

Scheme of work

Cambridge IGCSE®

Drama

0411



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Overview

This scheme of work provides ideas about how to construct and deliver the course. The syllabus content has been broken down into teaching units with suggested teaching activities to reflect **basic** and **challenging** activities to be used in the classroom. The activities and learning exercises in the scheme of work are only suggestions and there are many other useful activities to be found in the materials referred to in the learning resource list. Activities are labelled as appropriate for the whole class (**W**), for group work (**G**) and for individual work (**I**).

Drama is an integrated subject. Learners study plays, they devise original drama and, most importantly, they take part in performing pieces of drama. In some instances this work takes place individually (**I**), at other times it takes place as part of a group (**G**). Whether they take place individually or in groups, the three activities of studying plays, devising drama and performing are interrelated and if the study of drama is to be meaningful to the learner, each of these three aspects needs to be balanced against the other. The assessment objectives for the syllabus as a whole mirror these three aspects of Drama:

AO1 UNDERSTANDING REPERTOIRE

Candidates will be assessed on their ability to demonstrate knowledge and understanding of the possibilities of repertoire, and how to interpret and realise it in a live performance.

AO2 DEVISING

Candidates will be assessed on their ability to devise dramatic material and reflect on its effectiveness.

AO3 ACTING SKILLS

Candidates will be assessed on their acting skills and their ability to communicate effectively to an audience.

The purpose of this scheme of work is to reinforce the integration of these objectives.

Suggested teaching order

The scheme of work has been broken down into nine units, each of which aims to build on the skills and approaches of the previous one. Whilst there is no requirement to adopt this particular scheme, should teachers decide to, the units are ideally taught in the order in which they appear. Unit 1 is a freestanding introduction to the elements of drama within the course; there is some flexibility in the delivery of Unit 6 and Unit 7. The remaining units should be taught in pairs. Unit 2 and Unit 3 are paired, as are Unit 4 and Unit 5, as are Unit 8 and Unit 9. The reason for this is to avoid setting up text-based work and devising as two separate activities since learners' performance skills develop through both. The overall sequence of units is intended to give a coherent flow to the course. Following the units in this order will generate a choice of pieces from which to select the individual and group play extracts and the original devised work for Component 2 (Coursework) and will provide ample opportunity for acquiring the skills and knowledge required for Component 1 (Written examination).

Recommended prior knowledge

While there is no recommended specific prior knowledge or skills required to begin study for Cambridge IGCSE Drama, there are broad social and interpersonal skills which will be developed during the course. These include the ability to work effectively in groups, a problem-solving approach, the ability to be a reflective learner and a grasp of the challenges of performing to others. In terms of the dramatic repertoire, it is assumed that learners will already be familiar with a number of dramatic texts.

Outline

The units within this scheme of work are:

Unit 1: The language of drama

Unit 2: Approaching text

Unit 3: The devising process

Unit 4: Text into performance 1

Unit 5: Dramatic techniques 1

Unit 6: Solo/Individual skills

Unit 7: Writing about drama

Unit 8: Text into performance 2

Unit 9: Dramatic techniques 2

Teacher support

Teacher Support is a secure online resource bank and community forum for Cambridge teachers. Go to <http://teachers.cie.org.uk> for access to past question papers, mark schemes, a resource list and other support materials. We also offer online and face-to-face training; details of forthcoming training opportunities are posted online.

An editable version of this scheme of work is available on Teacher Support. The scheme of work is in Word doc format and will open in most word processors in most operating systems. If your word processor or operating system cannot open it, you can download Open Office for free at www.openoffice.org

Resources

There is at present no specified course book for Cambridge IGCSE Drama. Specific ideas for lesson content and particular assessment tasks may be found in the following publications, though these are by no means an exhaustive list:

Books:

Cross, D. and Reynolds, C. (2009) *OCR Drama for GCSE* Hodder Education, UK

Dixon (2001) *30 Ten-Minute Plays* Smith and Kraus, USA

Fleming, M. (2001) *Teaching Drama in Primary and Secondary Schools: An Integrated Approach* David Fulton: London, UK

Neelands, J. and Goode, T. (2000) *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama* Cambridge University Press, UK

Parker, P. and Boardman, C. (2005) *Success in GCSE Drama* Oxford University Press, UK

Pymm, J. et al. (2004) *A Student's Guide to AS Performance Studies for OCR* Rhinegold, UK

The following list includes books that are out of print but these are still widely available online, and are worth acquiring because most of the material is still current and useful to build teaching and devising repertoire for delivering these courses:

Cross, D. and Reynolds, C. (2002) *GCSE Drama for OCR* Heinemann, UK
Gould, M. (2000) *The Complete GCSE Drama Course* Folens, UK
Kempe, A. (2002) *The GCSE Drama Coursebook* Nelson Thornes, UK
Linnell, R. (1998) *Practical Drama Handbook* Hodder & Stoughton, UK
McGuire, B. (2003) *Student Handbook for Drama* Pearson Publishing: London, UK
Neelands, J. (1984) *Making Sense of Drama* Heinemann, UK
Taylor, K. and Leeder, J. (2001) *GCSE Drama* Hodder & Stoughton, UK

Cambridge International Examinations has a Cambridge IGCSE Drama Coursework Training Handbook DVD which is available to buy from the Cambridge Publications Catalogue at: www.cie.org.uk/profiles/teachers/orderpub

In addition to printed resources, it is essential that learners of drama see live dramatic performances, even if these have to be, by necessity, amateur performances. Learners need to be made aware that television and film acting requires very different skills to theatre and that the two should not be confused. In particular, teachers are encouraged to make their learners aware of the demands of live performance to an audience and how this differs from what is possible on the big screen.

Websites:

This scheme of work includes website links providing direct access to internet resources. Cambridge International Examinations is not responsible for the accuracy or content of information contained in these sites. The inclusion of a link to an external website should not be understood to be an endorsement of that website or the site's owners (or their products/services).

The particular website pages in the learning resource column were selected when the scheme of work was produced. Other aspects of the sites were not checked and only the particular resources are recommended.

www.artdramascripts.com/art_drama_scripts_home
www.bbc.co.uk/schools/gcsebitesize/english_literature/dramaromeojuliet/
http://canadaonline.about.com/od/dramalessons/Drama_Lesson_Plans_K8.htm
<http://dramaanddance.britishcouncil.org/>
www.dramaaustralia.org.au/
www.dramaresource.com/
www.dramateachers.co.uk/
www.drama.org.nz/
www.dramaworks.co.uk/
www.ite.org.uk/ite_topics/drama_secondary/005.html
www.monologuearchive.com/dramatic_men.html
www.monologuearchive.com/dramatic_women.html
www.nytimes.com/pages/theater/reviews/

www.rhinegold.co.uk/magazines/magazines_catalogue.asp?m=1&id=144
www.samuelfrench-london.co.uk/
<http://sdea.org.sg/>
www.stageplays.com/index.php
www.teaching-drama.co.uk
www.teachit.co.uk/index.asp
www.telegraph.co.uk/culture/theatre/
www.tes.co.uk/forums.aspx/
https://twitter.com/drama_teaching
www.universalteacher.org.uk/drama/viewfromthebridge.htm
<http://webtech.kennesaw.edu/jcheek4/drama.htm>

Unit 1: The language of drama

Recommended prior knowledge

In terms of the dramatic repertoire, it is assumed that learners will have studied English literature, and that by means of this they will already be familiar with a number of dramatic texts. This is the first unit, and does not assume the study of any other unit in advance of this.

Context

It is highly recommended that the course of study begins with Unit 1 as it develops skills and approaches which provide a firm foundation for the remaining units. Therefore, teachers are advised that slightly more time be allocated for delivery of this unit than others. Learners coming into groups are likely to bring different experiences and backgrounds, and it does take a significant amount of time for groups to learn to work together, to share ideas, to hone their leadership and performing skills. In some circumstances, a whole term could be spent on this unit, but this would depend on the overall amount of time available for the full course.

