

What they will learn this week....

#### National Curriculum Objectives

- Prepare playscripts to read aloud and to perform, showing understanding through intonation, tone, volume and action.
- Discuss key events, character and motivations from Act 4.
- Identify and explain the features of a playscript.
- Writing is coherent, expressive and follows appropriate structure.
- Read their own work back and make improvements to punctuation, word choice and spelling.

### Act 4, Lesson 1

Learning Intention	To explore the features of a playscript and their purpose.
Key Vocabulary	playscript, characters, character list, scene setting, stage directions, dialogue
Activities/ Lesson	<p><u>Introduction</u></p> <p>Ensure pupils are familiar with the plot up to and including the moment where Polixenes orders Florizell never to see Perdita again.</p> <p><u>Main input:</u></p> <p>Give pupils copies of two short playscripts back to back. It is important that these are not too abstract or unfamiliar- ideally something children already know, i.e. based on a traditional tale or text they've read before. Ideally, the dialogue should be the same on both, but <b>one should be missing crucial features</b> such as stage directions, cast list etc.</p> <p>With support of another member of staff such as a Teaching Assistant, perform both (perform the boring one in a very boring, static way and really follow the stage directions on the other one to a tee, bringing the performance to life). Which did the children, as your audience, think was better and why? They will hopefully identify the one with all the necessary features! Then, ask them: What do you think helped me and ____ do a better job? Display the features menu on the board and talk them through each one. Can they find an example on their own playscript? How exactly did it help you and the other adult when you were performing?</p> <p><u>Main Activity – Prepare to perform!</u></p> <p>Split pupils into mixed attaining groups (numbers per group will depend on number of characters in your chosen model playscript). If possible, use a larger space such as a hall where they can spread out. In groups, give pupils time to prepare their playscript, really directing their attention to what the stage directions are asking them to do as actors. You and any additional adults can circulate to provide feedback and support. Within the groups, pupils could also use the 'Help a friend improve' sentence stems to provide purposeful feedback to one another.</p>

	<p>Then, showcase each group's playscript and ask groups to feed back to one another: What went well? What could be even more brilliant?</p> <p><u>Reflection and looking ahead</u></p> <p>End with a game of 'fastest fingers first'. With the model playscripts in front of them, or new ones if you want to up the challenge, how quickly can pupils put their finger on... a stage direction? Character list? Scene setting? Repeat until pupils can confidently navigate the various features.</p>
Notes for Teachers	<p>This is designed to give pupils a practical, hands-on experience of working with a playscript before writing their own. Various model playscripts are available online on <a href="https://www.literacywagoll.com/scripts.html">https://www.literacywagoll.com/scripts.html</a> as well as other teaching resource websites your school may already be subscribed to. Depending on your cohort, it may even be appropriate to use extracts from the original play of <i>The Winter's Tale</i>.</p>
Adaptive Teaching	<p>Support: Playscript models could be adapted in length or the vocabulary simplified.</p> <p>Stretch: Can pupils annotate their model playscripts with additional stage directions or details?</p>
Resources	<p>Features menu</p> <p>'Help a friend improve' sentence stems</p>

## Act 4, Lesson 2

Learning Intention	To apply the features of a playscript.
Key Vocabulary	playscript, characters, character list, scene setting, stage directions, dialogue
Activities/ Lesson	<p><u>Introduction:</u> Quickly recap the features of a playscript by displaying the features menu from the previous lesson and showing some snippets from example playscripts. What features can children spot? Can they give you a specific example?</p> <p><u>Main Input:</u> Explain that writing a playscript is a fiddly process- there is LOTS to think about! Show an example on the board. What do children notice about the way it's laid out? How we separate the character's name from what they're saying? What happens with the lines when there is a new speaker?</p> <p><u>Main Activity – Turn a conversation into a playscript!</u> Hand out speech bubble resource sheets. Explain that this is an <b>imagined</b> conversation between characters in <i>The Winter's Tale</i>. In pairs, the children should use the speech bubble to act out the conversation between the Shepherd and his son. Encourage pupils to use the stage direction under the speech bubble to help them show emotions when delivering the lines.</p> <p>After giving the children a chance to act out, teacher to model turning the conversation into a correctly-formatted playscript, using the 'Playscript Rules' resource to remind you.</p> <p>Then, the children (independently or in pairs) will turn the conversation into a playscript themselves.</p> <p>Time permitting, when pupils reach the end of the speech bubbles, they should continue the conversation - this will be a good opportunity to assess what they can do without the scaffolding of the speech bubbles.</p> <p><u>Reflection and looking ahead</u> Using pre-prepared examples anticipating some of the common errors pupils might make (i.e. not using a colon to separate the character name from what they said, not beginning a new line for a new speaker etc.), ask the class to help you fix each example. Then, children can look in their own work for any of these good mistakes and fix them up.</p>
Notes for Teachers	Writing a playscript is quite a fiddly process, both in terms of the formatting and the features to include. This lesson is designed to give pupils a low-stakes opportunity to 'have a go' and also as an assessment for learning opportunity for you to know what might need extra focus when you model in the next lesson.

