

## Cambridge International AS & A Level Literature in English 9695

Introduction to Literature – Lesson 7: Drama	
<b>Learning objectives:</b>	By the end of this lesson learners will be able to: <ul style="list-style-type: none"> <li>understand how dialogue, stage directions and <i>mise en scene</i> all contribute to a play's performance.</li> <li>use drama activities to develop a greater insight into different characters.</li> </ul>
<b>Lesson objectives:</b>	<ul style="list-style-type: none"> <li>Learners will explore the differences between a written and spoken text.</li> <li>Learners will consider how staging choices impact on audience response.</li> </ul>
<b>Vocabulary:</b>	dramatic irony, dramatic tension, dramatic monologue, <i>mise en scene</i> .
<b>Previous learning:</b>	Learners have explored aspects of context, character, plot, themes, language and narrative aspects in earlier lessons.
Plan	
Activities	Guidance
<p><b>Beginning</b></p> <p>Learners discuss in pairs how reading a novel is different to reading a play? Feedback to the rest of the class.</p> <p>Read/act out two short drama extracts, a dramatic monologue and an action-based scene. In small groups, learners consider how these would be staged.</p> <ul style="list-style-type: none"> <li>Who is speaking and to whom? Who dominates?</li> <li>What is the setting (location, time of day)?</li> <li>Are there any relevant entrances or exits?</li> <li>Where are actors positioned on the stage? What type of staging could be used? Where are the audience?</li> <li>What props or costumes might be used?</li> </ul> <p><b>Resources:</b> Two drama extracts – a dramatic monologue and an action-based scene.</p>	<p>Encourage learners to think about the fact that novels are for reading in isolation and plays are for performance – to be seen and heard where the audience reaction is crucial.</p> <p>A drama text has a dynamic, not a static effect. Viewing a drama set text as a performance is crucial to learners' understanding of the dramatic form. If learners can watch videos of productions (especially those with an audience present) then this can help, but more crucially, theatre visits (where possible) will encourage learners to discuss a text in performance.</p>
<p><b>Middle</b></p> <p>Dialogue can be used to reveal character, either by showing how characters treat each other, what they say about themselves, or what they say about others. In pairs or small groups, learners consider what the two extracts reveal about the characters.</p> <p>Learners select relevant quotations to support their character discussions. Feedback to the rest of the class.</p> <p>In small groups, learners analyse the language of the two scenes to consider:</p> <ul style="list-style-type: none"> <li>Is the language stately, informal, conspiratorial, friendly, sincere, confrontational, placating, etc.?</li> <li>What dramatic methods are used in this scene and what effects do they produce?</li> </ul>	<p>Remind learners that a character may not be present in the scene – perhaps other characters are discussing them. Perhaps a character is telling us something about themselves. Maybe the way they speak to others tells us something about their character and attitudes.</p> <p>Learners keep a list of significant quotations for each character as they study a play.</p> <p>Expect to spend considerable class time reading and acting out key scenes from a drama text. Move the classroom focus to discussions of language,</p>

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	<ul style="list-style-type: none"> <li>• How is tension created in these two extracts?</li> <li>• Are any key themes emerging?</li> </ul> <p>Feedback each group’s findings to the class and compile a list of examples.</p> <p>In pairs/groups learners consider how the stage directions in the two texts amplify meaning.</p> <p>Learners create a character on the wall for the dramatic monologue. Learners draw an outline of a person on a large sheet of paper (or a diagrammatic representation) and fill this in with key quotations. For each quotation, explain why the quotation is significant. This can be done individually, in pairs or small groups. Stick the character profiles on the wall or spread them out on tables. Learners walk around the room to compare each other’s choices and observations.</p> <p>For the action-based scene, ask for a volunteer to represent each character in a hot seating activity. The volunteers will sit at the front of the class and answer questions in role posed to them by their peers, the teacher, or other characters about their motivations, their part in the action, etc.</p> <p>For the action-based scene, create freeze frames in small groups where learners create an image using their own bodies to depict a moment, idea, or theme. One person can act as the ‘sculptor’ giving instructions to the group as to whether to stand, sit, lie down, etc.</p> <p><b>Resources:</b> Large sheets of paper</p>	<p>structuring and the thematic concerns of the play.</p> <p>Stage directions may be implicit and contained within a speech, ‘As I kneel before you’, ‘Give that to me’, or ‘Pass me the wine’. In modern texts, stage directions are usually explicit, generally given in italics (sometimes in brackets) to distinguish them from spoken text. Stage directions can change the mood of a scene, offer directions to actors on speaking their lines, specify actions / movements and stage layout, as well as suggesting moments of heightened tension.</p> <p>Including activities that require learners to get up and move helps to recreate the idea that drama is dynamic and physical in its nature.</p>
<p><b>End</b></p>	<p>Learners consider:</p> <ul style="list-style-type: none"> <li>• What different areas must we explore when analysing a play?</li> <li>• How sympathetic do we feel towards the characters in these extracts?</li> <li>• How is tension created in these extracts?</li> <li>• Why is it important to think of a play as an artificial construct?</li> </ul>	

### Additional information

Differentiation	Assessment
Select extracts that are more accessible or more challenging in terms of language choices for learners. Different pairs/groups can work on different extracts or different sections of an extract.	Design a stage set for one of the drama extracts and write an explanation of your choices, as well as considering the positioning of the actors on stage, lighting, sound, props, and costumes.

### Follow-up work

When studying a play as a set text, learners can explore aspects of the text as individual, paired or group research. For example, they could explore the use of themes in the play.

Give learners a list of key themes. Learners choose one to explore, discussing and finding out how three different characters connect with the theme. Findings are then shared with the rest of the class using different media to present these.

- Choose one of the following themes: prejudice, evil, friendship, greed, love, marriage, obedience, jealousy, justice, leadership, maturity, power, or secrecy. Explore how three different characters in the play connect with your theme and present your ideas to the class using three different media.
- Learners choose a scene or section of the play to explore through theme, character, or stagecraft. Individually, in pairs or small groups, learners identify why this scene or section is significant in relation to theme, character, or stagecraft. Learners identify for the rest of the class, with close reference to the text, why it is significant.

Individually, in pairs or groups, research and explore a primary source document relating to the play and consider how it extends learners' understanding of theme, character, or stagecraft. Explain findings to the rest of the class.