

Collins

Cambridge IGCSE™

Drama

TEACHER'S GUIDE

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SPOTLIGHT ON:

What is repertoire and how can I extend my knowledge of different types of repertoire?

This learning sequence is designed to accompany the activities in Unit 5.1 of the Student's Book, with a focus on the demands of the practical examination. Teachers will be able to dip into and out of the activities, depending on the specific learning needs of the student group. Each section has been given an approximate time frame and, where a lesson is an average of an hour in length, we anticipate that the sequence might take up to three hours or three lessons.

Learning outcomes:

- **Identify** the possibilities of different types of repertoire.
- **Explore** the idea of interpretation and apply this to a script.

Differentiated learning outcomes:

- **All** students must take part in staging activities and explore a range of different approaches to working with other actors to stage a text.
- **Most** students should shape and alter the way a scene is performed to communicate meaning to an audience.
- **Some** students could interpret a dialogue in a range of interesting ways, exploring subtext and using vocal and physical skills to create a range of meanings.

Resources:

- Student's Book: pp. 100–101
- Handout 15: Mind map template
- Handout 28: Extract from *Maria Marten – The Murder in the Red Barn*
- Handout 29: Introduction to Victorian melodrama
- Reflective Log
- Basic props for Victorian melodrama
- Flipchart or large pieces of paper and pens
- Coloured pens

Syllabus Assessment Objectives:

The information in this section is taken from the Cambridge International syllabus for examination from 2022.

You should always refer to the appropriate syllabus document for the year of your students' examination to confirm the details and for more information. The syllabus document is available on the Cambridge International website at www.cambridgeinternational.org

AO1: Knowledge and understanding of repertoire

Candidates demonstrate their knowledge and understanding of the process of moving from script to performance, and can justify artistic choices as actor, director or designer.

AO3: Performance skills

Candidates demonstrate their performance skills and their ability to communicate effectively with an audience.

STARTING POINT (30–40 min)

Equipment: Flipchart and pens, Handout 15

- **Focus (10 min):** Working as a whole class, ask students to identify the key features of a dramatic script (for example, dialogue) and create a mind map on a flipchart page (use Handout 15 if appropriate).
- **Warm-up (10–20 min):** 'Zip, Zap, Boing!' This activity is designed to develop group awareness. It is a tried-and-tested drama game involving high-speed exchange of visual indicators.

The leader starts the game off by sending a clap around the circle with the verbal signal 'Zip!' Each player has to say 'Zip!' as they pass the clap on. Once all participants have understood this passing action, introduce the idea of 'Zap!' If you say 'Zap!' to the person who has just 'zipped' you, that sends the clap in the opposite direction.

Lastly the person that receives the 'zip' or 'zap' may choose to yell 'Boing!' and point at someone anywhere in the circle. This bounces the energy over to them. That player then restarts the clap with a 'Zip!' going in the direction of their choice. Participants are sent 'out' if they hesitate, do not contribute

energy or get the direction wrong. You can also add rules – for example, you can't 'zap' a person who has just 'zapped' you.

EXPLORING THE SKILLS (30–40 min)

Equipment: Student's Book, Reflective Log

- Working as a whole class, ask students to read the short scripts extracts (A–C) on pages 100–101 of the Student's Book.
- Encourage students to share some initial responses to the extracts (Question 1). Ask them for their first impressions of the different relationships between the characters in Extracts A and Extract B. Encourage them to come up with a range of adjectives – for example, tense, intimate, hostile.
- Ask students to break into small groups and give each group either Extract A or B to focus on. They should form a tableau that reveals the relationship between the characters in their extract. As a developmental activity ask them to choose a short phrase to deliver from the tableau that tells the audience something specific about the character – for example, Cyrano might say 'tears you let fall'.
- Move on to Question 2 on page 101 of the Student's Book. Ask students to copy the comparative table into their Reflective Log. Model completion of the first row of the table and then ask students to complete the remaining two rows.

DEVELOPING THE SKILLS (20 min)

Equipment: Student's Book

- Individually or in pairs students work on Question 3, adding two or three more rows and inserting details of other texts that they have studied in the class. There are several extracts in earlier chapters of the Student's Book that they could use for this activity, including those from:
 - *The Tempest* by William Shakespeare (Caliban's speech) – Chapter 2, page 25
 - *Sparkleshark* by Philip Ridley – Chapter 2, page 29
 - *Sand Burial* – Chapter 2, page 34
 - *Red Velvet* by Lolita Chakrabarti – Chapter 2, pages 37–39
 - *The House of Bernarda Alba* by Federico García Lorca – Chapter 3, page 44
 - *Amadeus* by Peter Shaffer – Chapter 3, pages 52–53
 - *Trojan Women* by Euripides – Chapter 3, pages 66–67
- **Option:** Students could research more plays to add to the comparative table.