Outline

This unit suggests a number of workshops designed to introduce key concepts of practical drama and some drama terminology. It will also begin the process of devising in order to embed skills. The workshops are planned as mainly group pieces at this stage. While there is merit in groupings working together over a reasonable period of time, larger schools can offer the challenges of regular changes of groupings, so that experience is broadened and learners learn from each other. There is also an argument for starting to develop solo/individual performing skills quite early on, but for many learners it may be better to first build confidence in extensive group work.

Learning objectives	Suggested teaching activities	Learning resources
<p>1 Acquire skills in practical drama and understand appropriate technical terminology</p>	<p>Organise a sequence of stand-alone workshops, each one exploring a key practical drama concept and/or piece of drama.</p> <p>Basic: (G) Still images and hot seating The group uses still images (freeze frames) to narrate a story; hot seating to develop role play. Peer questioning in role.</p> <p>Basic: (G)(I) Characterisation and role Move from role play (I am a doctor) to characterisation (I am a doctor with a headache, money worries, anger problems and marital difficulties). Learners work in differing sizes of groups to experiment with several roles developed into characters. More challenging aspect: take a person known to all, and imagine an in-depth study of something about them that is not known. It must be convincing.</p> <p>Basic: (G)(I) Physicality Learners are introduced to ways of creating a character through physical expression, gesture and posture. Still images show a story with different gestures/postures. Mime work. Reduce all words to pure mime in a given situation. This has comic potential, but also serious purpose in training physicality.</p> <p>A piece of atmospheric music stimulates ideas of where a character might be (hiding, struggling, escaping, thinking, and plotting).</p> <p>More challenging aspect: Any learners, who are able to dance or sing to express the moods above, demonstrate how movement and song can speak as clearly as words.</p> <p>Basic: (G)(I) Pacing, contrast and dynamics Learners take very short extracts of text (a play script, a poem, song lyrics, a letter, a diary entry, an old photo) and work on ways in which dramatic effects can be created through changes in pacing, contrast and dynamics.</p>	<p>The following websites and publications contain useful ideas for exploring the introductory stages of drama for IGCSE:</p> <p>www.dramateachers.co.uk/</p> <p>webtech.kennesaw.edu/jcheek4/drama.htm</p> <p>www.tes.co.uk/forums.aspx/</p> <p>www.teachit.co.uk/index.asp</p> <p>www.dramaresource.com/</p> <p>https://twitter.com/drama_teaching</p> <p><i>Teaching Drama</i> Issue 32. pp. 201–11. Shakespeare Duologues, Chemistry and Collaboration www.teaching-drama.co.uk</p> <p>Pymm, (2004), pp. 25–33</p> <p>Cross and Reynolds, (2002), pp. 32–35</p> <p>Cross and Reynolds, (2009), pp. 47–52</p>

Learning objectives	Suggested teaching activities	Learning resources
	<p>More challenging aspect: Some learners are capable of directing their peers in extracts, and should be encouraged to try it. They should be asked to justify decisions to the whole class.</p> <p>Basic: (G) Tension Introduce learners to ways of creating moments of heightened dramatic tension to create an effective dramatic message. This could be by a conflict scene that is scripted, and then by a situation improvised (lovers arguing, parent and teenager disagreeing, police officer and suspect).</p> <p>Shakespearean duologues (or Stoppard, Beckett, Pinter, Fugard, Williams or Russell) are useful for building tension from script. That can then be explored and developed further through improvisation.</p> <p>More challenging aspect: Introduce Forum Theatre with a scene and/or character replaced by audience suggestion.</p> <p>Basic, into challenging: (G) Spatial awareness and proxemics Learners experiment with ways of using the performance space available to them and the ways in which different spaces can be used to create different effects for audience (in-the-round, thrust stage, close-up, street or corridor, traditional staging).</p> <p>Further exploration on spatial relationships between the characters in their drama. (Closeness is both loving and threatening; distance can be anger or fear.)</p> <p>As the course progresses, it is recommended that the Assessment criteria are shared with learners, so they themselves, their peers and teachers start putting work into bands and coming up with a mark from the criteria. This should not come as a surprise at the end of the course.</p>	

Learning objectives	Suggested teaching activities	Learning resources
	<p>Original devised piece (W)(G) Learners could be guided to experiment with a stimulus for the original devised piece, to incorporate the terms learned so far. Comedy of Manners, an issue of conscience or a piece of music lend themselves to this approach.</p> <p>A stimulus should be chosen by the teacher. Learners are invited to brainstorm ideas collectively and then in small groups. Ask learners to create a moment in time of those characters in the group, using the Ws:</p> <ul style="list-style-type: none"> • Who are they? • What happens? • Where are they? • When is this happening? • Why do they do what they do? <p>Make that scene, once created, rehearsed and shared with rest of class, Scene 2.</p> <p>Ask learners to create Scene 1 (which takes place an hour before the action in Scene 2) and Scene 3 (an hour later) to show development in the narrative and characters.</p> <p>Experiment with proxemics, tension, characterisation, physicality, pacing.</p>	
<p>2 Demonstrate skills in structuring a piece of drama</p>	<p>Work in groups on a number (around six) of short practical drama pieces where the form is prescribed for the learners. A variety of forms should be explored (e.g. ternary form ABA where each section is no longer than 30 seconds; seven-line dialogue for two characters in which one character has the final say; one character arriving in a scene makes another leave convincingly).</p> <p>These pieces are practical exercises in which development of skills is work-in-progress, rather than finished pieces, although there is value in showing/sharing with peers, and encouraging</p>	<p>Cross and Reynolds, (2002), pp. 87–97</p> <p>Cross and Reynolds, (2009), pp.156–191</p> <p>Neelands and Goode, (2000) There is a good selection of ideas in this book on ways of structuring drama.</p>

Learning objectives	Suggested teaching activities	Learning resources
	verbal comment.	
<p>3 Understanding dramatic terms and how to use them when writing about drama</p>	<p>Basic: Learners should acquire the habit of writing a diary (no more than a paragraph) after each workshop in which they demonstrate their understanding of how to use terms correctly, what they did and what worked/didn't work and why. Diagrams, even photos, can be used to support reflection.</p> <p>Basic: Use short-answer verbal questions to allow learners an opportunity to demonstrate their understanding of dramatic terms.</p> <p>Basic: Start to think of evaluating a performed piece as actor, as director, as designer, as member of audience.</p> <p>Self and peer assessment is valuable training. Teacher assessment (verbal and written) as feedback should be seen as part of their development. Use the mark bands from the Assessment criteria from the outset.</p> <p>A selective glossary of dramatic and theatrical terms is provided in Appendix B of the 0411 syllabus.</p>	<p>Pymm, (2004), glossary pp. 138–143</p>

Unit 2: Approaching text

Recommended prior knowledge

In terms of dramatic repertoire, it is assumed that learners will have studied English literature and that they will already be familiar with a number of dramatic texts. However, this unit builds on aspects of Unit 1 to encourage a practical drama approach rather than a literature-based one. The use of drama terms (such as performance, stage, tension, pace, rehearse, devise, proxemics, character, characterisation/role, still images, hot seating, physicality, dynamics) should begin to be used accurately and with confidence by all learners.

Context

It is suggested this unit be taught after the completion of Unit 1 since it develops skills and approaches established in that unit. It is also intended that this unit be taught alongside Unit 3: The devising process. The rationale for this is that text-based study and devised work should be developed side by side. Learners' performance skills will develop during this unit and if the teacher feels that learners need to work on particular skills it may be necessary to revisit some workshop work from Unit 1.

Outline

At the end of this unit, learners will have produced a group performance of a text-based piece and will have developed their ability to reflect on, and write about, drama practice and performance. They will start to consider their work from the points of view of actors, directors, designers and audience. Group sizes should now be within what is prescribed by the syllabus (between two and six learners) and when the piece is felt to be of a suitable standard, it needs to be recorded in order to build up a collection of pieces suitable for submission for Component 2.