Adaptive Teaching	<p>Support: Fewer speech bubbles could be given, or speech bubbles with a more familiar conversation (i.e. a teacher and a student) could be given for support.</p> <p>Stretch: You could give pupils a copy of the speech bubbles with no stage directions or shorten them so that pupils are flying solo without the scaffolding slightly earlier.</p>
Resources	<p>Speech bubbles resource</p> <p>Playscript rules</p>

## Act 4, Lesson 3

Learning Intention	To draft a play script.
Key Vocabulary	playscript, characters, character list, scene setting, stage directions, dialogue
Activities/ Lesson	<p><u>Introduction</u></p> <p>Display the playscript features menu from the first lesson in this sequence. Ask children to remind their partner - What does each one mean? What is its purpose (job)? Why is this feature important to include?</p> <p><b>NB.</b> before this lesson, it is important that children are very familiar with the events up to and including the moment where Polixenes orders Florizell never to see Perdita again.</p> <p><u>Main input:</u></p> <p>Explain to pupils that over the next two lessons, we will be writing two scenes of a playscript to capture these moments of Act 4:</p> <div style="display: flex; justify-content: space-around; align-items: center;"> <div style="border: 1px solid blue; border-radius: 15px; padding: 10px; text-align: center;"> <p><u>Scene 1:</u></p> <p>Polixenes removes his disguise. He forbids Florizel to marry Perdita.</p> </div> <div style="border: 1px solid blue; border-radius: 15px; padding: 10px; text-align: center;"> <p><u>Scene 2:</u></p> <p>Florizel and Perdita decide to flee. Camillo advises them to go to Sicilia.</p> </div> </div> <p>Reiterate that a playscript is NOT a story telling our readers what happened: it is a script to tell actors what to say and do <b>in the present</b>. Slipping into story writing is the most likely error/misconception. At this point, it may be helpful to introduce the narrative scaffold to make this teaching point as you are modelling.</p> <p>Model drafting Scene 1 of the playscript, 'thinking aloud' about the stage directions. Involve children in this process by asking them- <i>What would the character say? What would the character be doing/how would they say this? Show me the character's body language or <b>say</b> this line like they would - would they be whispering? Hissing? Shouting?</i></p> <p>Throughout the modelling process, keep thinking aloud about the formatting, too, perhaps going to make some deliberate errors for pupils to stop you and correct, i.e. putting a long stage direction in brackets.</p> <p><u>Main activity &amp; plenary:</u></p> <p>Children can then write their own 'Scene 1', using the narrative scaffold to help them add detail and opportunities for stage directions. When they have had sufficient writing time, ask them to share their playscript with a partner, checking for any formatting errors or lines the character wouldn't say, i.e. very informal language.</p>

Notes for Teachers	<p>It is likely that children may fall into some of the following traps:</p> <ul style="list-style-type: none"> <li>- Slipping into a story/using past tense</li> <li>- Incorrect formatting</li> <li>- Using informal or unrealistic language for the characters</li> <li>- Not using stage directions</li> <li>- Using dialogue that doesn't add value/move the plot along, i.e. "Okay then"</li> </ul> <p>You can look out for these during the lesson and tailor tomorrow's input accordingly.</p>
Adaptive Teaching	Some pupils may benefit from a word/phrase bank of possible stage directions.
Resources	<p>Scene 1 and 2 prompts</p> <p>Narrative scaffold for children to turn into playscript form.</p>

#### Act 4, Lesson 4

Learning Intention	To draft and proof-read a play script.
Key Vocabulary	playscript, characters, character list, scene setting, stage directions, dialogue
Activities/ Lesson	<p><u>Introduction</u> Explain to pupils that today, we will be drafting our 'Scene 2' of the imagined playscript, where Florizel and Perdita decide to flee and Camillo advises them to go to Sicilia.</p> <p><u>Main Input</u> Ask the children to imagine what Florizel and Perdita will say to each other. Use questions to prompt them to think deeper: <i>What would they do? What would they say? How would they move or speak?</i></p> <p>Gather some ideas and scribe on flipchart paper so that pupils have plenty of ideas for stage directions when they write this scene independently.</p> <p>Then, using the same scaffolding as the previous lesson, model this part of the playscript. They could start by including a short scene-setting paragraph, i.e. <i>"It is nighttime, and the stage is dark, apart from the light of a full moon. Two figures run across the stage."</i></p> <p><u>Main activity &amp; plenary</u> Children then use the scaffolds to write this scene of their playscript. Give children plenty of writing time for this part of the playscript, stopping frequently for 'debugging' mini-plenaries, especially focusing on staying in the present tense when writing stage directions.</p> <p>For the main plenary, ask children to read each line of their playscript, perhaps tracking with their ruler so that they are only looking at one line at a time. Ask them to look out for missing words, missing/incorrect punctuation, spellings of key words and character names, and any formatting errors, i.e. forgetting brackets around short stage directions.</p>
Notes for Teachers	Children can use their creativity to embellish the events in this part of the play but may need to be reminded that their ideas should be realistic and their words should sound like their character!
Adaptive Teaching	Some pupils may benefit from a word/phrase bank of possible stage directions.
Resources	Scene 1 and 2 prompts  Narrative scaffold for children to turn into playscript form.

