



Scheme of work – Cambridge IGCSE[®] Literature (English) (0486)

Unit 1: Drama

Recommended prior knowledge

Students should have experience of reading, seeing or taking part in plays prior to their Cambridge IGCSE studies.

Context

This unit relates to the teaching of Drama texts, and can be read alongside the units on Prose and Poetry texts. No particular order is specified. All students must study a Drama text for either Paper 1 (Open Books) or Paper 4 (Closed Books). In addition, depending on their route through the syllabus, students may respond to dramatic writing in one of the following:

- Coursework (Paper 2)
- Set Texts (Paper 5)

Drama extracts are not set on the Unseen paper.

A separate unit is provided on Coursework.

Teachers will note the overlap between some of the activities suggested here and in the Prose unit. However, significant differences should be noted too.

Students should be made aware of the principal difference between prose fiction and drama texts. The former is intended for personal reading whereas a play is intended for performance on a stage in front of an audience. The first is generally a personal experience; the second a communal one. In an ideal world, students would see the play performed on stage. In practice, videos or audio recordings make good alternatives. Drama activities of their own (on, say, a couple of extracts) will add to students' appreciation of the dramatic impact of the writing: in particular, how the playwright 'uses language, structure and form to create and shape meanings and effects' (Assessment Objective 3). All activities should be geared towards students appreciating the play as a play. They should be taught to visualise what happens on stage and also to hear the language and tone of the words and speakers.

Whilst students are not encouraged to include extraneous background material in their responses to tests, understanding of a particular play can be informed by an awareness of the circumstances of its first production and the contexts within which plays were first performed and received. They also acquire further layers of meaning through different interpretations and performances which students can usefully compare and evaluate: for example, the Laurence Olivier and Ian McKellen versions of *Richard III*.

Outline

The unit guides teachers through the process of students' responding to drama texts, from an initial reading through to informed personal responses in writing. It should be noted that the syllabus's assessment objectives are assessed holistically, and not discretely. The assessment objectives are:

AO1: Show detailed knowledge of the content of literary texts in the three main forms (Drama, Poetry and Prose)

AO2: Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes

AO3: Recognise and appreciate ways in which writers use language, structure and form to create and shape meanings and effects

AO4: Communicate a sensitive and informed personal response to literary texts

The learning objectives can be addressed right from the first reading of the text, though more explicitly during reading and writing activities designed to develop a detailed knowledge of, and informed personal response to, the text and the writer's use of language, structure and form.

AO	Learning objectives	Suggested teaching activities	Learning resources
1– 4	<ul style="list-style-type: none"> a. enjoy reading, watching or listening to a play, appreciating the distinctive qualities of a drama text b. experience acting for themselves: e.g. role play, hot-seating, improvisation c. engage with the build-up of interest and tension d. respond to mood and changes of mood, appreciating how dialogue or monologue or stagecraft contributes to the impact of the play e. appreciate the structure of the play – how Acts and Scenes are arranged for dramatic impact f. appreciate the juxtaposition of contrasting scenes (slow and frenetic, serious and comic etc.) g. empathise with characters, appreciating what motivates them h. explore developments in characters and they are portrayed at different stages of the play i. explore the dramatic interaction of characters j. appreciate the lines spoken and their tone k. explore the conflicts between and within characters l. appreciate the contribution of stage directions to our understanding of how a play might 	<p>1. A first reading</p> <p>Teachers are likely to match the choice of play to the aptitudes and interests of their groups. Unlike some lengthy prose texts, plays can be read in their entirety across a number of lessons. Because plays are meant to be experienced within a time limit, it is best to timetable a preliminary reading (with minimal exposition). Some teachers might prefer to show the play on DVD if it exists; others might prefer a mixture of class reading and showing selected extracts from the DVD. The key thing at this stage is to immerse students in the world of the play so that they can experience, and enjoy, something of the theatricality of the experience. This will help them to appreciate the importance of visualising a play and hearing the words spoken.</p> <p>Generally speaking, students will begin their Cambridge IGCSE studies more familiar with the features of prose fiction texts than drama texts. It is usually worthwhile, therefore, to have students compare the features of prose texts and play scripts. It is useful to point out the different ways in which characters' words are presented in prose fiction and in drama texts. Teachers should also draw attention to the various purposes of stage directions in helping the reader 'see' and 'hear' the play: e.g.</p> <ul style="list-style-type: none"> ▪ introducing characters ▪ indicating tone of voice or silences ▪ stating key actions ▪ providing directions about lighting, sound and stage design <p>Genre transformations can be helpful in reinforcing the differences in prose and drama texts. A short section of the drama text (preferably containing stage directions) could be re-written as prose fiction. A short extract of prose fiction containing dialogue could be transformed into a play script. Such activities will involve students in comparing the different methods prose and drama writers have for presenting characters.</p>	<p><i>Syllabus</i> - Set texts list</p> <p>DVD or audio versions of set text (if available)</p> <p>Page extract from Prose set text</p>

