

What they will learn this week....

National Curriculum Objectives

- Prepare playscripts to read aloud and to perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear.
- 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, present tense, 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. One should be missing crucial features such as stage directions, character list etc, and the other should have helpful details and stage directions.</p> <p>Tell children that they are going to have a go at performing both and give them 10 minutes to practise both. Then, discuss: Which script did the children think made their jobs easier as actors? They will hopefully identify the one with all the necessary features! Then, ask them: What do you think helped you 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 when you were performing? Make sure you also ask children why they think stage directions would be in the present tense.</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 features such as 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>Debate! Ask pupils to decide which playscript feature (beyond dialogue) they think is the most important. Without this feature, how would it impact the actors and their performances?</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 and satisfies the National Curriculum statement 'identifying the audience for and purpose of the writing... and using other similar writing as models for their own'</p> <p>Various model playscripts are available online on https://www.literacywagoll.com/scripts.html as well as other teaching resource websites your school may already be subscribed to. Depending on your cohort, it may even be possible 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, formatting, present tense
Activities/ Lesson	<p><u>Introduction:</u></p> <p>Quickly recap the features of a playscript by displaying the features menu from the previous lesson and showing some snippets from example playscripts or from <i>The Winter's Tale</i>. What features can children spot? Can they give you a specific example?</p> <p>Use the introduction to discuss why stage directions would be in present tense.</p> <p><u>Main Input:</u></p> <p>Explain that writing a playscript is a fiddly process - there is LOTS to think about! Show a short example on the board demonstrating the features you will want the children to apply in their own writing. Ask: How does it compare to story writing? What do they notice about the formatting/organisation?</p> <p><u>Main Activity – Turn a conversation into a playscript!</u></p> <p>Hand out speech bubble resource sheets. Explain that this is an imagined conversation between characters in <i>The Winter's Tale</i>. Model turning the beginning of the conversation into a correctly-formatted playscript, using the 'Playscript Rules' resources to remind you. Stage directions are given but you could challenge children to think of some more themselves! Keep reminding children that their stage directions must be in the present tense to tell the actors what to do right now.</p> <p>After modelling the beginning, pupils will write independently, turning the conversation into a correctly-formatted playscript. As soon as 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></p> <p>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.

Adaptive Teaching	<p>Support: If you think some pupils would just benefit from focusing on formatting, the LKS2 resource for this lesson might be more appropriate.</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 use dialogue which sounds like and shows more about my characters.
Key Vocabulary	playscript, characters, dialogue, formal, informal, language, grammar
Activities/ Lesson	<p><u>Introduction</u></p> <p>Display some quotes from <i>The Winter's Tale</i> on the board from key characters alongside less formal alternatives, such as:</p> <ol style="list-style-type: none">1. 'Sir, my gracious lord, To chide at your extremes it not becomes me'2. 'Whoa, boss, I'm not gonna tell you off for acting all crazy — that's not really my job!' <p>... Which is Perdita more likely to have said?</p> <ol style="list-style-type: none">1. 'Wow, your outfit makes you look super magical, not just a shepherd girl—more like a flower fairy!'2. 'These your unusual weeds to each part of you does give a life no shepherdess, but Flora' <p>... Which is Florizell more likely to have said to Perdita?</p> <p><u>Main Input:</u></p> <p>Explain to children that the skill of playscript writing is making sure that all character dialogue (including stage directions) sounds like them and reveals more about their personalities, thoughts and feelings. If it doesn't tick those boxes, it doesn't belong.</p> <p>Our characters would have spoken in a more formal way that we would do on the playground, for example, and we need to adapt the language and grammar we choose to show this. Give out the talk task in pairs and ask pupils to discuss each one. Would this belong in <i>The Winter's Tale</i> playscript of our own? Why/why not? Discuss each line, unpicking why it would or would not belong.</p> <p>Hopefully, children will identify that they need to steer clear of informal language and grammatical structures like contractions, but this is something you can focus on when modelling too.</p> <p>Explain to pupils that we will be crafting some short (imagined) conversations between characters to explore how we can use dialogue effectively. This includes stage directions and the language/grammar our characters would use. Encourage pupils to use their creativity as these are imagined conversations, not all necessarily ones that occur in the text!</p>