Learning objectives	Suggested teaching activities	Learning resources
<p>1 Approaching text-based work</p>	<p>Page to stage Organise a series of workshops, each one exploring practically a single page of dramatic text. Identify the key issues of bringing words from the page alive on the stage. These should build on the workshops in Unit 1 and reinforce the need to demonstrate these skills in realising a dramatic text.</p> <p>Feel free to choose a range of texts to reflect wide cultural diversity, historical, social and personal issues. Local and regional material is as valid as more 'famous' works.</p> <p>Workshops should focus on the following needs:</p> <ul style="list-style-type: none"> • making the dialogue meaningful in performance • using clarity of diction and articulation • understanding the pacing and inflections of spoken English • the relationship between spoken word, facial gesture and bodily posture • the way in which text is transplanted into performance space to convey meaning to audience • the chosen staging (thrust, in-the-round, proscenium arch, street theatre) • the purpose of having direction • the relevance of any set, costume, props demanded by the text. <p>Short extracts from text should be chosen that allow learners to develop further their understanding of:</p> <ul style="list-style-type: none"> • characterisation and role • physicality • pacing, contrast and dynamics • tension • spatial awareness and proxemics. 	<p>Taylor, K. and Leeder, J. (2001) <i>GCSE Drama</i> Hodder & Stoughton: London. pp. 218–221</p> <p><i>Teaching Drama</i> Issue 37, (2011–12), Page to Stage. David Cross www.teaching-drama.co.uk This is about OCR GCSE, but ideas are usable for Cambridge IGCSE text development.</p> <p>www.ite.org.uk/ite_topics/drama_secondary/005.html</p> <p>http://canadaonline.about.com/od/dramalessons/Drama_Lesson_Plans_K8.htm</p> <p>www.tes.co.uk/forums.aspx/</p> <p>www.teachit.co.uk/index.asp</p>

Learning objectives	Suggested teaching activities	Learning resources
	<p>Basic: (W)(G) Example of script introduction Warm-ups of 2-minute improvised conflict scenes, in which one character storms off. Repeat, adding in stage business. Rehearse till ready to share. Take feedback and improve. Then write down the piece as if it were a play script with movements added in as stage directions. In this way, a mini play has been created from improvisation/devising.</p> <p>Now take a short extract, such as from <i>Teachers</i> by John Godber, <i>The Road to Ruin</i> by Richard Dresser or <i>Sizwe Banzi is Dead</i> by Athol Fugard.</p> <p>Experiment by reading it, starting to block moves on stage, rehearsing, sharing it with peers. What stage direction has the author given and why? Take constant advice and criticism. Consider what the author wants to say to the audience. How does a director help?</p> <p>More challenging aspect: Any learner keen to direct others should experiment doing that, and then justify their decisions to the whole class as part of the verbal assessment.</p>	<p>Dixon et al, (2001) pp.21–30</p> <p>Rhinegold magazines, especially Teaching Drama, wide selection of approaches to plays at teenage level www.rhinegold.co.uk/magazines/magazines_catalogue.asp?m=1&id=144</p>
<p>2 Demonstrate skills in interpreting a piece of dramatic text</p>	<p>Work in groups (G) on interpreting an extract from a dramatic text. This should be from a stage play which calls for a variety of skills appropriate to this stage in the course. The length of the piece should be no more than 10 minutes in total.</p> <p>It is important that learners should:</p> <ul style="list-style-type: none"> • read the script carefully • cast it, allocate roles carefully • rehearse and polish, either with a director or self-directed with teacher and peer assessment • consider elements like lighting, costume, set, sound • record their learning, as they appreciate this is developing skills in the realisation of a text required for Component 1. 	<p>Gould, (2000) pp.106–128</p> <p>http://dramaanddance.britishcouncil.org/</p>

Learning objectives	Suggested teaching activities	Learning resources
<p>3 Understanding how dramatic texts may be realised and developing skills in writing about them</p>	<p>Basic: Learners practise short-answer questions such as those found in Section A of Component 1, to allow them an opportunity to reflect on the way they have approached the text. This will demonstrate their understanding of how to translate a text from page to stage.</p> <p>They should take an integrated approach to the creation of performance and should consider not just the role of the actors but also that of designers, e.g. costume, set and lighting, sound, as well as the way in which the director might wish to bring out aspects of the play within a given performance space.</p> <p>If the writing of a class diary has been started in Unit 1, then this is a good grounding for helping develop skills in analysis and taking account of the views of others (director, audience).</p> <p>If the Assessment criteria have been shared with learners, then they can continue to put their own work and that of others into appropriate bands, with discussion. This self-marking will soon become second nature.</p> <p>More challenging aspect: Verbal analysis of own and others' work aloud and with peer questioning.</p>	<p>Gould, (2000) pp. 129–137</p>

Unit 3: The devising process

Recommended prior knowledge

In terms of devising material, it is assumed that most learners will have taken part in such activities as part of a study of English or have been involved in dramatic activities outside the curriculum where they have worked on the creation of original pieces. It is recognised, however, that some learners will have had limited experience of devising original material and that they will need to develop skills in creating drama for a purpose.

Context

It is advised that this unit is taught after the completion of Unit 1 since it develops skills and approaches established in that unit. It is also intended that this unit is taught alongside Unit 2: Approaching text. The rationale is that devised study and text-based work should be developed side by side. The level of learners' performance skills will be developing during this unit and it may be necessary to revisit some workshop work from Unit 1 if the teacher feels that learners need to work on particular skills.

Outline

At the end of this unit, learners will have produced a group performance of an original piece and will have developed their ability to reflect on, and write about, drama practice and performance. They will start to consider their work from the points of view of actors, directors, designers and audience. Group sizes now need to be within what is prescribed by the syllabus (between two and six learners). When the piece is felt by teachers to be of a suitable standard, it needs to be recorded in order to build up a collection of pieces suitable for submission for Component 2.

Learning objectives	Suggested teaching activities	Learning resources
<p>1 Approaching the devising of original work</p>	<p>Basic: Organise a series of workshops where each one explores in a practical way a single dramatic stimulus.</p> <p>Identify key acting (as opposed to content) issues. These should build on the workshops in Unit 1 and reinforce the need to demonstrate these skills in creating original drama.</p> <p>Workshops should focus on the following needs:</p> <ul style="list-style-type: none"> • establishing a clear dramatic intention for each piece • creating a scenario and structure that will enable this to be realised • creating credible characters, dialogue and use of physical space • having clarity of diction and articulation • understanding the pacing and inflections of spoken English • the relationship between spoken word, facial gesture and bodily posture • the purpose of direction (external or self-directed). <p>Dramatic stimuli should be chosen that allow learners to develop further their understanding of:</p> <ul style="list-style-type: none"> • characterisation and role • physicality • pacing, contrast and dynamics • tension • spatial awareness and proxemics • different stage shapes and sizes. 	<p>For sample and catalogue of resources: www.dramaworks.co.uk/devskills.html</p> <p>For ideas: www.dramaresource.com/</p> <p>Fleming, M. (2001) <i>Teaching Drama in Primary and Secondary Schools: An Integrated Approach</i> David Fulton: London</p>
	<p>Basic: (G) Examples of devising workshops</p> <p>1 Sacrifice Warm-ups in pairs of one giving something up, suffering through it, the other not as helpful as might be. Discussion on what is sacrifice: range from giving up a little</p>	

Learning objectives	Suggested teaching activities	Learning resources
	<p>time to whole life, from big issues to small. Set up simple narrative (bad year, poor harvest, hunger, human sacrifice needed; villagers decide to make a sacrifice, how chosen? Reaction of victim and family? What is the ceremony to be? What is the outcome?) This can use movement/physicality; music or poem as stimulus; it can be an issue of conscience.</p> <p>2 Commedia dell'Arte Warm-ups in pairs trying on clothes, posing; a slob eating to excess, revolting friends; a person who smells. Discussion that this art form is essentially physical theatre comedy, with mime essential, featuring basic human bodies and their functions and simple stories with slapstick and clowning.</p> <p>Small groups or pairs work on simple stories (getting out of small space; over-eating, painting/decorating), use minimal spoken words and replace with grunts, squeaks; use no props; exaggerate movements to make the most of each comic potential. Slow things down, slow motion ('slo-mo') itself is funny. Stage fighting, done carefully and in relatively simple form, is good for comedy work (and equally for more intense serious drama).</p> <p>3 Neighbours at war Warm-ups in pairs, talking with neighbours, borrowing from, complaining about. Discussion on what neighbours are, how relevant they are in the society of the learners. What would they fall out over? Devise a scene in a small group, where a family is at home, some getting ready to go and share a meal with the neighbours, some getting ready for neighbours to visit for a meal. Then put the two families together, eat and fall out. Then develop a scene of hostility after the meal. It is agreeable to do a fourth scene where friendship is</p>	<p><i>Teaching Drama</i> Issue 20. (2009–10) Stage Combat. Ben Morse www.teaching-drama.co.uk</p>

