

IGCSE DRAMA

UNIT 2: APPROACHING TEXT

Recommended Prior Knowledge:

In terms of dramatic repertoire, it is assumed that students will have studied English Literature at the equivalent of the UK Key Stage 3 of the UK National Curriculum English requirements and that by means of this will already be familiar with a number of dramatic texts. However, this unit builds on aspects of Unit 1 to encourage a practical approach rather than a Literature-based approach.

Context:

It would be best if this unit were taught after the completion of the first unit 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. Students' performance skills will develop during this unit and if the teacher feels that students 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, students 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 now need to be within what is allowed by the syllabus (between 2 and 6) and if it is felt by teachers to be of a suitable standard, the piece needs to be videoed in order to build up a collection of pieces suitable for submission as coursework.

Learning Outcomes	Suggested Teaching Activities	Resources
<p>1 Approaching text-based work</p>	<p>Organise a series of workshops in which each one explores practically a single page of dramatic text. Identify key issues of translation from page to 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"> • 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. <p>Short extracts from text should be chosen that allow students 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. & Leeder, J. (2001). <i>GCSE Drama</i>. Hodder & Stoughton: London. pp. 218 -221</p> <p>http://www.standards.dfes.gov.uk/keystage3/downloads/en_dramaobjis032103bank.pdf</p> <p>http://www.tes.co.uk/section/staffroom/list_threads.aspx?path=/drama</p> <p>http://www.teachit.co.uk/index.asp</p> <p>http://www.artscouncil.org.uk/documents/publications/460.doc</p>

Learning Outcomes		Suggested Teaching Activities	Resources
2	Demonstrate skills in interpreting a piece of dramatic text	<p>Work in groups on interpreting an extract from a dramatic text. This should be from a stage play and call for a variety of skills appropriate to this stage in the course. The length of the piece should be no more than 15 minutes in total.</p> <p>Students should practise studying the extract before commencing work on its realisation. This study should enable them to develop skills in the realisation of a text required for Paper 1. The piece could be taken from a previous year's pre-released material for Paper 1 (although it is important to remember that the current year's set text may not be used for this purpose. Also, such extracts are often longer than 15 minutes in performance and will need to be cut down in size).</p>	<p>Gould, 2000, pp.106 -128</p> <p>http://www.britishcouncil.org/arts-drama.htm</p> <p>http://www.thedramaworkshop.com/children.html</p> <p>http://www.standards.dfes.gov.uk/keystage3/downloads/en_dramaobjis032103bank.pdf</p>
3	Understanding how dramatic texts may be realised and developing skills in writing about them	<p>Students 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 but also that of Costume, Set and Lighting Designer 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>Gould, 2000, pp. 129 -137</p>