APPLYING THE SKILLS (30–60 min)

Equipment: Handouts 26 and 27, Reflective Log, simple props to illustrate the melodramatic genre, computer/projector for showing clips from TV soap opera

- Explain that you are going to spend some time looking at the first of the genres listed on page 101 of the Student's Book: Victorian melodrama. Mention that these were hugely popular in the 19th century and have links to modern culture (for example, in contemporary TV drama and soap operas).
- As a whole group, read the extract from *Maria Marten – Murder in the Red Barn*, printed in Handout 28. Discuss the key features of the genre of Victorian melodrama and write a definition. (If appropriate, use Handout 29 to discuss the theatrical conventions of the English Victorian period in the 19th century.)
 - In addition, you could show a short, melodramatic scene (or set of scenes) from a modern-day soap opera to enable students to make a comparison with the contemporary style of melodrama. You could use either a soap opera the students are familiar with or one they may never have come across from another country (e.g. Brazilian telenovela) as long as the melodrama is clear.
 - Ask students to create a simple staging scenario for the scene from *Maria Marten* – use basic furniture and/or simple props to mark out the space.
- **Option:** Explore the entrances of the key characters by physically modelling their movement, gesture and posture – move from one end of the room to the other far extremity in role. Try asking students to take on a specific character and move around the room in role, interacting with other characters. They can also add a line or a few words of dialogue.
- Ask the students to consider the relationship between the actors and the audience. Taking on the role of director, work with the whole group and explore proxemics by moving the characters around the space to

alter the level of intimacy / distance. Discuss the impact of moving characters closer to the audience. Develop some stock gestures for characters that will enable the audience to recognise the characters and then run the whole scene for impact.

- Review the features of melodrama and discuss the interpretation that has been created by the group.
- **Reflective Log:** Give students five minutes to record their observations, including key dramatic terms they have learned or focused on.
- **Option:** As homework, students could research the other three genres listed on page 101 of the Student's Book: comedy of the absurd, revenge drama and classical tragedy. The class could be divided into groups, with each group researching one aspect and then reporting back to the whole class with a short presentation of the genre they have investigated.

Give Extra Support: by working with an identified group of students or sets of pairs who might struggle and 'workshop' it with them. Once they have seen some possibilities, they can try it for themselves.

Challenge: students to create their own short melodramatic improvisation, using stock characters and a few lines of dialogue. More confident students can also create a script for their melodrama.

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| CHECKING PROGRESS | Ask students to check their progress against the progress criteria on page 101 of the Student's Book and monitor their responses, making note of whether they have reached Sound or Excellent progress. |
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SPOTLIGHT ON: What is interpretation and why does it matter?

This learning sequence is designed to accompany the activities in Unit 5.2 of the Student's Book, with a focus on the demands of the practical examination. Teachers will be able to dip into and out of the activities, depending on the specific learning needs of the student group. Each section has been given an approximate time frame and, where a lesson is an average of an hour in length, we anticipate that the sequence might take up to three hours or three lessons.

KEY TERMS:

interpretation

Learning outcomes:

- **Identify** the possibilities of different types of repertoire.
- **Explore** the idea of interpretation and apply this to a short script.

Differentiated learning outcomes:

- **All** students must take part in staging activities and explore a range of different approaches to working with other actors to stage a text.
- **Most** students should shape and alter the way a scene is performed to communicate meaning to an audience.
- **Some** students could interpret a dialogue in a range of interesting ways, exploring subtext and using vocal and physical skills to create a range of meanings.

Resources:

- Student's Book: pp. 102–105
- Handout 30: Extract from *Romeo and Juliet* by William Shakespeare
- Handout 31: Interpreting a dramatic text – key questions (*two copies*)
- Handout 32: Extract from *Cyrano de Bergerac* by Edmond Rostand
- Reflective Log
- Bench for staging *Cyrano* extracts
- Flipchart or a large sheet of paper and pens
- Coloured pens

Syllabus Assessment Objectives:

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AO1: Knowledge and understanding of repertoire

Candidates demonstrate their knowledge and understanding of the process of moving from script to performance, and can justify artistic choices as actor, director or designer.

AO3: Performance skills

Candidates demonstrate their performance skills and their ability to communicate effectively with an audience.

STARTING POINT (30–50 min)

Equipment: Flipchart and pens

- **Focus (10 min):** Ask students, working as a whole class group and using the flipchart, to identify the key attributes of a dramatic character – for example, a specific action they carry out that impacts on others. Record responses in a mind map format.
- **Warm-up (10–20 min × 2):** 'Mirroring'. This activity is designed to develop pair awareness. Ask the students to work in pairs. Start by getting the students to move to face each other so that each arm and leg is in direct mirror image. Label each person A or B, and ask A to lead their partner B by creating small movements in the mirror, which are then directly copied by partner B. If necessary, model this with two volunteers. Stress to students that the smaller the movement, the greater the accuracy of copying. Stress also the skills of communication and teamwork. After confidence has developed, ask students to

swap and allow the other person to lead. Use chairs to help refine the detail in the action. Then move to standing, using space and levels, and increasing or decreasing proximity.