Learning objectives	Suggested teaching activities	Learning resources
	<p>restored. The use of audience ideas into a rehearsed piece can be an effective piece of Forum Theatre.</p> <p>To extend the work to a more challenging activity, a learner in each group could direct his/her group. Forum Theatre would allow learners to make changes and continue to develop their work at the suggestion of peers and teachers, even at the performance/sharing stage.</p> <p>The class and individual agreement on marking bands is the way to progress self-evaluation.</p>	
<p>2 Demonstrate skills in creating drama from a dramatic stimulus</p>	<p>Work in groups on creating a piece of drama from a dramatic stimulus. The length of the piece should be no more than 10-15 minutes in total at this stage. The discipline of editing their work down is essential in devised theatre.</p> <p>Material to stimulate devising should include short titles (such as Conflict, Prejudice, Relationships, Stop that now!), poems, pictures, songs, historical events, stories. Local/regional material is acceptable. It can cover social, historical and cultural contexts. It should stimulate ideas and performance that is challenging, interesting, possibly provocative and that holds actors, directors, designers and audience alike.</p> <p>Learners should practise identifying the dramatic potential of the stimulus before commencing work. This study should enable them to practise the creation of drama from a dramatic stimulus, a skill required for Component 1. Examples of such dramatic stimuli could be taken from a previous year's pre-release material for Component 1.</p>	
<p>3 Understanding how original drama may be created from a given stimulus and developing skills in writing about it</p>	<p>Learners practise short-answer questions such as those found in Section A of Component 1 to allow them an opportunity to reflect on the way they have developed their piece of drama. This will demonstrate their understanding of dramatic devices such as:</p>	

Learning objectives	Suggested teaching activities	Learning resources
	<ul style="list-style-type: none"> • dramatic intention • structure and form • transitions between sections. <p>They should take an integrated approach to the creation of performance and should consider not just the function of the actors but also that of designers, e.g. costume, set and lighting, sound, as well as the way in which the director might wish to bring out aspects of the drama within a given performance space.</p> <p>The teacher can now start to ask: are learners presenting devised work that is beginning to convey meaning to an audience or are they merely doing some drama for themselves? The latter is not acceptable.</p>	

Unit 4: Text into performance 1

Recommended prior knowledge

This unit builds on the skills developed in Unit 2 to encourage a practical approach to the realisation of dramatic texts into performance. It assumes that all learners have completed one text-based piece which has been recorded and marked according to the coursework assessment criteria in the syllabus.

Context

It would be best if this unit were taught after the completion of Unit 2, since it develops skills and approaches established in that unit. It is also intended that this one should be taught alongside Unit 5: Dramatic techniques 1, as text-based study and devised work should develop hand in hand. At this stage, it is assumed that learners are gaining familiarity with methods for creating performance from dramatic texts and are able to apply rudimentary methods of creating character (both physically and vocally), developing the inflections and shapes of spoken English to support this. If these skills require further support during this unit or if it is felt by the teacher that learners need to work on particular skills, it may be necessary to revisit some workshop work from Unit 1.

Outline

At the end of this unit, learners will have produced a group performance of two text-based pieces and will have developed their ability to reflect on, and write about, drama practice and performance. An audience should be invited for at least one of the performances. Learners should consider their work from the points of view of actors, directors, designers and audience. Group sizes should continue to be within that prescribed by the syllabus (between two and six learners) and, as in Unit 2, if the pieces are felt by teachers to be of a suitable standard they need to be recorded in order to build up a collection from which the final submission for Component 2 may be chosen.

Learning objectives	Suggested teaching activities	Learning resources
<p>1 Review of text-based work in Unit 2</p>	<p>The video of the piece performed in Unit 2 should be reviewed and evaluated by learners. They should start to put themselves and others into mark bands from the Assessment criteria, with discussion and teacher advice.</p> <p>Since the process of drama is cyclical they should focus on the same aspects of drama identified in Unit 2:</p> <ul style="list-style-type: none"> • making the dialogue meaningful in performance • having clarity of diction and articulation • understanding the pacing and inflections of spoken English • the relationship between spoken word, facial gesture and bodily posture • the way in which text is transplanted into performance space • the role of the director. <p>Longer texts than in Unit 2 should be chosen, that allow learners to develop further their understanding of:</p> <ul style="list-style-type: none"> • characterisation and role • physicality • pacing, contrast and dynamics • tension • spatial awareness and proxemics • different sizes/shapes of staging. 	<p>For an example of how a text may be analysed in terms of performance and technique visit: www.universalteacher.org.uk/drama/viewfromthebridge.htm</p> <p>Further examples of plays that can be used for study of text, different approaches and development themes and characterisation: www.rhinegold.co.uk/magazines/magazines_catalogue.asp?m=1&id=144</p>
	<p>Basic: (G) Example of a text into performance workshop</p> <p>Romeo and Juliet Warm-ups in pairs, taking turns to summarise things – yesterday, last year, your life so far, your extended family, all in 30 seconds.</p> <p>Ask for a volunteer to summarise the plot of Romeo and Juliet.</p>	<p>Reduced Shakespeare Company, <i>The Complete Works of William Shakespeare (Abridged)</i>, DVD</p> <p>www.bbc.co.uk/schools/gcsebitesize/english_literature/dramaromeojuliet/</p>

Learning objectives	Suggested teaching activities	Learning resources
	<p>Prepare a very brief synopsis of plot and scenes to hand out; discuss. Thumbnail sketches of main characters.</p> <p>Show DVD of Reduced Shakespeare Company version of the play (15 minutes).</p> <p>Take themes from the play:</p> <ul style="list-style-type: none"> a) Falling in Love. Show couple before they met (Act 1 Sc 1 and 3), and when they met (Act 1 Sc 5). b) The Balcony Scene (Act 2, Sc 2) Show extracts from DVDs by BBC and by Baz Luhrman and the equivalent scene from <i>Shakespeare in Love</i>. Danger he was in entering her garden; role of the Nurse. c) Feuding and Conflict. Compare Shakespeare's Act 3 Sc 1 with <i>West Side Story</i> Act 1 Sc 9. Use scripts. <p>By this point and this means, learners should be into the play sufficiently to produce performance extracts – but remember that these should be for stage performance, not screen.</p> <p>More challenging aspect: Learners as directors are useful to develop understanding of the holistic approach to moving page to stage. They should always justify directorial decisions to others.</p>	<p>Zeffirelli's <i>Romeo and Juliet</i>, DVD</p> <p>Baz Luhrman's <i>William Shakespeare's Romeo and Juliet</i>, DVD</p> <p><i>Shakespeare in Love</i>, DVD</p> <p><i>West Side Story</i>, DVD</p>
<p>2 Develop and refine skills in interpreting a piece of dramatic text</p>	<p>Work in groups on interpreting two extracts from contrasting dramatic texts. The two in the example above, <i>Romeo and Juliet</i> and <i>West Side Story</i> are different texts on the same theme. More obvious contrasts may be better suited, for example, tragedy/comedy, old people/young people, different races, nationalities and cultures.</p> <p>To enable learners to develop the skills in approaching texts from different periods, one of the two extracts chosen should be from a play written before 1900 and the other should be from a play written after 1900.</p>	

