



## Scheme of work – Cambridge IGCSE<sup>®</sup> Drama (US) 0428

### 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.

#### 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 being 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. Group sizes should now be within what is allowed by the syllabus (between two and six learners) and when the piece is felt to be of a suitable standard, it needs to be videoed in order to build up a collection of pieces suitable for submission as coursework.

Learning objectives	Suggested teaching activities	Learning resources
<p>1 Approaching text-based work</p>	<p><b>Page to Stage</b> Organise a series of workshops, each one exploring practically a single page of dramatic text. Identify the key issues of bringing words on 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>Workshops should focus on the following needs:</p> <ul style="list-style-type: none"> <li>• making the dialogue meaningful in performance</li> <li>• having clarity of diction and articulation</li> <li>• understanding the pacing and inflections of spoken English</li> <li>• the relationship between spoken word, facial gesture and bodily posture</li> <li>• the way in which text is transplanted into performance space to convey meaning to audience</li> <li>• the chosen staging (thrust, in-the-round, proscenium arch, street theatre)</li> <li>• the purpose of having direction.</li> </ul> <p>Short extracts from text should be chosen that allow learners to develop further their understanding of:</p> <ul style="list-style-type: none"> <li>• Characterisation and Role</li> <li>• Physicality</li> <li>• Pacing, Contrast and Dynamics</li> <li>• Tension</li> <li>• Spatial awareness and Proxemics</li> </ul>	<p>Taylor, K. &amp; Leeder, J. (2001). <i>GCSE Drama</i>. Hodder &amp; Stoughton: London. pp. 218 –221</p> <p><i>Teaching Drama</i>, Issue 37, 2011–12, Page to Stage. David Cross. <a href="http://www.teaching-drama.co.uk">www.teaching-drama.co.uk</a> This is about OCR GCSE, but ideas are usable for Cambridge IGCSE text development.</p> <p><a href="http://www.ite.org.uk/ite_topics/drama_secondary/005.html">www.ite.org.uk/ite_topics/drama_secondary/005.html</a></p> <p><a href="http://www.tes.co.uk/forums.aspx/">www.tes.co.uk/forums.aspx/</a></p> <p><a href="http://www.teachit.co.uk/index.asp">www.teachit.co.uk/index.asp</a></p>
	<p><b>Basic: (W)(G) Example of Script Introduction</b> 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.</p>	<p>Dixon et al, 2001, pp 21–30</p>

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	<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 Bansi 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.</p> <p><b>More challenging aspect:</b> Any learner keen to direct others should experiment doing that, and then justify decisions as part of the verbal assessment.</p>	
<p>2 Demonstrate skills in interpreting a piece of dramatic text</p>	<p>Work in groups (<b>G</b>) 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"> <li>• Read the script carefully</li> <li>• Cast it, allocate roles carefully</li> <li>• Rehearse and polish, either with a director or self-directed with teacher and peer assessment</li> <li>• Consider elements like lighting, costume, set, sound</li> <li>• Record their learning, as they appreciate this is developing skills in the realisation of a text required for Paper 1</li> </ul>	<p>Gould, 2000, pp.106–128</p> <p><a href="http://www.britishcouncil.org/arts-drama.htm">www.britishcouncil.org/arts-drama.htm</a></p>
<p>3 Understanding how dramatic texts may be realised and developing skills in writing about them</p>	<p><b>Basic:</b> Learners practise short-answer questions such as those found in Section A of Paper 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</p>	<p>Gould, 2000, pp. 129–137</p>

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	<p>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.</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><b>More challenging aspect:</b> Verbal analysis of own and others' work aloud and with peer questioning.</p>	