



## Scheme of work: English Language: Unit 3: Writing for the Spoken Voice (with links to Speaking and Listening and English Literature: Contemporary drama)

### Introduction

This scheme of work aims to integrate students' study of contemporary drama for Literature with work from Unit 3 of English Language, role play for Speaking and Listening and Writing for the Spoken Voice. The outline here begins by engaging students with a contemporary drama text and exploration of how such texts convey their meanings. Before they undertake their Controlled Assessment for this Literature task, the suggestion is that the Speaking and Listening role play offers the opportunity for students to extend their understanding of characterisation in the contemporary drama while improving and being assessed on their own role playing skills. Before returning to the drama to complete their Controlled Assessment, students prepare and then produce their assessed piece of Writing for the Spoken Voice, which grows from their role play. It would, of course, be possible to take a different route through these three components whilst still capitalising on the manifest links that exist between them.

Edexcel's Controlled Assessment tasks change annually (except for Speaking and Listening tasks) so schemes of work will need some annual revision.

Week	Content coverage/key questions	Learning outcomes	Exemplar activities	Exemplar resources
LITERATURE: Study of Contemporary Drama text: Using a contemporary drama text chosen for study, the following approach develops work which would lead to a response to the <i>characterisation</i> task.				
1.	How character is revealed through dialogue	AO1: An improved ability to respond to drama texts critically and imaginatively and to select and evaluate relevant textual detail to illustrate and support interpretations	<ul style="list-style-type: none"> <li>Students read/watch a screened version of the text they are to study to give an sense of the narrative structure in performance.</li> <li>Students work in small groups to answer directed questions about an extract/extracts selected by the teacher. These might include: Who has most to say in this scene? Who controls the situation? How do characters react to each other/address each other? Is anything left <i>unspoken</i>?</li> </ul>	Copy of script of contemporary drama text. DVD performance of the text if available.



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			<ul style="list-style-type: none"> <li>Individuals write a short dossier on one of the characters from the extract called "4 things you should know about (x)". They are told it will be sent to the actor who will play the part to help them prepare. Each of the "4 things" must be supported by a link to a line/lines of dialogue.</li> </ul>	
2	Alternative readings	AO1: An improved ability to respond to drama texts critically and imaginatively and to select and evaluate relevant textual detail to illustrate and support interpretations	<ul style="list-style-type: none"> <li>Groups create tableaux of a moment they think is a hinge point in a given extract. Each character speaks their actual line of dialogue - then says what might be in a "thinks bubble" to indicate what the character is really thinking</li> <li>Alternative readings: using the same extract, groups experiment with different ways of delivering the lines to give a different view of character (diffident/assertive; foolish/authoritative; etc.)</li> </ul>	
	Exploring relationships between characters	AO1: An improved ability to respond to drama texts critically and imaginatively and to select and evaluate relevant textual detail to illustrate and support interpretations	Within appropriate sized groups, students are allocated roles from the text. The same character in each group then positions the others around the room, with the physical distance expressing something of the emotional relationship each has. Groups compare results and discuss variations, using textual references to justify their views.	



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3	How a viewpoint is established? Through which characters eyes do we seem to be seeing things?	AO1: An improved ability to respond to drama texts critically and imaginatively and to select and evaluate relevant textual detail to illustrate and support interpretations	Using a different short extract from the text, groups prepare a presentation that positions the audience to sympathise with a key character. They might be advised to think about: <ul style="list-style-type: none"> <li>• How characters are positioned in relation to each other and the audience</li> <li>• The tone of voice, pauses and inflections used when delivering the lines</li> </ul> <p>Would it be possible to perform this in a way which changed the audience's <i>viewpoint</i>?</p>	
	The importance of costume, props and make-up	AO1: An improved ability to respond to drama texts critically and imaginatively and to select and evaluate relevant textual detail to illustrate and support interpretations	Individual students complete a set of <i>Notes from the Designer</i> for a major character. They are told these will be sent to the director and will give details of the character's costume and related props, with an explanation of how the decisions have been reached (i.e. what will the audience be led to think about the character as a result of these ideas)	
Speaking and Listening: <i>Creating and sustaining role</i> (This work develops out of the work in progress on contemporary drama, which is effectively ongoing)				
4	Developing the skills of creating complex characters for performance in role: "becoming someone else, in an 'as if' situation".	AO1 iv: Create and sustain different roles	<ul style="list-style-type: none"> <li>• In groups, students take on roles of key characters from the text and are hot-seated by their peers.</li> <li>• Key skills of role play are introduced. Students watch a recording of professional actor and discuss how each of the skills are being used.</li> </ul>	Prompt sheet outlining key role play skills (see below).