EXPLORING THE SKILLS (30 min)

Equipment: Student's Book

- For Question 1 on page 102 of the Student's Book, look together at the images from the so-called 'balcony scene' in *Romeo and Juliet* as a whole class, noting the key differences between them.
- For Question 2, discuss with students the decisions made by the director to 'realise' the text. Ask them to consider various aspects of the *mise en scène* (the arrangement of scenery or stage properties in the staging of a play).
- **Option:** You could explain to students that the two photos in the Student's Book are interpretations of the famous so-called 'balcony scene' from Act II, Scene 2 of *Romeo and Juliet*, which contains the well-known lines 'O Romeo, Romeo! Wherefore art thou Romeo?' In this scene Juliet muses on her love for Romeo and the difficulties caused by the fact that they are from opposing families. Show images of other, more traditional interpretations of the scene. Ask students to work in small groups and think again about what the directors sought to achieve in the interpretations shown in the Student's Book. You could mention that in Shakespeare's play, the scene is set in Juliet's family's garden; Romeo is in the garden and the stage direction simply says: 'Juliet appears above at a window'.

DEVELOPING THE SKILLS (30–60 min)

Equipment: Student's Book, Handout 30, Handout 31

- As a whole class, consider the table on page 103 of the Student's Book. Check understanding of the key terms: 'genre', 'character', 'protagonist' and 'antagonist'. Invite students to comment on the points in the table and discuss together, so that the whole group understand the important questions.
- **Option:** Distribute Handout 30 and as a whole class read the opening lines of Shakespeare's *Romeo and Juliet*. Use the blank table on Handout 31 and either complete it together as a group or, for developmental challenge, ask students to complete the table in pairs. Check students' understanding of the key terms as they apply to this text.
- **Option:** Ask students to read the plot summary for *Cyrano de Bergerac* on page 103 of the Student's Book. Then ask them whether they can tell what sort of genre the play belongs to (Question 4 on page 104).
- As a whole class read the text extract on page 104 of the Student's Book. Ask students to work in pairs to decide how they would stage the text, making notes about character as well as ideas for costume, design, lighting and sound (Questions 5 and 6). Remind them to establish the staging conventions first (for example, a bench in a garden at dusk). Ask them to complete another blank table (Handout 31) to record their thoughts and ideas. Share some of the ideas and together evaluate the staging and characterisation decisions demonstrated.
- Ask students (individually or in pairs) to read the sample student discussion in the tinted panel at the top of page 105, and work through Questions 7 and 8. Share students' ideas in the whole group.
- Describe the importance of textual annotation for actors. Draw students' attention to the modelled example on page 105 of the Student's Book. Moving on to Question 9, ask students to consider, in pairs, the level of detail that can be drawn out of a script.

APPLYING THE SKILLS (30–60 min)

Equipment: Student's Book, Handout 32, chairs for Roxanne's bench/seat, Reflective Log

- Ask students to work in the same pairs to annotate the *Cyrano* extract from page 104 with notes on their own specific interpretation. After they have spent some time on this, work through the script extract as a whole class, inviting different pairs to share examples of their notes with the whole class. Encourage the students to evaluate their annotations and decide whether they have applied enough detail and analysis to their own textual annotations, or whether they could have gone into more detail.
- **Option:** Consider a further extract from *Cyrano de Bergerac* (Handout 32). Divide students into new pairs (changing pairs around creates greater contrast in approach) and divide the script extract into small sections. (You could ask the class to help you divide the script into sections in order to promote understanding of text segmentation as a rehearsal strategy.)

- Ask students to begin by annotating their section of the script extract with ideas about character and the relationships between characters, using suitable adjectives to help express these ideas – for example, 'wistful', 'hopeful', 'sad'.
- Then ask students to plot the movement and gesture of the two characters by working through the text physically before adding the spoken dialogue.
- Finally, ask students to explore alternative options for staging – for example, they could have Cyrano sitting and Roxanne standing, or Cyrano standing and Roxanne sitting. Ask them to prepare to show their work to the rest of the class.
- As a whole class, evaluate the range of interpretations offered in terms of impact on the audience. What did they think was particularly effective?
- **Reflective Log:** Give students five minutes to record their observations including key drama terms, using the following key prompts to help: What did I do? Why did I do it? How effective was it? What did I learn?

Give Extra Support: by working with an identified group of students or sets of pairs who might struggle and 'workshop' it with them. Once they have seen some possibilities, they can try it for themselves.

Challenge: students to create their own tragic exchange between two characters in the style of *Cyrano*.

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| CHECKING PROGRESS | Ask students to check their progress against the progress criteria on page 105 of the Student's Book and monitor their responses, making note of whether they have reached Sound or Excellent progress. |
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SPOTLIGHT ON: How can I use modern theatre practices in a wider repertoire?

This learning sequence is designed to accompany the activities in Unit 5.3 of the Student's Book, with a focus on the demands of the practical examination. Teachers will be able to dip into and out of the activities, depending on the specific learning needs of the student group. Each section has been given an approximate time frame and, where a lesson is an average of an hour in length, we anticipate that the sequence might take up to two hours or two lessons.

