

## SCHEME OF WORK

### IGCSE DRAMA (0411)

#### Overview

#### ***Purpose of the Scheme of Work***

Drama is an integrated subject. Students 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, at other times it takes place as part of a group. Whether they take place singly or in groups, the three activities of studying plays, devising drama and performing are inter-related and if the study of drama is to be meaningful to the student, 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.

#### **A UNDERSTANDING**

Candidates should be able to demonstrate understanding of the performance possibilities of text and other stimuli and the differing functions of actor, director, stage manager and technician in their realisation.

#### **B DEVSING**

Candidates should be able to demonstrate the ability to devise dramatic material and reflect on its effectiveness.

#### **C PERFORMING SKILLS**

Candidates should be able to demonstrate performing skills in Drama.

The purpose of this Scheme of Work is to reinforce the integration of these objectives. In order to do so, the syllabus 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 adopt it, the units are ideally taught in the order in which they appear. The first Unit is a freestanding introduction to the elements of drama within the course; there is some flexibility in the delivery of Units 6 and 7. The remaining units should be taught in pairs. Units 2 and 3 are paired, as are Units 4 and 5, as are Units 8 and 9. The reason for this is to avoid setting up text-based work and devising as two separate activities since students' 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 final coursework pieces for Paper 2 and will provide ample opportunity for acquiring the skills and knowledge required for Paper 1.

#### ***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 Skills

Unit 7 Writing about Drama

Unit 8 Text into Performance 2

Unit 9 Dramatic Techniques 2

If taught in the sequence shown, the units will allow the coursework assessments to be completed evenly throughout the course and will give a choice as to which pieces of work should be submitted for final assessment. Teachers are reminded of the need to video all pieces of performance work during the course in preparation for the final moderation tape.

### **Resources**

There is at present no specified course book for IGCSE Drama. Specific ideas for lesson content and particular assessment tasks may be found in the following publications:

- Cross, D. & Reynolds, C. (2002). *GCSE Drama for OCR*. Heinemann: London
- Gould, M. (2000). *The Complete GCSE Drama Course*. Folens: London
- Kempe, A. (2002). *The GCSE Drama Coursebook*. Nelson Thornes: Cheltenham
- Linnell, R. (1998). *Practical Drama Handbook*. Hodder & Stoughton: London
- Neelands, J. (1984). *Making Sense of Drama*. Heinemann: London
- Neelands, J. & Goode, T. (2000). *Structuring Drama Work: A Handbook of Available Forms in Theatre and Drama*. Cambridge University Press: Cambridge
- Pymm, J. et al. (2004). *A Student's Guide to AS Performance Studies for OCR*. Rhinegold: London

In addition, CIE has an IGCSE Drama Coursework Training Handbook DVD and Standards CD-ROM which are available from CIE Publications.

In addition to printed resources, it is essential that students of drama see live dramatic performances, even if these have to be, by necessity, amateur performances. Students 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 students aware of the demands of live performance to an audience and how this differs from what is possible on the big screen.