Learning objectives	Suggested teaching activities	Learning resources
	<p>Learners should practise studying the extracts before commencing work on their realisation. This study should enable them to develop skills in the realisation of a text required for Component 1. Additionally, they should consider the period when the play was written and the extent to which this is reflected in the dialogue. It is helpful to consider historical, social and cultural influences on any play or extract being studied. Was the playwright reflecting the values and views of his/her times? Are they still relevant? Has society changed?</p>	
<p>3 Understanding how dramatic texts may be realised and developing skills in writing about them</p>	<p>Basic: Learners practise further short-answer questions (such as those found in Section A of Component 1) and two longer-answer questions on each extract (such as those found in Section B) to allow them an opportunity to reflect on the way they have approached the two texts. Longer-answer questions should focus at this stage on two chosen roles for each learner.</p> <p>As in Unit 2, learners should take an integrated approach to the creation of performance and should consider not just the function of the actors but also that of designers, e.g. costume, set and lighting, sound, as well as the way in which the director might wish to bring out aspects of the play within a given performance space.</p> <p>Learners should reflect on the audience reaction to their performance and the extent to which they achieved the response they intended. Peer assessment, teacher assessment is essential. Use of the mark bands from the Assessment criteria will assist learning.</p> <p>Often, to video every piece of performance is helpful, not only in case it is selected for Component 2 submission, but to better facilitate peer and self assessment.</p> <p>More challenging aspect: Encourage learners to make a solo evaluation, justified under peer questioning.</p>	

Unit 5: Dramatic techniques 1

Recommended prior knowledge

This unit builds on the skills developed in Unit 3 to encourage a practical approach to the creation of pieces of drama. It assumes that all learners have completed one devised piece which has been recorded and marked according to the coursework assessment criteria in the syllabus.

Context

It would be best if this unit was taught after the completion of Unit 2 and Unit 3 since it develops skills and approaches established in these units. It is also intended that this unit be taught alongside Unit 4: Text into performance 1, the rationale for this being that devised work and text-based study should develop side by side. At this stage, it is assumed that learners will be gaining familiarity with methods for creating original performance pieces and are able to handle rudimentary methods of creating scenario, structure, character (both physically and vocally) and developing the inflections and shapes of spoken English to support this.

Outline

At the end of this unit, learners will have produced a group performance of an original piece and will have developed their ability to reflect on, and write about, drama practice and performance. An audience should be invited for the performance. Learners should consider their work from the points of view of actors, directors, designers and audience. The group sizes need to be within that prescribed by the syllabus (between two and six learners) and if they are felt by teachers to be of a suitable standard, the piece(s) need to be recorded in order to build up a collection of pieces suitable for submission for Component 2.

Learning objectives	Suggested teaching activities	Learning resources
<p>1 Review of devised work in Unit 3</p>	<p>Basic: The original devised piece performed in Unit 3 should be reviewed and evaluated using the Assessment criteria to support judgements so that learners can make a reasonably informed judgement as to how successful they were in:</p> <ul style="list-style-type: none"> • establishing a clear dramatic intention for each piece • creating a scenario and structure that enabled this to be realised • creating credible characters, dialogue and use of physical space • clarity of diction and articulation • the pacing and inflections of spoken English • the relationship between spoken word, facial gesture and bodily posture • the purpose of direction. <p>As part of this (self) evaluation, learners may need to revisit some of the ideas and outcomes of all of Unit 3.</p>	<p>McGuire, B. (2003) <i>Student Handbook for Drama</i> Pearson Publishing, UK</p>
	<p>Basic: (G) Example of further devising workshop</p> <p>What If... Quick warm-ups. What if you were one-legged, crazy, angry all the time, too short, afraid of the dark/animals/poverty/heights?</p> <p>Discuss the notion of <i>What If...</i> It is a device beloved of drama directors in scripted work to help develop depth of character; and also in devised work to come up with ideas not originally considered. Imagine a situation, people it with imaginary (but believable) characters and see what happens.</p> <p>Studying some of the work of practitioner Stanislavski in a nutshell is worth considering, as <i>What If ...</i> was one of the techniques he deployed to create characters. The <i>What If...</i> and <i>Emotion Memory</i> techniques are particularly useful in extending confidence in learners in both creating ideas and sharing them through performance.</p>	

Learning objectives	Suggested teaching activities	Learning resources
	<p>More challenging aspects:</p> <ol style="list-style-type: none"> He is not the only practitioner: Boal, Artaud, Brecht, Grotowski would equally be helpful to many higher-level learners. Ask learners to share in two minutes a deeply moving memory, experience from years gone by, could be happy, sad, distressing, but must be done from the heart; the audience must be convinced it was true. <p>A theatre-in-the-round piece could be devised on an environmental issue: for example, waste that human beings reject, or the suffering caused by hidden pollution. Put the audience in a circle and devise a piece that brings them into close proximity to the characters who are struggling with the problems of waste/pollution. Characters should be convincing in this, and some Stanislavski approaches would add that, although equally they could be more shallow, and humorous.</p> <p>More challenging aspect: A theme, such as Jekyll and Hyde divided personality story is a good one, if unsettling when done deeply. Teachers need a basic knowledge of the fictional novel. There is also a stage musical of it. The use of split personality often appeals to learners at this age, and allows a variety of situations to be explored, and other characters can have depth developed as they react to the one with the split personality. Try to avoid stereotypical teenage insanity being dramatised.</p>	<p>www.theatreintheround.org/ This is home of the Minneapolis Players and their take on theatre-in-the-round.</p> <p><i>Teaching Drama</i> Issue 36. 2010–11. Devising – Jekyll and Hyde. Alicia Pope. www.teaching-drama.co.uk Good scheme for using split personality to display multi-facets of a character.</p>
<p>2 Demonstrate skills in creating drama from a dramatic stimulus</p>	<p>Basic: (G) Work in groups to devise an original piece of drama based on a dramatic stimulus. The length of the piece should be no more than 15 minutes in total. An audience should be invited to the performance of the piece.</p> <p>Examples of stimuli are as follows:</p> <p>Dramatic styles or genres:</p> <ul style="list-style-type: none"> forum theatre comedy of manners 	

Learning objectives	Suggested teaching activities	Learning resources
	<ul style="list-style-type: none"> • documentary theatre • commedia dell'Arte • children's drama. <p>Issues:</p> <ul style="list-style-type: none"> • an issue of conscience • a personal issue • an environmental issue. <p>Other options:</p> <ul style="list-style-type: none"> • a piece of music • a poem • a sculpture • a historical figure from the last century. <p>Learners should undertake thorough research into the style they are working in and understand the dramatic conventions associated with it, from the point of view of actor, director, designer and audience.</p>	
<p>3 Understand the performance process and develop skills in writing about it</p>	<p>Basic: Learners practise short-answer questions such as those found in Section A of Component 1, to allow them an opportunity to reflect on the way they have approached the work. In devised work they should be aware at all times of the impact they wish to make on their audience.</p> <p>They should take an integrated approach to the creation of drama and should consider not just the function of the actors but also that of designers, e.g. costume, set and lighting, sound, as well as the way in which the director might wish to bring out aspects of the piece within the given performance space.</p> <p>Maintaining the on-going diary, regular self and peer verbal evaluation and the continuous use of the Assessment criteria to make judgements will assist learning and help teachers.</p>	

Learning objectives	Suggested teaching activities	Learning resources
	<p>Basic, but leading to more challenging: (G)</p> <p>Suggested Physical Theatre workshop: It is useful if teachers can wean learners off thinking that all drama has to be merely the spoken word by characters moving around an area with a few props and bits of backdrop scenery, with a piece of music as a scene setter just tacked on. The strength of physical theatre is enormous. Mime: test everything with good mime. Can any prop be replaced by realistic, believable and sustained mime? Do a series of regular miming warm-ups.</p> <p>Then in pairs do mimed activities, no words allowed, only mime, facial expressions and grunts.</p> <p>Develop into mini scenarios. Experiment with different levels, and strictly limited or exaggerated movements on stage.</p> <p>Confine body movements, throw them wide. This has both serious and comic purpose.</p> <p>Even if they incorporate only a little of this, it will help develop broader performance skills.</p>	<p><i>Teaching Drama</i> Issue 33. 2010–11. Physical Theatre. Matt Walters. www.teaching-drama.co.uk Useful for teachers introducing Physical Theatre.</p>

Unit 6: Solo/Individual skills

Recommended prior knowledge

This unit builds on the skills developed in Units 2, 3, 4 and 5 where the focus has been on group performance. It is assumed that learners will have been given ample opportunities to work on text-based and devised pieces in groups.

