

# Drama and Oracy

## Intent

- To develop the physical aspects of oracy, making effective use of the voice (fluency, pace, tonal variation, clarity of pronunciation and projection) and body language (gestures and postures, facial expressions and eye contact) to communicate with confidence.
- To develop confident linguistic knowledge and skills, selecting an appropriate register for the audience and purpose and making accurate use of effective and appropriate vocabulary choices and sophisticated rhetorical techniques (e.g., humour, irony and mimicry) to engage and audience and convey information or a message.
- To develop the cognitive knowledge and skills needed for effective oracy, choosing appropriate content to convey the intention and meaning; building on the views of others; questioning, clarifying and summarising; and reasoning expressing their own views, supporting the views of others and critically examining the views and ideas expressed.
- To develop social and emotional oracy skills, learning to work with others, turn-taking and actively listening and responding appropriately.
- To develop confidence in speaking and an awareness of the audience, speaking with self-assurance; liveliness and flair and taking into account the level of understanding of the audience.
- To develop a knowledge of and ability to use and apply a wide variety of drama techniques, to explore emotional, moral, social and ethical questions across the curriculum, seeing and experiencing them from varied viewpoints and formulating personal opinions and responses.

## Implementation

Oracy and drama are an integral part of each half terms SOL. The teaching and learning of oracy and drama are integrated into different stages of the learning cycle dependent on the product being worked towards. Oracy and drama knowledge objectives are subject specific and specifically taught. The skills objectives are specifically taught within an oracy and drama context as appropriate. A high level of oracy demands as students have to present their learning to a variety of audiences articulately and with confidence. There are opportunities in other aspects extra curricular (Shakespeare Schools, debating) to extend and apply oracy and drama learning.

## Impact

The giving student ability to build their vocabulary work and the focus on oracy and drama, students are able to make age appropriate use of the physical aspects of oracy, to demonstrate the cognitive knowledge and skills needed for effective oracy and to speak with confidence, showing an awareness of the audience. Students are able to show an understanding of social and emotional oracy skills through turn-taking and active listening and to apply drama techniques in varied situations or learning experiences. Students linguistic development, whilst impacted by each individual pupil's acquisition of English, develops rapidly from their starting point.

## Strategies used:

- Hot seating - Year 7

Instead of inviting spontaneous questions for the character, the teacher could first say: 'Get with a partner (or in groups of 3 or 4). Everyone suggests one question that their group could ask the character. Then each group decides which single question it will ask and why.'

- Proxemics - Year 7

The participants place themselves physically and meaningfully in relation to a character, explaining and justifying their positioning, for example 'I am standing here because...' This could be verbally extended to include speculation by adding a second sentence, starting with, 'I wonder if he/she has considered...'

- Conscience alley - Year 8

A character moves between two lines. Each person in the opposing lines tries to persuade the character to take (or not take) a particular course of action. The teacher could ask them to use the word because, to reason and justify what they say to the character.

- Collective role - Year 8

When several students are simultaneously in role as one character, they need to listen to each other, to ensure they sound consistently like the same character speaking. If two collective roles are talking with each other, this can lead to discussion, debate and/or an argument. The teacher could gather and display sentence openings for use, appropriate to the situation and character, for example: I am of the opinion, undoubtedly, furthermore, subsequently, nonetheless and so on.

- Re-telling scenes as narratives - Year 9

Once groups have created and presented scenes, they can replay them silently, accompanied by a spoken narrative, for example: 'The Mayor stared at the piper and smirked. He told him to take what he was being offered and get out.' The same scene could be replayed, with characters speaking their inner thoughts and feelings in role. The audience can recount the scene they have witnessed or gossip about it, as if they were passers-by.

- Forum theatre - Year 9

Issue based scenes are devised and then replayed with interventions from the audience of spect-actors. They can direct the actors, hoping to achieve a more positive outcome for the characters. Or audience members can become substitute actors and play their part differently in hope of achieving a better outcome. Forum theatre can exemplify how changing what we say, and how, sometimes leads to better outcomes.