



Satit Prasarnmit International Programme

Curriculum Pathway Academic Year 2023-2024

Department: Visual and Performing Arts

Department Details	Assessment Types
Subject: Drama Head of Department: Theo Potgieter Head of Department Email: theo.po@spip.in.th Subject Teacher: George Means	Assessment Type 1: Knowledge & Understanding of Repertoire
	Assessment Type 2: Devising Original Drama
	Assessment Type 3: Performance Skills

Year	Term	Unit(s) of Work	Core Knowledge & Concepts
7	1	The basic principles of drama. Public speaking techniques. Bullying: a diary entry. Performance in the form of Melodrama.	<ul style="list-style-type: none">• Voice Projection refers to speaking loudly so that the audience can hear clearly• Students will learn how to correct their posture both on and off stage• Articulation, how to pronounce and say words clearly so that the audience can follow the dialogue• Diction or in other word the correct choice of words to use• Eye Contact and its importance in the conveying of a message to your audience• Facial Expressions and how it can help the actor to create emotional tension• Environmental Work and our responsibility to create the scene for the audience• Objective/Tactics, how to use these tactics to improve your storyline• Stage Directions or stage plan, what actors do next• Blocking to show students the precise staging of actors to facilitate a performance• Marking the Moment or highlighting the most important moment in a scene• Interaction and the relationship amongst characters• Motivation drives the main characters, and is the heartbeat of a storyline• Stage Whispers or loud whispers by actors that is audible to the spectators• Freeze Frame is a form of still image that is achieved by simply a freezing action during movement• The Fourth Wall is an imaginary wall that keeps performers from recognizing or directly addressing their audience• Soliloquy when a character express his thoughts of feelings aloud• Melodrama typically concentrates on dialogue, which is often bombastic or excessively sentimental
	2	Elements of pantomime. Origins of drama: rituals and ceremonies (<i>Wacky Soap</i> by Mark Wheeler)	<ul style="list-style-type: none">• Duologues or conversation between two actors• Tableaux is a dramatic activity where a group of students are asked to physically construct a scene• Gesture to communicate a characters actions• Spatial Awareness/Proxemics is a well thought out awareness of things in the space around us• TV Advertisement/Public Service Announcement• Choral Speaking/Movement is an ensemble speaking by a group, often using various voice combinations and contrasts to bring out the meaning of poetry or prose• Sound Plots is a concise table of information detailing the sound and music ques• Rituals or reenactment of a myth• Sound Elements and how it assist in the creation of tension, mood and changes in rhythm• Physical Theatre is a form of theatre that puts emphasis on movement rather than dialogue• Etude or building blocks of a drama• Antonin Artaud's influence on Theatre-in-the-Round
	3	Musical Theatre and its historical origins: <i>Phantom of the Opera</i> , <i>Grease</i> and <i>Newsies</i> .	<ul style="list-style-type: none">• Vaudeville is a farce with music• Emotional Staircase or how emotions can influence a drama• Diaphragmatic Breathing or deep breathing• Resonate Air or placement of the voice and where the sound resonates, in the chest, nose or throat• Posture the position of a person's body when standing or sitting• Articulation or the physical act of clear vocal expression• Vocal Warm-ups, to warm up the voice before performance• Movement can be utilized to tell a story just as well as dance• Choreography is the plan of how dancers or actors will move on stage• 8-Counts are the typical break-up of dance steps in musicals• Formations or where each actor positions himself on the stage• Acting a song rather than simply singing the lyrics• Rehearsal or repetition, this is to prepare students for a performance or show• Proxemics is the study of the amount of space between people and how it is used; in drama, this can be between members of the cast, or between the cast and the audience