KEY TERMS:

immersive theatre, site-specific theatre

Learning outcomes:

- **Identify** different forms of theatre practice.
- **Explore** the possibilities of site-specific or immersive theatre to enhance understanding and personal work.

Differentiated learning outcomes:

- **All** students must understand the possibilities and purpose of site-specific and immersive theatre.
- **Most** students should explore the benefits of trying out immersive or site-specific techniques.
- **Some** students could use these practices in their practical work or refer to them in written work.

Resources:

- Student's Book: pp. 106–107
- **(Option:** Handout 33: Site-specific theatre stimuli)
- Flipchart and pens
- Reflective Log
- Chairs for staging

Syllabus Assessment Objectives:

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A01: Knowledge and understanding of repertoire

Candidates demonstrate their knowledge and understanding of the process of moving from script to performance, and can justify artistic choices as actor, director or designer.

A02: Devising original drama

Candidates demonstrate their ability to devise and evaluate their own original pieces of drama.

A03: Performance skills

Candidates demonstrate their performance skills and their ability to communicate effectively with an audience.

STARTING POINT (40 min)

Equipment: Student's Book, flipchart, pens, Handout 33

- **Focus (10 min):** As a whole class, discuss Questions 1 and 2 on page 106 of the Student's Book. Use a flipchart to write down as many examples as the students can offer.
- **Warm up (30 min):** Split the class into groups of three and send them out into the school grounds or buildings. Ask them to find three non-drama related areas in the school that they think would be interesting to use as a performance space. They should jot down any potential plot ideas that they can think of that the area inspires and then come back together as a group to discuss.
- **Option:** Give the students Handout 33, which includes photographs of different sites. Ask them to discuss and write down on the handout any plot ideas that these stimuli generate.

EXPLORING THE SKILLS (30 min)

Equipment: Student's Book

- Explain the purpose of the 'Starting point' exercises by drawing students' attention to the definitions of site-specific and immersive theatre on page 106. Work through Questions 3 and 4 as a class, ensuring that any comments made are justified successfully.
- Ask students if there are any plays or stories that they feel would work particularly well as an immersive piece. Mention that *Alice in Wonderland* is quite a popular choice and ask why they think this might be.
- In pairs, ask students to write down brief initial ideas for an immersive piece, using a story of their choice. Encourage them to think about how they would want the audience to feel and experience throughout and why.

DEVELOPING THE SKILLS (20 min)

Equipment: Student's Book, flipchart, pens, Reflective Log

- Split the class into small groups and tell them that they are to imagine themselves as a production team that has been commissioned to develop an immersive or site-specific version of *Romeo and Juliet*. Using the prompts in Question 5, ask them to create a large mind map plan on flipchart paper that addresses the bullet points in the question.

APPLYING THE SKILLS (30–60 min)

Equipment: Reflective Log, chairs for staging

- From the ideas formed in Question 5, ask the 'production teams' to develop a presentation about their version of *Romeo and Juliet* that they will give to the class. Warn them that they will be expected to do a question and answer session at the end of their presentations.
- As class, discuss the differences in the approaches and which elements they believe would work best and why.
- **Option:** Ask students to develop ideas further for their chosen story from 'Exploring the skills', now that they have had practice at thinking ideas through practically.
- **Reflective Log:** Give students five minutes to record their observations, including key dramatic terms, using the following prompts to help: What did I do? Why did I do it? How effective was it? What did I learn?

Give Extra Support: by finding more examples of site-specific and immersive productions to show students who are struggling with the concepts or the differences between the two. Encourage them to use Punchdrunk's website to explore.

Challenge: students by asking them to consider the rise in popularity of 'Escape Rooms' (games where teams of players work together to solve puzzles and discover clues with the ultimate goal of escaping the site of the game), and to question whether this is simply another form, or offshoot of, immersive theatre.

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| CHECKING PROGRESS | Ask students to check in with the progress triggers on page 107 and to ensure that they understand these further forms of repertoire. |
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SPOTLIGHT ON: How can I approach a solo or individual performance?

This learning sequence is designed to accompany the activities in Unit 5.4 of the Student's Book, with a focus on the demands of the practical examination. Teachers will be able to dip into and out of the activities, depending on the specific learning needs of the student group. Each section has been given an approximate time frame and, where a lesson is an average of an hour in length, we anticipate that the sequence might take up to three hours or three lessons.

KEY TERMS:

blocking

Learning outcomes:

- **Investigate** factors to help choose an individual speech.
- **Explore** how to develop a character.
- **Begin** structuring a monologue performance.

Differentiated learning outcomes:

- **All** students must take part in staging activities and explore a range of different approaches to staging a monologue text.
- **Most** students should shape and alter the way an individual speech is performed to communicate meaning to an audience.
- **Some** students could interpret a speech in a range of interesting ways, exploring subtext and using vocal and physical skills to create a range of meanings.

