

IGCSE DRAMA

UNIT 3: THE DEVISING PROCESS

Recommended Prior Knowledge:

In terms of devising material, it is assumed that most students will have taken part in such activities as part of a study of English at the equivalent of the UK Key Stage 3 of the UK National Curriculum English requirements or been involved in dramatic activities outside the curriculum where they have worked on the creation of original pieces. It is recognised, however, that some students will have had limited experience of devising original material and that they will need to develop skills in creating drama for a purpose.

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 is taught alongside Unit 2: Approaching Text, the rationale for this being that devised study and text-based work should be developed side by side. The level of student's performance skills will be developing during this unit and it may be necessary to revisit some workshop work from Unit 1 if the teacher feels that students need to work on particular skills.

Outline:

At the end of this unit, students will have produced a group performance of an original 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 the devising of original work</p>	<p>Organise a series of workshops where each one explores in a practical way a single dramatic stimulus. Identify key performance (as opposed to content) issues in so doing. These should build on the workshops in Unit 1 and reinforce the need to demonstrate these skills in creating original drama.</p> <p>Workshops should focus on the following needs:</p> <ul style="list-style-type: none"> • establishing a clear dramatic intention for each piece • creating a scenario and structure that will enable this to be realised • creating credible characters, dialogue and use of physical space • having clarity of diction and articulation • understanding the pacing and inflections of spoken English • the relationship between spoken word, facial gesture and bodily posture. <p>Dramatic stimuli 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>For sample and catalogue of resources http://www.dramaworks.co.uk/devskills.html</p> <p>Fleming, M. (2001) <i>Teaching Drama in Primary and Secondary Schools: An Integrated Approach</i>. David Fulton: London</p> <p>http://www.studentcentral.co.uk</p>

Learning Outcomes		Suggested Teaching Activities	Resources
2	Demonstrate skills in creating drama from a dramatic stimulus	<p>Work in groups on creating a piece of drama from a dramatic stimulus. The length of the piece should be no more than 15 minutes in total.</p> <p>Students should practise identifying the dramatic potential of the stimulus before commencing work. This study should enable them to practise the creation of drama from a dramatic stimulus, a skill required for Paper 1. Examples of such dramatic stimuli could be taken from a previous year's pre-release material for Paper 1 (although it is important to remember that the current year's dramatic text may not be used for this purpose).</p>	
3	Understanding how original drama may be created from a given stimulus and developing skills in writing about it	<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 developed their piece of drama. This will demonstrate their understanding of dramatic devices such as:</p> <ul style="list-style-type: none"> • dramatic intention • structure and form • transitions between sections. <p>They should take an integrated approach to the creation of performance and should consider not just the function 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 drama within a given performance space.</p>	