

GCE
Drama Example Materials

Scheme of Work - Sixth Form

Edexcel
GCE Drama (6DR01 paper 01)
2009

Scheme of work for Unit 1 – Drama & Theatre Studies

A Doll's House – Henrik Ibsen

Workshop 1 – Week 1 – Initial reading (Focus: Naturalism/Stanslavski)

- Introduction to initial reading of play
- Research and discussion re Naturalism.
- Introduction of Stanislavski's ideas especially 'Table work' Primary importance of initial feeling and responses of the actors which should be recorded. First reading: 'to stimulate enthusiasm, evoke commitment and stir the imagination'.
- Establishment of different levels of understanding: 1. Level of facts – social, literary and aesthetic.
- Reading up to end of Act 1 for meaning and understanding of elements outlined above
- Homework - Complete notes as directed above

Workshop 2 – Week 2/3 - Radio Play (Focus: Language and vocalisation)

- Discussion of different factors influencing vocalisation: pitch, range, pace, use of pause, tone, volume, articulation. - Link with Stanislavski's tempo rhythm.
- Influenced by character's: age, background, education, class, geography, past experience.
- Given Circumstances – situation, relationships etc.
- Style of play – naturalism, expressionism, symbolism
- Units and objectives.

Stanislavski exercise: Improvisation. 2 people with opposing objectives. Parent child ('I want to control my feelings'/ I want to forget what I've just done'/ I want to hurt my parents as much as I can)

Take part in, watch each other's, discuss

Set each pair a short dialogue from different parts of Act 1 to prepare as a radio play. Write up and annotate decisions made re vocalisation. Prepare to perform behind a screen. Others in class watch, discuss, direct, act as critics.

Workshop 3 – Week 4 - 6 – Self selected monologue (Focus: characterisation, physicalisation, vocalisation, interpretation)

- Choose a character to focus on. From this point onwards focus your attention on this character as we read through the play and take detailed notes on your responses to/ideas on him/her.
- Find a suitable monologue for this character which you will work on with a view to performance in front of an audience.
- Make careful notes about the given circumstances of the character, use the system of units and objectives, ruling emotions, through line and other Stanislavskian techniques.
- Use monologue sheet to guide exploration.
- Focus in Internal work then external work. Use methods, techniques explored in other workshops to build into your development.

Workshop 4 – Week 4 - Duologues – group and pair work (Focus: physicalisation, interpretation)

- Whole class worked on opening two pages of Act 2.
- 3 people act/ 3 people read – purpose to separate verbal from physical – allow actors on stage to focus solely on their actions.
- Role of rest of group is to ask why? This way actor has to explain, make sense of every physical gesture, movement, expression.
- Switch round roles, actors, readers to experience different ways of doing it.
- Play with idea of exaggerating styles e.g melodrama to find the right level.
- Moved on to handing out selected extracts to pairs: Flirtation scene with Rank, Tanantella practice, Nora/ Krogstad scene and Nora/ Mrs Linde scene.
- Pair to read, select 1-2 pages and work on performance of it using all their knowledge and understanding of the text and all the Stanislavski techniques we have looked at.
- Tempo rhythm briefly introduced and explained for possible use.

Workshop 5 – Week 5/6 - Method of Physical Action – (Focus: physicalising the role/ Stanislavski's Internal and External work)

Nora/ Helmer extract from Act 3

- Task 1. Went through extract and highlighted all stage directions. Two people read scene and two people act it out following stage directions precisely. Focus on the physical actions associated with each line. Rest of class to question actions 'why did you lock the door? Etc.
- Task 2 – Given Circumstances – sheet with questions on handed out to be filled in individually and shared together.
- Task 3 – In pairs go through extract, divide into units and pick out the dominant emotion in each unit – share and discuss. Identify key moments of change for each character.
- Emotion Recall – as a whole group led by teacher. Choose one of these emotions and try to recreate the physicality of that emotion. Acted out scene using two actors/ two readers.

Workshop 6 – Week 6 – Acting out monologues – (Focus: Interpretation/ Physicalising/ vocalisation/ Stanislavski's Internal and External work)

- Watch each student's monologue
- Audience to watch and comment/ ask questions
- Student to 'justify' and explain decisions made