Resources:

- Student's Book: pp. 108–113
- Reflective Log
- Handout 34: Monologue comparison table
- Handout 35: Introduction to Stanislavski and 'The System'
- Chairs for assistance in staging monologue
- Flipchart or a large sheet of paper and pens
- Coloured pens
- Photocopies of the speeches on pages 109 and 110 of the Student's Book

Syllabus Assessment Objectives:

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AO1: Knowledge and understanding of repertoire

Candidates demonstrate their knowledge and understanding of the process of moving from script to performance, and can justify artistic choices as actor, director or designer.

AO3: Performance skills

Candidates demonstrate their performance skills and their ability to communicate effectively with an audience.

STARTING POINT (30–50 min)

Equipment: Flipchart or whiteboard, pens

- **Focus (10 min):** Working as a whole class, ask students to identify the key features of a dramatic monologue. Use the flipchart to create a group mind map. Recap understanding of dramatic genre from Unit 5.1 by asking students to brainstorm the various genres where we might find a monologue.
- Read the text under 'Starting Point' on page 108 of the Student's Book.

- **Warm-up (10–20 min):** ‘Chair tango’. This activity is designed to develop pair awareness. Seat students in a circle and ask for one volunteer to stand in the centre of the circle, to be the ‘lead’. You may wish to model the role of the ‘lead’ first, to get the game moving.

The lead person makes a statement about themselves – for example, ‘I have brown hair’ – and everyone for whom that statement is true, then moves across the circle to swap places with someone else. The volunteer has quickly to try to find a vacant seat while people are exchanging places, and the last one standing becomes the new lead. The statements can increase in complexity as the game moves on – for example, ‘I once played saxophone in a concert’, which few people will have done, thus reducing the numbers of ‘tango’ dancers crossing the space. This game is great for creating group energy while increasing confidence in individual students to take the ‘stage’ on their own, within the comfort zone of the circle.

EXPLORING THE SKILLS (30 min)

Equipment: Student’s Book, Handout 34

- As a whole class, read Lucy’s monologue (Speech A) from *Invisible Friends*, on page 109 of the Student’s Book. You may wish to play Lucy yourself in order to model the use of pauses (where indicated). Discuss what we have found out about Lucy and her situation. Identify the shifting emotions that Lucy displays as she talks to her invisible friend Zara. Discuss the staging challenges represented by the setting of a teenage girl’s bedroom.
- In pairs students should now read Speech B: Mill from *Further than the Furthest Thing* (Student’s Book page 110). As a whole group discuss Questions 2 and 3 in the Student’s Book, gathering first impressions and thinking about the structure and layout of the speeches. Ask what the main differences in style and language are between the two.
- With these first impressions noted, ask students to undertake a quick research task to find out more about the context and characters, in particular Mill. As a class, discuss whether knowing this context changes their first impressions.
- Ask students, in their pairs, to complete the comparison table on Handout 34 and check answers with the rest of the group. Discuss the main challenges of performing an individual speech to the audience or other actors (e.g. holding attention, introducing variety, using appropriate pause and stillness).

DEVELOPING THE SKILLS (30–60 min)

Equipment: Student’s Book, photocopies of the speeches on pages 109 and 110 of the Student’s Book, A1 paper and pens, chair for hot-seating

- As a whole class consider the characterisation diagram on page 112 of the Student’s Book. Check understanding of the key terms: ‘physicality’, ‘gait’, ‘pitch’, ‘period’, ‘tone’, ‘accent’. You may wish physically to model some of the terms (e.g. gait, pitch) or ask some volunteers to do so for you.
- Ask students to work in pairs, with one student acting as actor and another as director. Ask them to choose to work on either Speech A or Speech B. They should now work on creating their own characterisation diagram, using paper and marker pens so that ideas are clearly visible. You may need to model a few of the branches on the diagram so that students understand what is required.
- **Option:** Demonstrate or recap the skill of hot-seating by taking on a fictional role and seating yourself in front of the class. Encourage students to use the categories on the characterisation diagram to ask questions of the character: for example, How many people are there in your family? Explain that any extra detail that emerges from the hot-seating exercise can be added to the diagram. Ask students to hot-seat the character in their pairs.
- **Option:** Students can now choose to work on a specific section of the speech – no more than one half of the text. Discuss the example of annotation given in the Student’s Book (and practised in Unit 5.2) and ask students to annotate the text (using photocopies of the relevant page) to indicate their ideas for staging, including movement, physicality, posture, gesture, facial expression, and so on.

APPLYING THE SKILLS (30–60 min)

Equipment: Reflective Log, Handout 35, chairs for staging

- Students can now try to stage the whole speech, using one partner as the director and the other as the performer. They can adjust their annotation as they work. If appropriate, you could ask them to clearly identify their characters’ ‘through-line’ or ‘super-objective’ (as outlined in Handout 35 on Stanislavski’s

'System', which you introduced in Unit 2.1. **Option:** If you haven't used this handout before, you could spend some time here looking at Stanislavski's ideas and how they can be used to help in developing a character).

You can encourage students to try different positions for the audience – for example, end-on staging, thrust, in-the-round – and evaluate the impact of each. Watch a selection of these and discuss the impact of staging and performance decisions.