	<p>Choose one conversation card at a time and model writing a short conversation based on it. 'Think aloud' about the words and stage directions you might choose for this moment, what you know about the character, and what grammar you would steer clear of.</p> <p><u>Main activity & plenary:</u></p> <p>Children can then choose their own conversation card(s) from the selection to write their own character dialogue for. Encourage them to rehearse ideas out loud to ensure they make sense.</p>
Notes for Teachers	This lesson will hopefully set high expectations of what the standard of dialogue between characters should be. It will also provide an opportunity to weed out any unsuitable/informal language or grammar choices before the main writing outcome tomorrow.
Adaptive Teaching	Support: Some pupils may benefit from rehearsing the entire conversation out loud repeatedly before writing.
Resources	<p>Talk task</p> <p>Conversation cards</p>

Act 4, Lesson 4

Learning Intention	To draft a play script.
Key Vocabulary	playscript, characters, character list, scene setting, stage directions, present tense dialogue
Activities/ Lesson	<p>NB. Before the lesson, re-read up to and including the moment where Florizel and Perdita decide to flee and Camillo advises them to go to Sicilia. It is very important that the parts of the plot below are very familiar to the children.</p> <p>Introduction: Explain that today, we will be drafting our own imagined playscript for some of the moments from Act 4 and 5. We will be writing three scenes:</p> <div style="display: flex; justify-content: space-around; margin-top: 10px;"><div style="border: 1px solid blue; padding: 5px; border-radius: 10px;"><p>Scene 1: Polixenes removes his disguise. He forbids Florizel to marry Perdita.</p></div><div style="border: 1px solid blue; padding: 5px; border-radius: 10px;"><p>Scene 2: Florizel and Perdita discuss what to do. They decide to leave Bohemia and go somewhere safe.</p></div><div style="border: 1px solid blue; padding: 5px; border-radius: 10px;"><p>Scene 3: Camillo gives them advice to go to Sicilia, explaining it will be safe.</p></div></div> <p>NB. these do not correspond to the acts/scenes in the play itself; this is just to provide structure to the children's writing. The teaching point to make is that we start a new scene in a play when there is a change of characters, place or a new event - just like when we'd start a new paragraph in narrative writing.</p> <p>Generate some stage directions ideas for each scene by asking partners to show you key moments with their facial expressions or body language, i.e. 'Show me Polixenes forbidding Florizel to marry'. 'Show me Florizel and Perdita secretly discussing what to do'. You can then scribe what you see, i.e. 'I love that ___ put her finger on her lips while she beckoned ___ over, I'm going to jot down 'beckoning with finger on lips' as a possible stage direction'.</p> <p>Main Input: 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 in the present. Slipping into narrative form 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>

Model drafting Scene 1 of the playscript, 'thinking aloud' about:

- the scene setting paragraph - where are we? Which characters are on stage and what are they doing?
- who will be in this scene?
- the stage directions- involve children in this process by asking them- *what would the character say? What would the character be doing/ how would they say this? Show me the character's body language or say this line like they would - would they be whispering? Hissing? Shouting?*
- the formatting- which stage directions should be formatted as full sentences Vs in brackets? Which of the 'playscript rules' are you applying?

Main activity & plenary

Children then use the scaffolds to write their playscripts. 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.

When they have had sufficient writing time, ask them to share their playscript with a partner, checking for any formatting errors and informal language/grammatical structures.

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	Support: To reduce cognitive load, some children may benefit being given a limit/steer on which characters they should include in each scene, and focusing on writing less but making thoughtful choices about what those characters would say/do. Also, pupils may find the narrative scaffold helpful to have on tables - this gives some embellished detail in case they're stuck for ideas at any point!
Resources	Scene 1-3 prompts Narrative scaffold for children to turn into playscript form.

Act 4, Lesson 5

Learning Intention	To peer-edit and perform my playscript.
Key Vocabulary	playscript, characters, character list, scene setting, stage directions, dialogue, grammar/language choices, formal/informal
Activities/ Lesson	<p>NB. Before this lesson, ensure that children have had enough writing time to finish the first drafts of their playscripts.</p> <p><u>Main Input & Editing:</u></p> <p>Tell pupils that today, they are going to become very demanding actors! Build some excitement around this - could they choose a Hollywood name? Practise some diva-esque phrases or actions? Explain that they have been cast in a production of <i>The Winter's Tale</i> and have been asked to review the scripts.</p> <p>In partners, they should take turns reading through their playscripts but must do so with a VERY beady eye on any mistakes or missing details that will make their jobs as actors harder. Their partner should have their editing pen at the ready and make changes as they go. For example, a missing stage direction, a sentence needing sense-checking, language/grammar choices that are too informal for their character... The aim is to inject some fun into the editing process and being 'in role' as a difficult actor makes any feedback less personal. Ensure that pupils have enough time to swap over.</p> <p><u>Performance:</u></p> <p>Model reading through an example of an edited playscript and thinking aloud about what you, as an actor, need to do in this moment. Ask for the children's input, i.e. "This stage direction is 'worried'. How could I show that on my face?" 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 and give them a set amount of time, in their groups, to prepare one playscript at a time to perform (perhaps their strongest scene). 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.</p> <p>Circulate and provide support with following stage directions and saying lines with appropriate intonation, volume and movement.</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 OR give them a playscript extract with some deliberate errors/missed opportunities to rewrite.</p>