8	1	Writing skills: understanding genre and character creation. Using music as a stimulus.	<ul style="list-style-type: none"> ● Parody is a drama which imitates the style of a well known person or artist ● Juxtaposition occurs when two things are placed side by side for comparison, often to highlight the contrast between the elements ● Role Reversal or psychotherapeutic technique in a drama that demonstrates conflicts ● Premise or the initial state of affairs that drives the plot ● Story Structure how the plot of a play is laid out, including a beginning a middle and an end ● Start on the Action to captivate the viewer and skip the mundane ● The Setup or how the drama is going to unfold ● The Build or how the drama works up toward the climax ● Reincorporation/Call back, when the script revisits an earlier mention ● Slugline or scene heading in a TV/movie script
	2	Playwriting.	<ul style="list-style-type: none"> ● Protagonist is the character who drives the plot, pursues the main goal of the story ● Antagonist is the principle opponent or foil of the main character ● Characterisation to create a construct of a fictional character ● Language and how it can drive the tone of a character/play ● Exposition is the portion of a play that introduces important background information to the audience ● Rising Action starts right after the period of exposition and ends at the climax ● Climax in drama refers to, when the tension builds up to its highest point in a scene ● Falling Action what happens near the end of a story after the climax and resolution of the major conflict ● Denouement/Resolution is tying a story up, like a present with the perfect bow ● Stage Directions is an instruction written in the script of a play that gives direction to the actors or information about scenery ● Beat represents the smallest unit of pause in dialogue ● Pace is the speed at which the storyline progresses ● Personal Props are a subset of hand props and are items of personal nature that enhance a character ● Subplot is a narrative thread that is woven through a book to support the elements of the main plot
	3	From Script to Performance	<ul style="list-style-type: none"> ● Directorial Concept is an approach or overarching idea that the director has for the interpretation of a particular play ● Staging and Stage Layout are the choices made by directors and actors about using or adapting performance spaces as in “staging a play” ● Mood is the atmosphere or feeling of a performance, often created by the music, setting, or lighting. ● Suspense is a feeling of uncertainty as to the outcome, used to build interest and excitement on the part of the audience ● A rostrum is a platform or raised area of a stage ● Proxemics is the study of the amount of space between people and how it is used; in drama, this can be between members of the cast, or between the cast and the audience
9	1	Teacher-in-role: roleplay focused on the historical context of borstals, or youth offender institutions. Hot seating.	<ul style="list-style-type: none"> ● Teacher-in-role for developing students learning ● Narration adding a spoken commentary for the audience about the action onstage ● Dramatic pause or beat or two of no dialogue and little or no music ● Rehearsal or the practice of performances ● Takes or how many times you restart a performance ● Cues are the trigger for an action to be carried out at a specific time and place ● Hand Props are items of a personal nature that enhance a character ● Spotlight or the ray of light that are shown on the leading actor ● Radio Play uses sound to convey ideas to the audience ● Interview/Interrogation or how you question a member or actor of a drama or play
	2	Forum Theatre: revolving around socio-economic issues. BBC Radio Broadcast.	<ul style="list-style-type: none"> ● Brechtian Style Narrative in a drama ● Bertolt Brecht and his influence on theatre ● Epic Theatre is a form of didactic drama presenting a series of loosely connected scenes ● Alienation Effect is presented in an unfamiliar way to get a new effect ● Gestus is a clear character gesture or movement used by the actor ● Orson Welles “War of the Worlds,” 1938 ● Special Effects/FX is almost anything that is designed to produce the effect of something else ● Radio Scriptwriting and how to write a drama for the use on radio ● Articulation is the physical act of clear vocal expression ● Considering acoustics and ambient sounds when recording voice overs
	3	Impromptu Theatre.	<ul style="list-style-type: none"> ● Commedia Dell’arte used stock characters to deliver universal humour ● Black Box Theatre is a one-room theatre painted all black, including floors and ceiling ● Blackout is a lighting cue where all stage lights go off simultaneously ● Characterisation is how an actor uses body, voice, and thought to develop a character ● Contrast is the difference between two or more things placed side by side for dramatic effect ● Improvisation is a form of theatre, often comedy, in which most or all of what is performed is unplanned or unscripted ● Endowment, or “gift giving”, is providing objects to other characters one is acting with ● Establishing relationships immediately on stage allows the viewer to be able to relate to the scene they are watching and eliminate potential confusion ● Setting, more specifically the location, must also be verbally communicated to eliminate confusion amongst the viewers ● Status/hierarchy the level or power or influence a character has

10 IGCSE	1	IGCSE Drama Curriculum: Dramatic and Theatrical Terminology and Creating Credible Characters.	<ul style="list-style-type: none"> Students will be introduced to the fundamentals of the IGCSE syllabus. There are three core components, Understanding Repertoire, Devising, and Acting Skills. Regarding Understanding Repertoire, students will be expected to read short one-act plays in preparation for further script analysis to be tackled in term 3. This is worth 25% of the term grade. For Devising, students will begin going over the process of moving from a stimulus to a full performance. This is also worth 25% of the term grade. Acting Skills will be assessed in each and every performance; therefore totally 50% of the grade. Learners (and many adult performers) prefer the style of Konstantin Stanislavski or Bertolt Brecht for their acting. An actor in the Stanislavski mould might say, 'now I am this character' while the Brechtian performer would say, 'now I am demonstrating this character.' Students will perform their first monologue (Understanding Repertoire) in Term 1 based on "The Method" of Stanislavski. Learners will also learn how Anton Checkhov's initial failure of <i>The Seagull</i> was transformed into a success by Stanislavski's system. Other published plays covered in Term 1 include: Brecht <i>The Exception and the Rule</i>, Williams <i>The Demolition Downtown</i>, and Albee's <i>The Zoo Story</i>.
	2	IGCSE Drama Curriculum: Physical Theatre and Devising Original Drama.	<ul style="list-style-type: none"> Students will begin using the art of physical theatre to make comedy with reliance on mime, few props or words. The human body is the main source of humour and action. Using the Collins Textbook (provided in PDF), students begin to formulate plans of extended improvised/devised pieces to the 15-20 minute mark required by Cambridge. Students will work through multiple devising workshops to fine-tune their skills and refine their original works to structure a full-length piece of Cambridge quality for potential submission. Students will make final decisions about how to symbolically represent their characters on the stage for their portfolio performance. Students perform their piece and begin to discuss the style of Theatre of the Absurd through the analysis of <i>The Bald Soprano</i>. Students will be assigned their Group Performance piece and analysis of the extract will begin for Term 3 recording. Other published plays covered in Term 2 include: Beckett <i>Waiting for Godot</i> and Fugald <i>The Island</i>.
	3	IGCSE Drama Curriculum: Moving from Script to Performance and Staging, Directing, and Design.	<ul style="list-style-type: none"> To prepare for Component 1 – Written examination design aspects, the teacher will constantly check, ask and suggest that learners look at all the design elements on everything they see and perform in public, including costume and lighting. Students will dissect their group script and its historical importance while looking at moments in their particular extract which can be broken into bits for clearer interpretation of the text. Students will be given the option of recording a second monologue or a two-hander (duologue) to round off their Year 10 portfolio. Students will study the Pre-Release Material from 2022, and discuss the directorial and acting concepts which are present in <i>Dracula</i> for their final exam.