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	<p>be performed</p> <p>m. be alert to the ways in which texts can be re-interpreted through performance</p> <p>n. explore the play's thematic concerns</p> <p>o. analyse the 'dramatist at work' – e.g. variation of style diction to differentiate character, dramatic irony, recurrent imagery, prose/verse forms</p> <p>p. appreciate the context of significant moments within the overall text</p> <p>q. be aware of historical, social and cultural contexts as illuminated by the text</p> <p>r. communicate in extended writing informed personal responses to:</p> <ul style="list-style-type: none"> ▪ passage-based questions ▪ discursive essay questions ▪ empathic tasks 	<p>The first reading should include one or two opportunities for students acting out (with minimal props) very short extracts from the play.</p> <p>Whatever the approach taken to students' first reading, a reading log might include:</p> <ul style="list-style-type: none"> ▪ brief synopses (in no more than a couple of sentences in their own words) of scenes ▪ a time-line of events (very useful when events are arranged non-chronologically) ▪ a list or diagram of characters and their relationships with each other ▪ first impressions of main characters ▪ initial thoughts about the main themes or ideas in the play <p>Study guides on print or online can enhance students' understanding at this early stage, as they often provide useful synopses of the plot and details about characters and main themes. Such guides will be less useful during the later stages of study, as the emphasis will be primarily on eliciting students' informed personal responses.</p>	<p>Study guides for the chosen set text – in print or online.</p>
		<p>2. Teacher preparation</p> <p>Before exploring the play in detail with students, teachers' preparation might usefully include:</p> <ul style="list-style-type: none"> ▪ reviewing past papers for questions on their chosen text (where available) and questions on similar prose texts ▪ devising a list of Cambridge IGCSE-style general essay and empathic questions for use at various stages of the course (including for mock examinations). <p>The teacher should select about 6–10 key extracts from the play for detailed study. These extracts should be drawn from significant moments in the play in respect of:</p> <ul style="list-style-type: none"> ▪ plot development ▪ character development and interaction ▪ the treatment of themes 	<p>Past questions for 0486 – on Teacher Support website</p> <p>Teacher's own list of practice questions</p> <p>Set Drama text</p>

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		<ul style="list-style-type: none"> ▪ structure (e.g. openings and endings of scenes) <p>These extracts will be useful for activities on passage-based questions, and the preparation outlined here will help to provide a clear focus for teaching and learning.</p> <p>The list of questions will form the basis of spoken as well as written work throughout the course.</p>	
		<p>3. Passage-based questions</p> <p>The purpose of these questions is to enable students to show their detailed appreciation of the writing. It is useful to look at the wording of passage-based questions on recent past papers, as teachers can apply similar wording to the passages they have chosen for close study. Questions often use words such as the following, designed to elicit personal responses to the writing:</p> <ul style="list-style-type: none"> ▪ memorable ▪ vivid ▪ moving ▪ dramatic ▪ tense ▪ striking ▪ amusing ▪ ironic <p>There are two types of passage-based question:</p> <ul style="list-style-type: none"> ▪ those which have an almost exclusive focus on the extract (e.g. <i>Explore the ways in Shakespeare creates suspense in this passage.</i>) ▪ those which have a primary focus on the extract but which also invite consideration of elsewhere in the play (e.g. <i>How does [the writer] make this such an important and moving moment in the play?</i>) <p>Activities should enable students to:</p> <ul style="list-style-type: none"> ▪ chart where the extract appears in the wider context of the play. In order to test students' knowledge of the text, it would be useful to 	<p>Set text</p> <p>Copies of 6–10 key extracts from play</p> <p>Teacher-devised questions</p> <p><i>Cambridge IGCSE Literature in English</i> – Unit 5 on Responding to drama texts</p>