- **Option:** If students are ready for a developmental challenge, you might ask them to experiment with the genre of the piece – for example, playing Lucy's speech as if she is in a Victorian melodrama, or Mill as if she is in a modern-day soap opera. You could give each pair a different genre to try or, more simply, just ask them to experiment with pace and tone. You could try using a metronome to alter the pace.
- **Reflective Log:** Give students five minutes to record their observations, including key dramatic terms, using the following key prompts to help: What did I do? Why did I do it? How effective was it? What did I learn?

Give Extra Support: by working with an identified group of students or sets of pairs who might struggle and 'workshop' it with them. Once they have seen some possibilities, they can try it for themselves.

Challenge: more confident students to create their own tragic or comic monologues and stage them for an audience.

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| CHECKING PROGRESS | Ask students to check their progress against the progress criteria on page 113 of the Student's Book and monitor their responses, making note of whether they have reached Sound or Excellent progress. |
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SPOTLIGHT ON: How can my group rehearse its script effectively?

This learning sequence is designed to accompany the activities in Unit 5.5 of the Student's Book, with a focus on the demands of the practical examination. Teachers will be able to dip into and out of the activities, depending on the specific learning needs of the student group. Each section has been given an approximate time frame and, where a lesson is an average of an hour in length, we anticipate that the sequence might take up to three hours or three lessons.

KEY TERMS:

subtext

Learning outcomes:

- **Identify** approaches to exploring and rehearsing an extract for performance.
- **Explore** ways to shape scenes and interact on stage, developing meaning and impact.

Differentiated learning outcomes:

- **All** students must take part in staging activities and explore a range of different approaches to working with other actors to stage a text.
- **Most** students should shape and alter the way a scene is performed to communicate meaning to an audience.
- **Some** students could interpret a dialogue in a range of interesting ways, exploring subtext and using vocal and physical skills to create a range of meanings.

Resources:

- Student's Book: pp. 114–121
- Reflective Log
- Handout 15: Mind map template
- Handout 26: Drawing ground plans
- Handout 36: Introduction to Georgian society and theatre
- Flipchart or A1 paper and pens
- Coloured pens
- Range of text extracts including poems, novel extracts, news articles
- Selected props – ribbons to act as bindings for King George, chair on wheels
- Copies of the extract on pages 115–117 of the Student's Book

Syllabus Assessment Objectives:

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AO1: Understanding repertoire

Candidates demonstrate their knowledge and understanding of the process of moving from script to performance, and can justify artistic choices as actor, director or designer.

AO3: Performance skills

Candidates demonstrate their performance skills and their ability to communicate effectively with an audience.

STARTING POINT (30 min)

Equipment: Student's Book, A1 paper and pens and a range of different text extracts of the teacher's choice, Handout 15

- **Focus (15 min):** Examine the differences between scripts, novels and poems by creating three separate visual mind maps (divide the group into three or discuss as one group). Use the mind map template in Handout 15 if appropriate.
- **Warm-up (10–20 min):** The following warm-up activities are designed to develop group awareness. Run one or both depending on the needs of the group.

- 'Tectonic plates' – Ask your group simply to walk around the space moving towards a specific destination and then when they reach that point to change direction. They should aim to avoid a circular crowd-like movement. Then ask the group to imagine that the floor of the space is balanced on a central pivot; as they move around the space they have to maintain the floor's balance. They must keep moving (calmly, not running) and look for empty spaces to fill. When any spaces become filled by someone else, they must find a new empty space. Weaving in and out of each other, heading in all directions, they will gradually begin to anticipate where empty spaces may open up. This will help them to develop a heightened sense of awareness of the rest of the group and their movements in the space.
- **Option:** 'Impulses' – While students are walking around the space, provide the group with a variety of instructions. They should react immediately to each instruction as quickly as possible. This exercise will develop focus, awareness, listening skills and impulsive reactions to instructions. The following can offer a starting point:
 - 'Wall!' – run and place both hands on the wall
 - 'Centre!' – gather in the centre of the room
 - 'Jump!' – jump once then continue walking
 - 'Floor!' – touch both hands on the floor, then continue walking
 - 'Stop!' – stand still.
- Ask students to read through the bullet points in 'Starting point' on page 114 of the Student's Book, and make sure they understand the meaning of 'subtext'.
- In answering Question 1, students should share their experiences, if any, of working on group scripts. Ask for examples of what they found challenging and difficult, as well as what they found went well.

EXPLORING THE SKILLS (60 min)

Equipment: Student's Book, Handout 36, Reflective Log, computers / internet access for research, flipchart or whiteboard, pens

- Give students a few minutes to read, individually, the extract from the script in the Student's Book, on pages 115–117.
- Share some initial responses to the script, as suggested in Question 4 on page 118 of the Student's Book. Ask the group for their first impressions of the different status of various characters and the tensions between them. Discuss the concept of divine monarchy: this is the once common belief that the monarch is chosen, appointed and ordained by God to rule, and is therefore above question or challenge, and is not accountable to their subjects, only to God. Introduce a definition on a whiteboard or flipchart.
- Ask the students to work together to answer Question 3 on page 118 of the Student's Book, researching some key aspects of the content of the play, such as its historical, political and social context. Students should then share in groups or as a whole class. **Option:** If helpful, you can provide copies of Handout 36, which gives information about Georgian society and theatre.
- **Reflective Log:** Give students five minutes to reflect on their contribution to these activities using the questions: What did I do? Why did I do it? What did I learn?