## Act 4, Lesson 5

Learning Intention	To prepare my own playscript to perform.
Key Vocabulary	playscript, characters, character list, scene setting, stage directions, dialogue
Activities/ Lesson	<p><u>Introduction</u></p> <p>Tell children that the focus of today's lesson will be to perform a playscript: this time, their own! First, ask children to re-read their playscript but to imagine they are an actor about to perform this script. Would you be absolutely certain how to say each line and what to do? If not, you are probably missing a stage direction! Give pupils some time to make additions to their own playscripts, adding stage directions or more detail to the character dialogue.</p> <p><u>Main Input &amp; Activity</u></p> <p>Model reading through an example of a playscript from the previous day and thinking aloud about what you, as an actor, need to do in this moment. Ask for the children's input, i.e. <i>"This stage direction is 'visibly worried'. How could I show that on my face?"</i></p> <p>Model any other processes you'd like pupils to take when preparing their own playscripts, i.e. repeating their lines to themselves, thinking about how their character would say each line, planning their movement etc.</p> <p>Organise pupils into groups depending on how many characters they have. Give them a set amount of time, in their groups, to prepare one playscript at a time to perform. As they do, it will become clear if they are missing any important stage directions, so they should have their editing pens at the ready throughout this process. If you are pushed for time, the groups could be assigned in advance and one successful playscript example could be chosen to work on.</p> <p>Circulate and provide support with following stage directions and saying lines with appropriate volume, movement and expression.</p> <p><u>Plenary</u></p> <p>Now that children are playscript experts, you could complete an exit assessment so that they can showcase their knowledge and skills. Provide pupils with a few lines of a playscript lacking ambitious dialogue or stage directions and challenge them to rewrite it, applying what they have learnt this week.</p>
Adaptive Teaching	Groups can be arranged strategically to best support the needs of pupils or to maximise the effectiveness of any additional adults.
Resources	The 'Help a friend improve!' sentence stems from lesson 1 may come in handy during group work.



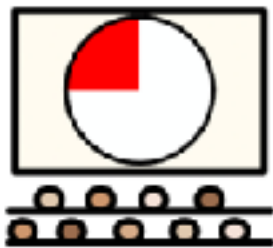
## Resources

### Lesson 1

#### Playscript features (Images from InPrint)



character list



scenes



scene setting



dialogue



stage directions

#### 'Help a friend improve' feedback sentence stems (Images from InPrint)



Help a friend improve!

I like the way you... but you could...  
On this line, why don't you...?  
Next time, why don't you...?  
It works well when you...  
It would be great if...

## Lesson 2

### Speech bubbles resource

On a beach in Bohemia, a shepherd and his son find a child (Perdita) and take her home.

Shepherd

Son

What have we  
here? Is she ...  
alive?

Whispering

She breathed!  
Look, father, she  
breathes!

Eyes wide

Bless my soul! Is  
a child! How  
came she to be  
here?

Gently lifting the baby

Perhaps she  
floated here on  
the water?

Excitedly

If they do, we  
shall guard her.  
She is ours to  
keep safe.

Whispering

Do you think  
anyone will come  
searching for her?

Shocked

She is so small,  
so fragile. We  
must protect her.

With a deep sigh

### Playscript rules



#### PLAYSCRIPT RULES

- longer stage directions → full sentences
- shorter ones in brackets with no capital letters
- character name + a colon: to introduce who is talking
- new line for a new character
- capital letters for the beginning of the character's line

## Lesson 3 & 4

### Scene prompts

#### Scene 1:

Polixenes removes his disguise. He forbids Florizel to marry Perdita.

#### Scene 2:

Florizel and Perdita decide to flee. Camillo advises them to go to Sicilia.

### Narrative scaffold

For any children who might need more scaffolding, they could turn this narrative form into playscript form. **NB.** some details are embellished/imagined to provide ideas about conversations or stage directions

Polixenes took off his disguise, and everyone could see him clearly. His face was stern, and his voice was sharp. He told Florizel that he could not marry Perdita, no matter how much he loved her. Florizel's heart sank, and Perdita felt tears prick her eyes. The garden that had felt so happy and full of laughter now seemed heavy and quiet.

Florizel took Perdita's hand, and they looked at each other with determination. "We must leave," Florizel whispered. They ran quickly through the moonlit fields, their hearts pounding with fear and hope. Camillo followed them and gently said "Go to Sicilia, there you will be safe and you can start a new life together." The wind rustled through the trees as they fled, but Florizel and Perdita held on tight to each other, feeling brave even in the dark.