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		<p>ask what happens immediately before and after the extract. In drama, there are often contrasts of mood created, for example, by the juxtaposition of humorous and tense scenes or slow-moving, poignant scenes and rapid scenes containing violence. If the passage has been selected for its interest in the way a particular relationship has been portrayed, then it would be useful to compare the portrayal here with elsewhere in the play. Class discussion could focus on students' awareness of the significance of the extract within the play as a whole.</p> <ul style="list-style-type: none"> ▪ provide a brief overview of the content of the extract. Oral questioning can help to ascertain how much of the detail of the extract has been grasped. Useful ways of getting students to appreciate the detail and also the texture of the writing include having students act out the scene, focusing on the words spoken, intonation, gesture – keeping props to a minimum. ▪ explore the detail of the choice of language and its effects. A disciplined approach to the analysis of language needs to be taken from the start. Students could highlight on a copy of the extract the words and phrases they find particularly vivid or striking. Then, working in pairs, the students have to explain why. Next, the teacher invites feedback from the class, and identifies which explanations are suitably analytical. The key focus must be on the precise effects created by the writer's use of particular words and phrases, and sometimes by the significant use of pauses. Before proceeding to extended essay responses, students should have opportunities to practise their analytical writing in short responses (e.g. a couple of paragraphs) to three or four words/phrases. ▪ explore the way the passage is organised. Students should be encouraged to consider the structure of the extract: how it begins, develops and ends. They could use their copy of the extract to indicate the various sections of the passage. Is one character's voice more dominant than other characters' voices? If they are studying a Shakespeare play, is prose used alongside verse? Or does a soliloquy feature before or after dialogue? The effect of the whole passage on the audience should also be considered, as should any changes in mood. 	

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		<p>Hot-seating characters in the scene would allow students to question their emotions and motivation. This would provide useful preparation for later empathic-related activities: e.g. devising their own monologues in character.</p> <ul style="list-style-type: none"> ▪ explore the dramatic impact of the scene on an audience. The key words here are ‘dramatic’ and ‘audience’, as they remind students of the writer’s use of form. Students are advised to discuss plays as ‘plays’ (not ‘books’) with ‘audiences’ (not ‘readers’). This will help them to focus on the distinctive features of plays intended for performance. Perhaps the extract conveys a mood of quiet pathos or one of dramatic intensity, or both? The key thing is for the student to explore how the dramatist achieves his/her effects in creating a particular mood. How does the extract relate to the play’s genre (e.g. tragedy, comedy, satire etc.)? Is it shocking, funny, ironic? <p>Film and audio resources</p> <p>Students’ personal responses can be informed by the ways in which others have represented characters and themes in film and sound recordings. Where such resources exist and are accessible (e.g. video clips on the internet), teachers could ask students to compare their own response to the original texts with the interpretations found in film/audio versions. Sometimes more than one film version exists, and this offers scope for even more comparative work. Students could be asked to compare and evaluate different interpretations of the same character, say, at a key moment in the play. The availability of clips on YouTube makes this an activity that is both enjoyable and easy-to-set-up. Students could be responsible for their own internet research.</p> <p>Students’ written responses</p> <p>Students should have regular opportunities to practise responding in writing to passage-based questions. The earlier exercises will require a degree of scaffolding: the question stem could, for example, be followed by bullet points offering prompts which ensure they cover important areas of enquiry. The level of scaffolding can be gradually reduced as</p>	<p>DVD / audio versions of the text (where they exist)</p> <p>Video clips from YouTube</p>

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		<p>students become better versed at ‘interrogating’ extracts for themselves. Activities might focus on the selection of relevant, as opposed to, peripheral detail found in the extracts.</p> <p>Annotation of the extract will always be helpful to students in identifying those aspects of the writing they will analyse in their answers. From 2012 all Set Texts papers will print the specified extract, and students should be encouraged to spend about five minutes reading and annotating the passage before answering the question. This will remind them of the importance of using brief and apposite quotations in their essays. Students aiming for Band 2 should be reminded that it requires, among other things, ‘much well-selected reference’.</p> <p>Later in the course, it would be beneficial for students to mark their own and others’ responses to passage-based questions. This is an excellent way of students taking responsibility for their own (and each other’s) learning. For this, students will need to have a copy of the assessment criteria or, in the interests of differentiation, a modified version expressed in more student-friendly terms. This will help them to judge responses in a more objective way.</p> <p>Note on the use of literary terms Far more important than the ability to use literary terms is the ability to probe the effects created by a writer’s use of language. Analysis is required, not the mere identification of literary devices.</p> <p>Of course, students will pick up the more useful terms such as <i>simile</i> and <i>irony</i> as they study a range of texts over the course. Helpful words relating to drama texts include <i>scene</i>, <i>stage</i>, <i>prop</i>, <i>pause</i>, <i>stage direction</i>, <i>dialogue</i>, <i>monologue</i>, <i>aside</i> and <i>soliloquy</i>. The key thing to remember is the quality of the analysis, i.e. the comments on dramatic effects. There are no marks for employing the more exotic literary terms: <i>stichomythia</i> (brief alternating lines of dialogue) has been a recent favourite. But discussing how particular lines might contribute to the dramatic impact (for example, in creating suspense) is far more important than simply making the generalisation that ‘Shakespeare uses stichomythia’.</p>	<p>Students’ own writing</p> <p>Assessment criteria – supplied in all copies of mark schemes</p>