Notes for Teachers	This lesson will be an opportunity to celebrate the success of children's outcomes. It will also be handy to evidence for the UKS2 National Curriculum requirement 'perform their own compositions, using appropriate intonation, volume, and movement so that meaning is clear' so would be helpful to capture video evidence of!
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.

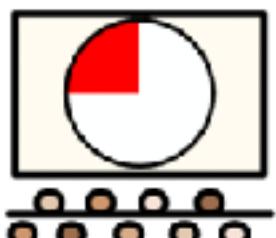
Resources

Lesson 1 (Images from InPrint)

Playscript features



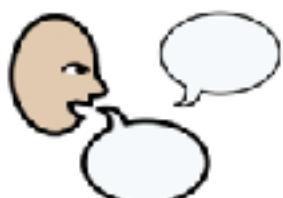
character list



scenes



scene setting



dialogue



stage directions

'Help a friend improve' feedback sentence stems



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 breathes! Look, father, she breathes!

Eyes wide

Bless my soul it's a child! How came she to be here?

Gently lifting the baby

Perhaps she floated here on the water?

Excitedly

Continue the conversation! Remember to add stage directions in the present tense.

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

Whispering

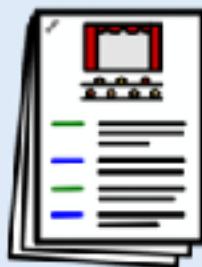
Do you think anyone will come searching for her?

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

Talk Task

For each line, ask yourself...

Does it sound like the character?

Does it show more about the character's personality, thoughts and feelings?

Perdita: (gazing across the hall) "I guess something feels off here, but maybe it is nothing."

Florizel: (firmly) "Fear not, my lady. I shall guard thee and no harm shall come near."

Camillo: (cautiously) "This matter is most perplexing. I have seen much, yet my mind doubts what mine eyes perceive."

Polixenes: "There is probably some reason for this, but I cannot be bothered to think on it too hard."

Conversation cards

Leontes and Hermione	Paulina and Leontes	Florizel and Camillo
Leontes confronts Hermione, convinced that she has been unfaithful. Hermione pleads her innocence, trying to reason with him, but Leontes' jealousy only grows stronger. He accuses her of betrayal, and Hermione is left hurt and bewildered, struggling to make him see the truth.	Paulina confronts Leontes about his cruel treatment of Hermione and the royal family. She speaks boldly, demanding that he see the injustice of his jealousy. Leontes listens uneasily, feeling both guilt and pride, while Paulina's courage and sharp words force him to reflect on the harm he has caused.	Florizel confides in Camillo about his love for Perdita and his fear of Polixenes' reaction. Camillo listens carefully and offers advice, promising to help the young couple secretly. Florizel is relieved to have an ally, and Camillo feels the weight of responsibility but is determined to do what is right.

Lesson 4

Scenes 1-3 prompts

Scene 1:

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

Scene 2:

Florizel and Perdita discuss what to do. They decide to leave Bohemia and go somewhere safe.

Scene 3:

Camillo gives them advice to go to Sicilia, explaining it will be safe.

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's shoulders slumped, and he could hardly speak, while Perdita looked at him, unsure what to do next.

Florizel took Perdita's hand, and they looked at each other with determination. "We must leave," Florizel whispered. They whispered quickly about their plan, wondering where they could go and how they could escape safely. Perdita's heart thumped with fear, but she nodded bravely. Together, they slipped quietly through the shadowed garden, careful not to be seen. The night felt colder and lonelier than it had before, but they held on to each other tightly.

Camillo followed them at a distance, and when they paused to catch their breath, he gently spoke. "Go to Sicilia," he advised, "there you will be safe and can start a new life together." Florizel and Perdita felt a flicker of hope and relief. The wind rustled through the trees as they continued on their journey, hearts full of courage, and the dark night seemed a little less frightening with Camillo's words guiding them forward.