

Bank of Speaking and Listening Tasks

Explain/Describe/Narrate

Individual contribution

Take on the part of Conrad Nelson, the actor who plays Richard III. Explain why a scene is particularly important for Richard and how you would choose to play it and why. Imagine your explanation will be filmed for inclusion on the Stagework website.

Group interaction

Explore the section of the Stagework site called Design, looking at still images of the set and seeing video clips of Jessica Worrell, designer, discussing her inspiration for her designs. In a small group, describe the stage design for the Northern Broadsides production of Richard III, evaluating Worrell's ideas. Then describe your own creative ideas for an alternative set.

Drama-focused activity

Become a ghost! Take on the role of either of the Princes in the Tower – Prince Edward or the Duke of York. Narrate in role their story, using language, expression and intonation to make your narration come alive for your listeners. The class will also hot seat you by asking you questions that you answer in role.

Explore/Analyse/Imagine

Individual contribution

Imagine you are Richard. Prepare and deliver a soliloquy that would occur immediately after Act 3, scene 7.

Group interaction

In small groups, analyse Richard's opening soliloquy. How does it establish all the action that follows and what does it reveal about his character? The rehearsal and performance section of Stagework includes readings and discussion on the soliloquy to help you.

Drama-focused activity

View with your class the still images "Rehearsal" under the trailer section of the site. Create a series of freeze frame images that explore the key events of the play. Remember the significance of space, height, body language and facial expressions. If possible photograph them with a digital camera and view them back on the interactive whiteboard for the whole class to analyse and evaluate.

Discuss/Argue/Persuade

Individual contribution

Read and watch the sections of the Stagework site Introduction "You get to speak in your own voice", "Origins of Northern Broadsides", where actor Andy Cryer and Sue Andrews, general manager, discuss the use of accents in Shakespeare and argue that regional accents don't need to be hidden in Shakespeare and the theatre. Deliver a short speech to your class that argues either for or against the use of strong regional accents in performances of Shakespeare.

Group interaction

Read the page under Rehearsal on the *Stagework* site. In small groups, discuss answers to the question raised there about audiences: "*What is it that draws them to the story of this conniving misogynistic mass murderer, what do they find attractive? Perhaps the answer lies in part because evil is often more attractive (bad news sells more newspapers than good) and certainly it is potentially more dramatically interesting than goodness*".

Drama-focused activity

In pairs, improvise and act out an extra scene where Richard uses language to manipulate and persuade. Think carefully about the persuasive language techniques you use, as well as the way you use facial expressions, body language and actions to successfully persuade.