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		<p>Activities relating to the effective use of literary terms can be introduced when students evaluate their own and others' essays.</p>	
		<p>4. Empathic questions</p> <p>Empathic tasks provide an enjoyable and creative way of getting students to engage with the detail of their drama texts. For a successful empathic response, students need to demonstrate in their writing well-informed judgements about characters and what motivates them. This requires a detailed grasp of what characters do and say, and what other characters say and think about them (for example, in soliloquies in plays by Shakespeare).</p> <p>Regular hot-seating activities can provide immediate feedback to teachers about how well the students know their set play. Hot-seating is really the speaking equivalent of written empathic tasks. Both require students to get into the skin of a character at a specified moment in the text. Hot-seating is useful as a preliminary activity, as it provides the opportunity to interrogate the mind-set and motives of a character. Prior to the speaking activity, it is helpful to provide some time for students to write down initial ideas which can then be built on or challenged in the hot-seating itself.</p> <p>Whilst more general role-play and other drama-focused activities can also lead to an enhanced understanding of character, it is important that the following is recognised. Empathic responses must be rooted in the imagined world of the play; questions never invite Language-style explorations which go beyond the recognisable world of the text.</p> <p>Hot-seating work leads naturally to written work. Early exercises should perhaps require a couple of paragraphs only, aiming above all else to capture an authentic voice for the character and moment. Students can then work in small groups. Each student reads out their response, and others note down strengths, but also weaknesses such as:</p> <ul style="list-style-type: none"> ▪ factual inaccuracies ▪ confusion about the moment prescribed in the question ▪ false notes created by words or expression the character would not use 	<p><i>Cambridge IGCSE Literature in English</i> – Unit 6 on Developing effective writing skills</p>

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		<p>Teachers will recognise the opportunity, where relevant, for the speaking and listening coursework component of Language.</p> <p>Convincing and informed personal responses to empathic tasks demonstrate:</p> <ul style="list-style-type: none"> ▪ detailed knowledge evident in a wide range of echoes from the play ▪ sustained insight into the character and viewpoint at the moment specified in the question ▪ the assumption of a clearly recognisable voice <p>Longer pieces should be introduced gradually, and as with the passage-based and general essay questions, opportunities should be provided for self- and peer evaluation of empathic responses. Pair work could focus on how responses could be improved by: e.g.</p> <ul style="list-style-type: none"> ▪ replacing words and phrases which are not appropriate for the character ▪ rooting the response firmly in the world of the play by incorporating relevant textual reference (though not in the form of direct quotations) <p>The improved written response could lead to more drama-focused activity, as students rehearse a reasonably polished reading aloud for the rest of the group. This is an effective and time-efficient way of getting the whole group to engage with important areas such as detailed grasp of the play, insight into the character and authenticity of the voice.</p> <p>In the case of Shakespeare plays, blank verse and Elizabethan English are not required. The language adopted should reflect the 'voice' of the character and is likely to draw on <i>some</i> of the words typically used by the character.</p>	<p>Students' own empathic responses</p> <p>Assessment criteria – found in mark scheme</p>
		<p>5. General essay questions</p> <p>Work on the carefully-chosen extracts from the drama text will cover a good deal of important territory – such as plot development, characterisation, themes, writer's use of language, structure and form.</p> <p>Activities should be designed to increase their knowledge and</p>	<p>Set text</p>

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		<p>understanding of the play, in particular, how the writer presents characters, themes and setting.</p> <p>Activities could include:</p> <ul style="list-style-type: none"> ▪ drawing mind maps indicating a character's actions, key lines and what other characters say about them ▪ drama-focused activities such as the hot-seating of key characters at key moments in the play ▪ exploring the interpretations of character in key clips from films and how they compare with the students' own impressions ▪ compiling QUOTATIONS and COMMENTS tables for the main characters. The QUOTATIONS column would include concise, pertinent quotations. The COMMENTS column would include longer analyses of the key words in the quotations, including commentary on their effects. This will enable students to collate material, which will be useful for later written work and revision for the examination. Tables such as these can be amended, or added to, at later stages of the course and will help students to develop and refine their own informed personal responses ▪ drawing mind maps for the main themes. The theme should be in the centre of the mind map (e.g. BRUTALITY in <i>Macbeth</i>) and the branches out should relate to key incidents in the play, the ways characters represent different aspects of the theme, recurrent imagery, symbolism, and so on. ▪ compiling a list of quotations for particular settings, with comments on their significance within the overall play <p>Students' written responses</p> <p>They should have regular opportunities to practise the type of critical writing required in general essays. The requirement to write <i>analytically</i> is the same as for passage-based questions. The key difference is that, in general essays, the students are themselves responsible for selecting relevant points and the textual evidence to support them. They will have 45 minutes for all questions in the set texts papers, and they should be aware that the <i>selection</i> of relevant detail is essential. They cannot be exhaustive in 45 minutes.</p>	<p>DVD / video clips</p>