Context

This unit is best taught in the middle of the course at a point where good practice in practical work has been established and where learners are gaining familiarity with methods for creating performance from dramatic texts. The confidence gained in devising their own work should help their individual task.

Outline

At the end of this unit, learners will have produced an individual performance of an extract from a play, lasting three to five minutes. The piece should be recorded for possible submission for Component 2. If it is felt that the quality of work produced in this unit does not fully reflect the full potential of the individual learner, teachers may give a further opportunity for this in either Unit 8 or Unit 9.

Learning objectives	Suggested teaching activities	Learning resources
<p>1 Review of performance techniques</p>	<p>Basic: All learners take stock of progress so far, and identify a short passage in a group piece where they can have some individual exposure, even if this is only brief. Learners identify their own strengths and weaknesses in performance and use these to produce a skills audit to identify where further work is needed.</p> <p>This should follow naturally out of the diaries they have kept, the habits of self and peer evaluation they have formed through the use of the Assessment criteria.</p> <p>Basic: (I) Experiment with different monologue passages, some where the learner is entirely alone on stage, and some where there is a non-speaking extra person (a dummy) on stage. Some learners will find they prefer one more than the other. The dummy must not be a distraction, but can be quite helpful in giving the solo speaker a focus.</p> <p>Most will prefer to perform alone. Addressing the audience directly often works best, as if information/secrets/outrage/confessions are being shared with a friend.</p>	
<p>2 Develop and refine skills in interpreting a monologue</p>	<p>Teachers work with learners to identify suitable monologues for performance. This is best done over a long period, so as texts are studied, ideas can emerge for particular individual learners and be recalled when it is time to develop this task.</p> <p>Develop effective individual skills in approaching a text (getting into character, use of space, voice, posture, movement, control etc.); avoid film scripts or performances to camera; identify a performance space.</p> <p>If Stanislavski has been considered, however briefly, his techniques for character building may be useful.</p> <p>Rehearse and refine the material; arrange dress rehearsal (and technical rehearsal if necessary).</p> <p>Learners should reflect on the audience reaction to their performance</p>	<p>For a list of appropriate and helpful publications go to: www.samuelfrench-london.co.uk/</p> <p>Monologues for Men website, useful as ideas for boys. Traditional material: www.monologuearchive.com/dramatic_men.html</p> <p>Monologues for Women website, useful as ideas for girls. Traditional material: www.monologuearchive.com/dramatic_women.html</p> <p><i>Principal Examiner Reports for Teachers</i> for Cambridge IGCSE Drama are available on Teacher Support at http://teachers.cie.org.uk</p> <p>Videos of former learners in the school.</p>

Learning objectives	Suggested teaching activities	Learning resources
	<p>and the extent to which they achieved the response they intended.</p> <p>Learners should consider carefully whether props, setting, music and sound effects help their performance. In most cases they will not help but rather hinder the realisation of a text by an actor alone on stage.</p>	<p>Coursework Training Handbook DVD produced by Cambridge International Examinations available to buy from our Publications Catalogue at www.cie.org.uk/profiles/teachers/orderpub</p>
<p>3 Develop and refine skills in devising a monologue</p>	<p>Although devising and performing a monologue is not assessed for the 2015 examination onwards, many teachers find devised solo work an effective introduction to scripted monologues, as it gives learners confidence in exploring and expressing a character and creating a sense of past, purpose and personality. If, however, you feel that your learners do not need this introduction you can omit this learning objective.</p> <p>Basic: (I) Teachers work with learners to identify a scenario and character on which to work. Review of previous work should take account of message, length, structure, pacing, and other performance skills as in Learning objective 2 above.</p> <p>Develop effective individual skills in devising work (building character, creation of dramatic tension, use of space, voice, posture, movement, control); ensure the physical and spoken aspects of performance; identify a performance space; avoid performances to camera.</p> <p>The size and shape of the staging is important, and trial and error are essential techniques. Rehearse and refine the material; arrange dress rehearsal (and technical rehearsal if necessary).</p> <p>Learners should reflect on the audience reaction to their performance and the extent to which they achieved the response they intended. Watching themselves on video is useful training. Peer assessment is invaluable. The Assessment criteria should always be used.</p> <p>More challenging aspect: Learners who need to be pushed further should try their performances outside the safety of the drama area or</p>	

Learning objectives	Suggested teaching activities	Learning resources
	<p>should perform to an audience of people who are not studying drama, or both.</p>	
	<p>Basic: (I) Suggested workshop for solo experimentation This device often helps to flesh out the character, to add motive and understanding on the point of the extract. Hot seating by teacher and/or peers is similarly helpful to the learner preparing performance.</p> <p>Create a character based on the observation of movements and behaviour of a particular animal. Television can provide footage of animals if none are available locally.</p> <p>It is the watching and listening, and then adapting the human body to mimic that leads to interesting postures, which can shake off old assumptions and embarrassments, leaving the way clear to explore new approaches to characters.</p> <p>Find ways to help the learner who struggles with memory of lines to absorb the words, gestures, movements so they are fully understood, almost second nature. Adequate rehearsal time is essential.</p>	<p><i>Teaching Drama</i> Issue 35 (2010–11). Animals. Jo Beynon. www.teaching-drama.co.uk Useful introduction to learner monologues.</p>

Unit 7: Writing about drama

Recommended prior knowledge

This unit builds on the skills acquired in Unit 1 and should therefore be taught after that unit. It may, however, be taught as a long, thin unit alongside Units 2, 3, 4, 5, 6, 8 and 9.

Context

It is assumed for this unit that learners are familiar with rudimentary dramatic terms and understand both the meaning and practical application of these.

Outline

This unit is designed to support knowledge and understanding of performance and is not intended to produce material directly designed for assessment. Most of the underpinning knowledge acquired in the unit will ultimately be assessed in Component 1 although the study of different genres will also improve performance skills for devised work in Component 2.

Learning objectives	Suggested teaching activities	Learning resources
<p>1 Understand the dramatic intention of text</p>	<p>Basic: (I) For each piece of drama created from a stimulus, learners produce a written response to the directorial concept of their piece, how effectively they used the performance space in staging the piece and selecting one design aspect (costume, set, masks, lighting, sound) set down how it helped with the effectiveness of the devised piece in performance.</p> <p>For each piece of text-based performance, learners produce a piece of documentation that covers the following points:</p> <ul style="list-style-type: none"> • historical, social and cultural context of the play • performance conventions associated with the style • identifying a preliminary directorial concept for the extract • opportunities for design, e.g. set, lighting, sound and costume • type of dialogue and opportunities for physical work, characterisation and role • methods of creating pacing, contrast and dynamics • use of space and proxemics • different and appropriate staging. <p>If the diary approach has been adopted from the outset, then learners will have begun to acquire the skill of making and recording judgements on their own work and that of others. They will also have become familiar with putting work into the bands of the Assessment criteria, as will teachers.</p> <p>More challenging aspect: (I) Learners can be encouraged to write reviews of their own work and of others, rather than simple diary entries.</p> <p>These reviews require a different approach, but include all the dramatic elements, and can be shared with people who are not studying drama or who did not see the performance, to</p>	