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5	Controlled Assessment: Creating and sustaining a role	Marks awarded for this component of the course	<ul style="list-style-type: none"> <li>Students EITHER: Develop a monologue they will deliver in role as a key character from their contemporary text, reflecting on the events of that drama</li> <li>OR: In pairs, develop a duologue between two characters from the text who reflect on events.</li> <li>Groups present their work to each other and critique their performances</li> <li>The controlled assessment is undertaken. This can take the form of a live presentation to the whole class or it can be video recorded.</li> </ul>	Access to video recording equipment if required.
Writing for the Spoken Voice: Write a script for a stage play that lasts for about 2 minutes stage time				
6	Understand the conventions for writing a script		<p>Students explore common features of playscripts, including:</p> <ul style="list-style-type: none"> <li>Descriptions of setting</li> <li>Stage directions to actors</li> <li>Layout on the page</li> </ul> <p>Two or three short examples from different plays should be used. Arthur Miller, for example, provides very detailed setting information. Samuel Beckett provides plentiful stage directions. Layout, however, will be the same in all scripts.</p>	<p>Short extracts from various plays.</p> <p>Pages 162/3 in Edexcel GCSE English and English Language Core student book.</p>
	Writing realistic and effective dialogue		<p>Students examine examples of dialogue from playscripts, including a section from the contemporary drama text they are studying. They consider the importance of appropriate register, levels of formality, use of colloquial language or regional accent.</p>	<p>Short extracts from various plays selected by the teacher.</p> <p>Pages 166/7 in Edexcel GCSE English and English Language Core student book.</p>
<p><b>N.B</b> The same approach as has been used above for drama scripts could equally well be used for the development of a screenplay or TV script. A possible approach to this is detailed in <i>Using Digital Video in the Classroom</i> by Jon Seal ISBN 1-85522-948-X</p>				
	Focusing on assessment criteria		Students look at exemplar answers with examiner comments to understand how to improve at this form of writing	Pages 168-71 in Edexcel GCSE English and English Language Core student book.



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7	Writing for the Spoken Word Controlled Assessment	Marks awarded for this component of the course	Students write a script for a stage play that lasts for about 2 minutes stage time (Note: needs to be a response to the specific Controlled Assessment task, which changes annually)	
LITERATURE: Study of Contemporary Drama text: Using a contemporary drama text chosen for study, the following approach develops work which would lead to a response to the <i>characterisation</i> task.				
8	Contemporary Drama Controlled Assessment (Literature): Explore the ways in the dramatist introduces a key character to the audience. Use examples from the text in your response.	Marks awarded for this component of the course	Students produce a written response of up to 1000 words to the task	



## CHECKLIST FOR TEACHING AND ASSESSING ROLE PLAY

There are a number of skills which can be taught to students to enable them to improve their role playing ability. As teachers, we can then use these skills as a basis for assessing their performance. A role can be broken down into several components:

Skill	Notes on performance
Facial expression	
Movement	
Voice: accent, pace, volume, inflection.	
Language: suitability of chosen language register to the role	
Idiosyncratic behaviour	
Pace	
Use of space and proxemics (the relationships created through space)	
Relationship with other characters	
Characters historical, social, cultural background	