DEVELOPING THE SKILLS (60 min)

Equipment: Student's Book, Reflective Log

- Give students 5–10 minutes to reread the text extract on pages 115–117 of the Student's Book as a group and set aside plenty of time for them to try Questions 5–7 on pages 118–120.
- As a whole group break the scene down into units of action (moment from the text where something specific takes place) and draw dividing lines where each unit starts (there should be approximately four).
- Ask students to form tableaux for the scene that reveals where the various members of the family might stand in relation to one another. Use 'forum theatre' to swap actors into and out of the picture and experiment with levels and posture. (**Note:** 'Forum theatre' was developed by Augusto Boal. It is a type of theatre whereby actors or audience members can stop a performance, in which a character is being oppressed in some way. The audience can suggest different actions for the actors to carry out on-stage in an attempt to change the outcome of what they are seeing. In 'forum theatre', audience members may be asked to come on stage and perform their own interventions.) Try adding a newspaper caption (or

phrase that goes with a photo) to describe the relationships in the family and ask one of the actors to include it in the image by speaking it out loud at the point of the freeze, for example 'Happy families!'.

- **Reflective Log:** Give students five minutes to write up their observations, focusing on the questions: What did I do and why did I do it?

APPLYING THE SKILLS (60 min)

Equipment: Student's Book, copies of the extract on pages 115–117 of the Student's Book, Handout 26, Reflective Log, A1 paper and coloured pens, flipchart or whiteboard

- Divide the students into small groups to answer Question 8 on page 120 of the Student's Book. It might be useful to provide a floor plan for a proscenium arch theatre on which students can draw a box set design (simple plan showing any theatrical scenery, entrances and exits, any furniture and theatre wings) for a production of the play (use Handout 26 if helpful here).
- Give students a set of coloured pens and ask them to use colours to track the movements of the different characters in the extract. Allocate one colour per character. Drawing on the previous tableaux activity, discuss the impact of movement on the shifting status of the characters. Who moves the most and what does this say about the power of the king?
- Allocate each group one of the units of action to work on: for example, when the king is strapped into the chair.
- For Question 9, use the extract from pages 115–117. Ask students to identify 10 key words from the dialogue that express the relationships between characters. They should then use the tracking diagram to begin to plot interactions between characters, using the key words to annotate each movement on the script. Students should annotate the possible movements of the character, for example 'turns slowly'. You may need to model this activity using the section of text given on page 120 of the Student's Book.
- **Option:** Ask each group to explore the text in practical terms, experimenting with pace and tone by speeding up or slowing down delivery of the lines to emphasise shifting power relationships. After five minutes of experimentation, introduce the concept of subtext by writing it on the flipchart or whiteboard. Ask each group to write a 'what's really going on?' statement on their text extract.
- Next ask each group to add appropriate facial expression, posture and gesture for each character to express the subtext.
- Ask for two volunteers to demonstrate examples to illustrate the difference between what is said and what is not said. Ask them to perform part of the extract, focusing on the impact of blocking, physicality and facial expression. Analyse the performance with the group, focusing on gesture and facial expression, and how these convey the meaning to an audience.
- Finally, the class should put on a complete performance of the script – with different groups taking over at various points, performing their own 'unit of action' that they have worked on.
- **Reflective Log:** Give students 5–10 minutes to record their observations and reflections on these extended activities, including key dramatic terms.

Give Extra Support: by working with an identified group of students or sets of pairs who might struggle and 'workshop' it with them. Once they have seen some possibilities, they can try it for themselves.

Challenge: students to 'put the text back' by wrapping dialogue around their key words – without losing clarity in movement and interaction.

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| CHECKING PROGRESS | Ask students to check their progress against the progress criteria on page 121 of the Student's Book and monitor their responses, making note of whether they have reached Sound or Excellent progress. |
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SPOTLIGHT ON: How do I bring all my script performance skills together?

This learning sequence is designed to accompany the activities in Unit 5.6 of the Student's Book, with a focus on the demands of the practical examination. Teachers will be able to dip into and out of the activities, depending on the specific learning needs of the student group. Each section has been given an approximate time frame and, where a lesson is an average of an hour in length, we anticipate that the sequence might take up to three hours or three lessons.

Learning outcomes:

- **Identify** the ways of bringing a range of dramatic skills together to perform a monologue.
- **Explore** the idea of interpretation and apply this to a script.

Differentiated learning outcomes:

- **All** students must take part in staging activities and explore a range of different approaches to staging a monologue text.
- **Most** students should shape and alter the way a monologue is performed to communicate meaning to an audience.
- **Some** students could interpret a monologue in a range of interesting ways, exploring subtext and using vocal and physical skills to create a range of meanings.