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		<p>Students should experience the widest possible range of general questions in the time available. As with the passage-based questions, teachers are advised to devise their own questions based on their reading of past questions on their chosen play or questions on other plays. On character questions, for example, they should practise questions which ask for some judgement to be made on a particular character. Questions sometimes ask to what extent it is possible to admire or sympathise with a character. Occasionally questions will offer, in the form of prompts, opposite verdicts on a particular character (e.g. 'Selfish' v. 'selfless') before asking for students' own response. Other questions ask how the writer memorably (or strikingly, or vividly, etc.) conveys a specific aspect of the character. Students should tackle all these types of question, which lend themselves to speaking as well as writing activities; not all questions should lead to a full essay response.</p> <p>All the questions set require an informed personal response to a particular slant. Rehearsed character sketches would not, therefore, receive high reward. The greater the practice and variety of tasks, the better able students are to 'think on their feet' in the examination.</p> <p>Another type of question allows the student much flexibility in determining the territory of their answers. Students might be asked to select one or two key moments from the play, and explore what makes them so memorable, amusing, powerful, dramatic or disturbing etc. Teachers could use speaking activities to prepare for this type of question. Students might be asked individually to select a suitable 'moment' and write down the reasons they find their chosen moment so memorable (or amusing, powerful, dramatic, disturbing etc.), remembering to focus on the writing. The speaking activity would involve the students justifying their choice with detail from the play. Useful discussion could take place on what constitutes a 'moment', as students must have enough to say if they are to sustain the level of response required for high reward.</p> <p>As with passage-based questions, teachers will need to provide greater scaffolding during the early work on general questions and progressively reduce the level of teacher input over the course. Activities should focus on effective planning: five minutes might be spent on each question</p>	<p>Past questions for 0486 – on Teacher Support website</p> <p>Teacher-devised list of practice questions</p>

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		<p>highlighting the key words of the question and writing a plan (e.g. bullets or mind map). Without such a plan, students' writing can become formless, as the points appear random and unconnected. Students should have the opportunity to see others' planning. Some students write over-elaborate plans, to the detriment of their actual essays. Time spent teaching planning can promote good practice and root out bad.</p> <p>Activities that focus on students' own work should show how brief, apposite quotations can be integrated smoothly into the flow of the students' writing.</p> <p>Opportunities for self- and peer evaluation of general essays, using the assessment criteria, can be helpfully scheduled towards the later stages of the course. Peer-evaluation activities are best undertaken in pairs, with students given a concise checklist of things to look for:</p> <ul style="list-style-type: none"> ▪ irrelevant points (which perhaps narrate or describe) ▪ repeated points (which do not earn any credit) ▪ unsupported assertions (which is not the same as analysis) ▪ long quotations (which indicate a lack of clear focus) <p>More positively, they should be encouraged to tick points which are thoughtful and quotations which are concise and relevant.</p> <p>Links with language</p> <p>In constructing coherent arguments, students should be reminded of the usefulness of effective paragraphing and a range of connectives. Whilst marks are not deducted for inaccurate punctuation and spelling, students should be expected to proof-read their work carefully, not least as practice for their Language examination and post-Cambridge IGCSE study and employment.</p> <p>Activities could include pair work focusing on proof-reading essays for clarity and accuracy.</p>	<p>Students' own essays</p> <p>Assessment criteria – from mark scheme</p>
		<p>5. A final performance</p> <p>Towards the end of the course, a complete showing of the film would help students to experience again the 'play as a play'. Reviewing the question list before the screening would provide a useful focus for</p>	<p>DVD of set play</p> <p>List of practice questions</p>

AO	Learning objectives	Suggested teaching activities	Learning resources
		<p>revising key aspects of the play as they view it.</p> <p>Sound recordings also provide effective revision on students' MP3 players. An activity which explores effective ways of revising would be useful, with students contributing their own ideas.</p>	