space.

**Representation** – where actors exist in their own world, communicating indirectly with an audience.

**Ritual and ceremony** – pupils create appropriate rituals and ceremonies that might be celebrated or endured by characters to mark anniversaries, cycles, initiations, belief systems, and so on.

**Role-on-the-wall** – pupils build up a picture of a character by writing key words and phrases inside the outline of a character.

**Role-play** – pupils consciously adopt a role that is different from themselves, pretending to be someone else in an ‘as if’ situation.

**Sculpting** – observers or participants suggest ways of placing another pupil in a significant frozen position so that the group can make a considered analysis.

**Semiotics** – the study of signs. In drama and theatre this applies to the meanings within a play that are decoded by the audience.

**Soliloquy** – a speech delivered by one person when no others are present on stage.

**Soundscape** – sounds used to create the atmosphere of the place in which the drama takes place. These can be pre-recorded or live and are usually, though not always, created by the participants.

**Split screen** – pupils plan two or more scenes which occur in different times and places and then work on cutting backwards and forwards between the two scenes as in film or TV.

**Spotlighting** – one person or group becomes the focus of attention for all, as if under a spotlight.

**Stichomythia** – short lines that seem to bounce off each other, for example in the conversation between Macbeth and Lady Macbeth after Duncan's murder.

**Storyboard** – sketching the storyline of a play on paper in cartoon form.

**Subtext** – underlying meaning which is not stated directly but can be inferred.

**Tableau(x)** – a French word meaning 'living picture(s)' - pupils create a still image with dramatic impact. Participants create a 'photograph' using their own bodies to represent a moment from the drama. (See Freeze-frame)

**Teacher-in-role** – a crucial technique whereby the group leader adopts a role offering a model of appropriate language and behaviour. Expressed in its simplest form, the teacher or leader takes part in the drama together with the other participants.

**Technique** – the National Curriculum term for what are often referred to as 'drama conventions'. In this bank the term is also used to refer to dramatic skills.

**Thought tracking** – the inner thoughts of a character are revealed either by the person adopting that role or by the others in the group.

**Transporting a character** – pupils take a character and transport them, in role, to a different time or place where they interact with others from the new situation.

**Warm-up** – structured starter activities to establish atmosphere and attitudes and get mind and body working.

Many of the above definitions are taken from *Structuring Drama Work* by J. Neelands and T. Goode, Cambridge University Press 1990.

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- For support with the renewed Framework and planning:  
[www.standards.dcsf.gov.uk/secondary/framework/](http://www.standards.dcsf.gov.uk/secondary/framework/)
- For specific speaking and listening strategies and ideas, including key vocabulary and exemplar lessons:  
[www.standards.dcsf.gov.uk/speakingandlistening/](http://www.standards.dcsf.gov.uk/speakingandlistening/)
- For explication of the speaking and listening assessment focuses:  
[www.standards.dcsf.gov.uk/site/sl/u2/s6/ss4.htm](http://www.standards.dcsf.gov.uk/site/sl/u2/s6/ss4.htm)

For support with pupils with special educational needs:  
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[www.standards.dcsf.gov.uk/intervention/](http://www.standards.dcsf.gov.uk/intervention/)

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