Learning objectives	Suggested teaching activities	Learning resources
	check that understanding and meaning are conveyed.	
2 Understand methods of creating original drama	<p>For each original devised performance, learners produce a piece of documentation that covers the following points:</p> <ul style="list-style-type: none"> • dramatic stimulus used • performance intentions and message • identifying a preliminary directorial concept for the extract • opportunities for design, e.g. set, lighting, sound and costume • opportunities for creating characterisation and role, dialogue and physicality • use of space and proxemics • methods of creating pacing, contrast and dynamics • appropriate use of staging. <p>This will be served by a revisiting of the methods and ideas taught so far in the course. The vocabulary of drama, the works of any practitioners and how different stimuli have been used will also assist this reflective process.</p>	
3 Understanding dramatic genres	<p>Learners research varying styles of performance as outlined in Unit 5. They should produce a paragraph on each one so that they are familiar with that style or approach. This will enable them to make an informed choice in Component 1 questions and Component 2 texts.</p> <p>The study of reviews by frequently professional writers of professional theatre and related genres (like circus, musical theatre and dance performers) will help to inform learners about how judgements are made and written to convey meaning to readers.</p> <p>This should not be done to excess, but is a useful way of showing learners what can be done, particularly of a text they have studied themselves, but not seen.</p>	<p>Suggested websites, Daily Telegraph (UK), The New York Times (USA) and The Mail and Guardian (South Africa) with professional theatre reviews:</p> <p>www.telegraph.co.uk/culture/theatre/</p> <p>www.nytimes.com/pages/theater/reviews/</p> <p>http://mg.co.za/section/theatre/</p>

Unit 8: Text into performance 2

Recommended prior knowledge

This unit builds on the performance skills developed throughout the Cambridge IGCSE Drama course. It assumes that all learners have completed three text-based pieces which have been recorded and marked according to the coursework assessment criteria in the syllabus.

Context

It would be best if this unit were taught towards the end of the course since it represents the full development of skills and approaches achieved throughout the Cambridge IGCSE Drama course. It is also intended that this unit should be taught alongside Unit 9: Dramatic techniques 2, the rationale being that text-based study and devised work should be developed side by side. At this stage, it is assumed that learners have worked extensively with methods of creating performance from dramatic texts and are able to apply tried and tested methods of creating character (both physically and vocally), developing the inflections and shapes of spoken English to support this. It is not anticipated that further skills development workshops will be necessary in this unit.

Outline

At the end of this unit, learners will have produced a group performance of a play extract and an individual performance of a play extract for Component 2. They will also have produced the pre-release play extract specified by Cambridge, as preparation for Component 1. The performance of the pre-release play extract will not be examined but learners need to understand the practical aspects of production in order to answer the questions in the Written examination. To this end, at least one mock examination for Component 1 should be taken before the date of the Written examination in order to allow learners an opportunity to gain practice in reflecting on the pre-release material. The group sizes should continue to be within that prescribed by the syllabus (between two and six learners) and, as in previous units, Component 2 pieces need to be recorded for potential submission. The piece for Component 1 should be recorded to be used as a revision tool for the Written examination.

Learning objectives	Suggested teaching activities	Learning resources
1 Review of text-based work in Unit 4	<p>Basic: The video of the piece performed in Unit 4 should be reviewed and evaluated by learners. Since the process of drama is cyclical they should focus on the same aspects of drama identified in Unit 4:</p> <ul style="list-style-type: none"> • making the dialogue meaningful in performance • clarity of diction and articulation • the pacing and inflections of spoken English • the relationship between spoken word, facial gesture and bodily posture • the way in which text is transplanted into performance space • the role of the director. <p>More challenging texts should be chosen that allow learners to develop further their understanding of:</p> <ul style="list-style-type: none"> • characterisation and role • physicality • pacing, contrast and dynamics • tension • spatial awareness and proxemics • appropriate use of staging. 	<p>For an example of how a text may be analysed in terms of performance and technique visit: www.universalteacher.org.uk/drama/viewfromthebridge.htm</p> <p>For further examples of schemes of work suggesting ways of tackling a range of play texts: www.rhinegold.co.uk/magazines/magazines_catalogue.asp?m=1&id=144</p>
2 Develop and refine skills in interpreting a piece of dramatic text	<p>Work in groups (G) on interpreting the pre-release extract and a further text of the school's choosing from a contrasting dramatic text. This should call for more advanced skills than previously in the course. The length of the pre-release piece will be determined by Cambridge. The second piece should last no more than 15 minutes in total.</p> <p>An audience should be invited to both performances and video recordings made.</p> <p>To enable learners to demonstrate the way their skills in realising texts have developed, it is recommended that the second piece should be from a country other than the one in</p>	

Learning objectives	Suggested teaching activities	Learning resources
	<p>which the school is based.</p> <p>Learners should study the extracts thoroughly before commencing work on their realisation. They should make extensive notes on the pre-release extract and add to these on a session-by-session basis in order to amass a set of revision notes for the examination.</p> <p>Work solo as above to prepare the individual (I) extract for Component 2.</p>	
<p>3 Understanding how dramatic texts may be realised and developing skills in writing about them</p>	<p>Basic: (G) Learners should attempt at least one mock examination on the pre-release material for Component 1.</p> <p>Learners should reflect on the audience reaction to their performance and the extent to which they achieved the response they intended.</p> <p>Advice in Unit 4's scheme of work is relevant here, about self and peer assessment, use of the mark bands from the Assessment criteria, keeping a personal account of learner progress and performances being recorded for evaluative purposes.</p> <p>An audience made up entirely of peers may be very supportive, but not always sufficiently challenging to bring out the best in performance.</p>	
	<p>Guidance on repertoire pieces The repertoire piece or extract must not come from TV drama, films, novels or unpublished works.</p> <p>The school should choose work that is in line with candidates' abilities, interests and available resources.</p> <p>Teachers are advised to select extracts from full-length stage plays, not mini-plays written specifically for use in the classroom. This is to ensure that each candidate has the</p>	<p>www.stageplays.com/index.php</p>

Learning objectives	Suggested teaching activities	Learning resources
	<p>opportunity to demonstrate understanding of the style of the drama and the context of his/her role in the play as a whole.</p> <p>There are plays written by people with specific viewpoints (e.g. religious, political), and a search of the internet should show them, so teachers can see if they are suitable for the age group.</p> <p>Questions in the Written examination will cover a variety of aspects:</p> <ul style="list-style-type: none"> • acting (e.g. interaction, pacing, physicality, role, vocal expression*) • devising (e.g. characterisation, contrast, structure, tension*) • directing (e.g. advice to actors, directorial concept, mood, staging*) • design (e.g. costume, make-up, lighting, props, sceneography, set, sound). <p>* These examples are not exhaustive and learners should also be familiar with other dramatic features as appropriate.</p>	
	<p>More challenging aspect: It is not necessary to choose a play that has been studied in English lessons or that is from a period/place that doesn't connect with the learners' culture, interests and facilities, although, of course, the choice is for the school and the professional judgement of the teacher(s).</p> <p>Sometimes, it is a helpful challenge to stretch learners beyond what they know and have experience of, to produce interesting work. However, candidates will want to perform to their very highest standard.</p>	

Unit 9: Dramatic techniques 2

Recommended prior knowledge

This unit builds on the performance skills developed throughout the Cambridge IGCSE Drama course. It assumes that all learners have completed two original devised pieces which have been recorded and marked according to the coursework assessment criteria in the syllabus.

Context

It would be best if this unit were taught at the end of the course since it represents the full development of skills and approaches achieved throughout the Cambridge IGCSE Drama course. It is also intended that this unit should be taught alongside Unit 8: Text into performance 2, the rationale for this being that devised work and text-based study should be developed simultaneously. At this stage, it is assumed that learners have worked extensively with methods of creating original performance pieces and are able to apply tried and tested methods of creating scenario, structure, character (both physically and vocally), developing the inflexions and shapes of spoken English to support this. It is not anticipated that further skills development workshops will be necessary in this unit.

Outline

At the end of this unit, learners will have produced a group performance of an original devised piece for Component 2. The group sizes must continue to be within that prescribed by the syllabus (between two and six learners) and, as in previous units, the piece needs to be recorded. They will also have produced a group devised piece from a stimulus which will be examined in Component 1. Ideally, if this piece is recorded, it will serve as revision material for learners prior to the Written examination.