Resources:

- Student's Book: pp. 122–123
- Reflective Log
- Handout 23: Role on the wall
- Handout 35: Introduction to Stanislavski and 'The System'
- Fabric blindfolds
- Chairs for assistance in staging monologue
- Flipchart or A1 paper and pens
- Coloured pens

Syllabus Assessment Objectives:

The information in this section is taken from the Cambridge International syllabus for examination from 2022. You should always refer to the appropriate syllabus document for the year of your students' examination to confirm the details and for more information. The syllabus document is available on the Cambridge International website at www.cambridgeinternational.org

AO1: Knowledge and understanding of repertoire

Candidates demonstrate their knowledge and understanding of the process of moving from script to performance, and can justify artistic choices as actor, director or designer.

AO3: Performance skills

Candidates demonstrate their performance skills and their ability to communicate effectively with an audience.

STARTING POINT (30 min)

Equipment: Student's Book, Handout 23, flipchart and pens / whiteboard

- **Focus (10 min):** Working as a whole class and using the flipchart, ask students to create a group 'role on the wall' (see Handout 23 for a template) for Cyrano (encountered in Unit 5.2 – see page 104 of the Student's Book). They should record all of the characteristics of Cyrano, as seen by others, on the outside of the figure and all those that he experiences himself on the inside.
- **Warm-up (10–20 min):** 'Blindfold song'. This activity is designed to develop sensitivity to a range of stimuli. Ask students to work in pairs and label themselves A and B. The pairs need to agree on a simple song or lullaby that they both know.
- Ask student A to blindfold student B or ask student B to close their eyes. Student A then moves at least 2 metres away from Student B and guides them around the room by singing the song they have agreed. Student B should follow simply by locating where the sound of the agreed song is coming from. Student A should take care to guide Student B around obstacles and away from walls.

- After a few minutes the pairs can swap roles. The exercise should help the pairs to develop spatial awareness and active listening, which are both key to strong performance skills.

EXPLORING THE SKILLS (30 min)

Equipment: Student's Book

- As a whole class group, read Walter's monologue (from *A Raisin in the Sun*) on page 122 of the Student's Book. You may wish to play Walter in order to model the use of pauses. Discuss the potential audience for Walter's monologue.

DEVELOPING THE SKILLS (30–60 min)

Equipment: Student's Book, A1 paper and pens, chair for hot-seating

- Ask the group to work in pairs on Question 2 on page 123 of the Student's Book, creating a spider diagram, for the character of Walter. Refer back to the example spider diagram on page 112 in Unit 5.4. You may need to model a few of the branches on the diagram so that students understand what is required.
- Seat the class in a hot-seating format. Encourage students to use the categories on the characterisation diagram to ask questions of the character: for example, Where were you born? Where did you grow up? How many people are there in your family? Explain that any extra detail that emerges from the hot-seating exercise can be added to the diagram. Ask students to hot-seat the character in their pairs.
- **Option:** Check understanding of the key terms in the example spider diagram: 'physicality', 'gait', 'period', 'tone', 'pitch', 'accent'. Ask students to work in pairs with one student acting as actor and another as director. Students can now choose to work on a specific section of the monologue – no more than one half of the text. Discuss the example of annotation given on page 123 of the Student's Book (and also practised in previous units – for example, on pages 113 and 120) and ask students to annotate the text to indicate their ideas for staging including movement, physicality, posture, gesture, facial expression (Question 3).

APPLYING THE SKILLS (30–60 min)

Equipment: Student's Book, Handout 35, Reflective Log, chairs for staging, metronome

- Students can now try to stage the whole monologue with one partner being the director and the other being the performer. They can adjust their annotation in the light of how well things work and what could be changed. They should be able to clearly identify the character's motivations and emotions (use Handout 35 on Stanislavski and 'The System', if helpful). You can encourage the students to try different positions for the audience – for example, end-on staging, thrust, or in-the-round – and to evaluate the impact of the different positions.
- Watch a selection of students' monologues and, as a whole group, discuss the impact of staging and performance decisions.
- **Option:** If students are ready for a developmental challenge, ask them to experiment with the genre of the piece – for example, playing the monologue as if Walter is in a TV soap opera or an American Western. You could give each pair a different genre to try or, more simply, just ask them to experiment with pace and tone. You could try using a metronome to alter the rhythm and pace of students' delivery.
- **Reflective Log:** Give students a few minutes to record their reflections on this section, including application of key dramatic terms and using the following key prompts to help: What did I do? Why did I do it? How effective was it? What did I learn?

Give Extra Support: by working with an identified group of students or sets of pairs who might struggle and 'workshop' it with them. Once they have seen some possibilities, they can try it for themselves.

Challenge: more confident students to write their own tragic or comic monologues and stage them for an audience.

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| CHECKING PROGRESS | Ask students to check their progress against the progress criteria on page 123 of the Student's Book and monitor their responses, making note of whether they have reached Sound or Excellent progress. |
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