Learning objectives	Suggested teaching activities	Learning resources
1 Review of devised work in Unit 5	<p>Basic: (G) The original devised pieces performed in Unit 5 should be reviewed and evaluated so that learners can make a judgement as to how successful they were in:</p> <ul style="list-style-type: none"> • establishing a clear dramatic intention for each piece • creating a scenario and structure that enabled this to be realised • creating credible characters, dialogue and use of physical space • clarity of diction and articulation • the pacing and inflections of spoken English • the relationship between spoken word, facial gesture and bodily posture • the role of the director • the use of any props, costumes, lighting. 	<p>For sample and catalogue of resources: www.dramaworks.co.uk/devskills.html</p> <p>Fleming, M. (2001) <i>Teaching Drama in Primary and Secondary Schools: an Integrated Approach</i> David Fulton: London</p>
2 Demonstrate skills in creating drama from a dramatic stimulus	<p>Basic: Work in groups to devise an original piece of drama based on a dramatic stimulus which is different from that chosen for Unit 5. The length of the piece should be no more than 15 minutes in total. An audience should be invited to the performance of the piece.</p> <p>Examples of stimuli are as follows:</p> <p>Dramatic styles or genres:</p> <ul style="list-style-type: none"> • forum theatre • comedy of manners • documentary theatre • commedia dell'Arte • children's drama. <p>Issues:</p> <ul style="list-style-type: none"> • an issue of conscience • a personal issue 	

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	<ul style="list-style-type: none"> • an environmental issue. <p>Other options:</p> <ul style="list-style-type: none"> • a piece of music • a poem • a sculpture • a historical figure from the last century. <p>(G) Learners should undertake thorough research into the style they are working in and understand the dramatic conventions associated with it.</p>	
<p>3 Understand the performance process and develop skills in writing about it</p>	<p>Basic: Learners practise short-answer questions found in Section A of Component 1 to allow them an opportunity to reflect on the way they have approached all their work. In devised work they should at all times be aware of the impact they wish to make on their audience.</p> <p>Component 1 requires learners to reflect on an integrated approach to the creation of drama and consider not just the function of the actors but also that of designers, e.g. costume, set and lighting, sound, as well as the way in which the director might wish to bring out aspects of the piece within a given performance space.</p> <p>The progressive use of personal diaries, self and peer assessment, use of mark bands from the Assessment criteria and recording for rehearsing and final outcome, should develop real skills in drama performance and evaluation.</p>	
	<p>Basic:(G) Guidance on original devised pieces</p> <p><i>Forum theatre</i> needs careful planning for learners to be familiar with the method of changing what they do in response</p>	

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	<p>to audience suggestions. It should be introduced as a style of experimental working early on in the course to achieve familiarity for performers. The potential to produce interesting and original work from it is enormous.</p> <p>Comedy of manners is a style of comedy that reflects manners, lifestyles and the ideals of upper class society that is basically true to traditions and philosophy. There must be an outward mask of social respectability, while revealing to the audience what lies beneath. It strives to make what is real, artificial, and what is artificial, real.</p> <p>Documentary theatre is a form of docu-drama, where social issues are frequently brought to the stage, taken from real evidence of events and people. It may seek to address an injustice, or to inform and educate. There may have to be some fictionalising of material to make it work on stage, but essentially, it takes facts as starting point. Much verbatim theatre is presented in documentary style. Devisers usually research evidence and where possible interview people who knew/saw/experienced some element of the topic, like a train crash, hard times, economic policy, rise and fall of somebody famous, a traumatic event, a murder.</p> <p>It is also possible to take a broader themed approach to the documentary, and take a theme like fame, fear, bankruptcy, war, but again it will be based on facts, evidence, witnesses gathered as part of the research.</p> <p>Commedia dell'Arte shares many attributes with comedy of manners in terms of stock characters, poking fun at pomposity, authority and individuals. Out of this Italian art form grew pantomime, Punch and Judy and circus clowning, so it is very linked to physical theatre/movement. It was always intended to be funny. It was improvised to begin with, but became established and recorded over time.</p>	<p>http://dlibrary.acu.edu.au/staffhome/trsanders/units/comedy/comedyofmanners.html This website gives an account of the genre and clues as to what should be included.</p> <p><i>Teaching Drama</i> Issue 27. (2009–10) Fame and Celebrity Culture. Jo Morrell www.teaching-drama.co.uk</p> <p><i>Teaching Drama</i> Issue 28. (2009–10) Victorian Gothic. Helen Haywood. www.teaching-drama.co.uk Introduction to melodrama.</p>

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	<p>It is also a relative of melodrama, which was serious at the time, as demonstrated in Victorian melodrama, and while that may be seen as a purely European and US style in the 19th century, its style of exaggerated performance bears some consideration and research in creating contemporary comedy.</p> <p>Children's drama is a specialised art form, and it is best for learners to decide roughly what age of children they will create for. What five-year-old children find funny is clearly different from what eleven-year-old children laugh at. While some things (like physical theatre comedy) are universal, other things like verbal humour, anticipation, prior knowledge and shades of character need specific focus. It can also be related to terms like children's theatre, theatre in education and young people's theatre.</p> <p>Some study of written scripts for children of different ages would be worthwhile, as a starting point for devising, not to slavishly copy, but to encourage learners in what is appropriate for a given age group.</p> <p>An issue of conscience is an option that lends itself to realisation by documentary theatre, verbatim theatre or more traditional drama, such as those by Ibsen. Movement and music can be powerful stimuli for developing performance about struggling with conscience. It potentially contains themes like authority, individualism, the lone voice, repression, misunderstanding and conflict that are the very heart of devising interesting and challenging drama.</p> <p>A personal issue is perhaps the broadest option available. What is personal for one person may or may not strike a chord with others. It can encompass things like fears and dreams, ambitions and hopes dashed/achieved, triumph over physical/mental/ emotional adversity, families, cultures and growing old. If this option is likely, it is recommended that ideas are jotted down as the course goes along. Often a piece</p>	<p>www.artdramascripts.com/art_drama_scripts_home This is a catalogue of some children's drama scripts that would be useful research.</p> <p><i>Teaching Drama</i> Issue 24. (2010–11) Mental Disorder. Vickie Hatcher. www.teaching-drama.co.uk Programme of six lessons on a difficult subject. Suitable for higher-ability learners.</p>

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	<p>of work in another topic area can suggest ideas for this.</p> <p>An environmental issue is a broad one. It can include the physical environment being affected by pollution, recycling, energy, transport and economics, but also the mental and/or physical landscape in which people live. It can be a specific event (a polluted stream, an escape of gas, livestock poisoned, people getting sick) or a campaigning movement. There need be no resolution, it can seek to raise awareness, with a strong message, as many of the plays of Brecht do.</p> <p>A piece of music is a good option because it is so open. Music could be used during the course to create a mood, set a scene, excite imaginations at the beginning of almost every lesson. Complex arrangements or simple banging of something percussive are equally valid. To develop it into a full devised piece needs the music to be capable of changing moods, of influencing behaviour and affecting emotions.</p> <p>Teachers are advised to search for music from different cultures, say, from country and western to orchestral, from oriental to jazz, gospel to found-sounds and junk bands.</p> <p>A poem is also a wide-open option. Poems abound from every culture. Narrative and historical epics like Finland's Kaleva, Beowulf, Gilgamesh, Enuma Elish that take serious struggles and journeys and are part of the cultural fabric of peoples are good material. At the other end of the scale there are comic poems and song lyrics that may provide stimulus.</p> <p>A sculpture shares much with the poem as a starting point. There are internationally known sculptures. And there are purely local creations. It can include carvings, statues, works of art, some kinds of memorials and all made from a huge range of materials. The point is that a sculpture is a good starting point and, perhaps with physical theatre, it leads on to other drama elements.</p>	

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	<p><i>A historical figure from the last century.</i> In the years of the twentieth century with two world wars, regional conflicts, famine, drought, natural disasters, economic/political crises, social change, technological and medical advances, there is a wealth of figures to draw upon. They can be inspirational, powerful, violent, evil, holy, courageous, captivating people.</p>	

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