



Drama IGCSE – The British School Kathmandu. 2 Year Curriculum overview

Year 10 Term 1 Aug-Oct	Year 10 Term 2 Oct-Dec	Year 10 Term 3 Jan-April	Year 10 Term 4 April-July	Year 11 Term 1&2 Aug-Dec	Year 11 Term 3 Jan-April
Skills	Skills	Skills	Monologues and Scripted	Practical examinations Exam preparation of Extract 1,2 and Devised	Component 1 External Exam
<p>Students undertake practical tasks to build Monologue, scripted and devising skills ready for Year 11 assessment.</p> <p>Students learn and revise key terminology for staging, voice and physicality and apply this to their practical work</p> <p>Students learn key practical drama concepts such as: – structure and plot – characterisation and role – dialogue – physicality – pacing – contrast and</p>		<p>Students study Animal Farm as mock component 2 Scripted and for Component 1 Mock examination.</p>	<p>Students choose their monologue and the teacher assigns scripts for Component 2. Students rehearse so that work is ready for assessment in Term 1 of Year 11.</p>	<p>Component 2: Students will complete 3 Practical examinations.</p>	<p>Students prepare for and sit Component 1.</p> <p>Section A An extract from a published play. Candidates should have studied the extract and explored it as practical theatre, investigating performing and</p>

<p>dynamics – tension – spatial awareness and proxemics • how actors, directors and designers respond to different styles and genres of drama • how choices made by actors, directors and designers can affect performances and audience responses • how actors, directors and designers work within constraints, such as available resources and performance space • how to use appropriate performance, technical and design vocabulary when writing about drama • how to communicate with an audience • reflect on and evaluate the effectiveness of their own artistic choices as actor, director or designer • write critically about the process of bringing a piece of drama to a finished performance • analyse and evaluate their own performance including their contribution to the group</p>	<p>IGCSE options (January)</p>	<p>Y10 Mock (May/June)</p>	<p>Students are assessed on:</p> <p>a range of vocal and physical performance techniques • effective use of performance space • creation of role through realisation of character • the ability to sustain role(s) throughout a performance • the use of pacing, tension and emotional intensity in performance • how to communicate with the audience through engaging performance • skills in individual/solo performance • skills in working with others in group performance • how to improve their own performance</p>	<p>staging opportunities. The extract is supplied in the pre-release material where it is identified as Extract 1. Up to eight short-answer and extended response questions. Marks per question range from 2 to 10. Candidates answer all questions (30)</p> <p>Section B An extract from a different published play. Candidates should have studied the extract and explored it as practical theatre, investigating performing and staging opportunities. The extract is supplied in the pre-release material where it is identified as Extract 2. Candidates answer two extended</p>
--	---------------------------------------	-----------------------------------	---	--

				<p>through rehearsal and interaction</p> <p>Sept/Oct: Exam Board releases the 2 extracts for the examination of Component 1. Students study the extracts alongside their practical examinations.</p>	<p>response questions. One compulsory question (10 marks) and one question from a choice of two (15 marks). (25)</p> <p>Section C A devised piece that candidates have developed and performed to an audience. The pre-release material is not required for the devised piece – teachers choose the stimulus. Two extended-response questions. Candidates answer both questions (one is worth 10 marks, the other 15 marks). (25)</p>
Playtexts/Styles of theatre/ Theatre Companies taught:	Playtexts/Styles of theatre/ Theatre Companies taught:	Animal Farm	Monologues and Scripted	Monologues, Scripted and Devised	Study and revision for component 1

<p>Dr Faustus, Tell Tale Heart Technical theatre, Sculpture, Senses & What We Can See, Punchdrunk, Immersive Theatre, Theatre of Cruelty, Total Theatre</p>	<p>Study of Frantic Assembly, Brecht, Verbatim Theatre, Devising Original Drama</p>				
<p>Domains: Performance, Evaluation, Devising</p> <p>Concepts: Voice, physicality, staging, set, lighting, sound, proxemics, monologues</p>	<p>Domains: Performance, Evaluation, Devising</p> <p>Concepts: Voice, physicality, staging, set, lighting, sound, proxemics, monologues</p>	<p>Domains: Performance, Evaluation, Devising</p> <p>Concepts: Voice, physicality, staging, set, lighting, sound, proxemics, monologues, textual analysis</p>	<p>Domains: Performance, Evaluation, Devising</p> <p>Concepts: Voice, physicality, staging, set, lighting, sound, proxemics, monologues</p>	<p>Domains: Performance, Evaluation, Devising</p> <p>Concepts: Voice, physicality, staging, set, lighting, sound, proxemics, monologues, scripted work</p>	<p>Domains: Performance, Evaluation, Devising</p> <p>Concepts: Voice, physicality, staging, set, lighting, sound, proxemics, monologues, textual analysis</p>
<p>KEY TERMS: Action Chorus Comedy/tragedy Conflict/suspense/tension Contrast Devised drama (as intended by this syllabus*) Devising process (as intended by this syllabus*) Dialogue Ensemble Exposition, climax and resolution Genre/style (of plays and performance) Improvisation Mood/atmosphere Moment Pace/rhythm/tempo Plot/storyline Rehearsal process Script Status Structure Theme Theatre Transition Acting area Apron stage Arena stage Auditorium (and audience configuration) Blocking Design elements (lighting, sound, set, props, costume) Downstage/upstage End on staging Fourth wall Levels Props Proscenium (arch) Scene Scenery Set/setting Staging Theatre-in-the-round Thrust stage Traverse staging</p>					

Articulation Character and role Focus Gesture Inflection Interaction Language (including tone, accent, dialect) Mime Motivation Movement and spatial awareness (proxemics) Non-verbal expression Physicality Pitch, pause, pace Posture Status Vocal expression and projection

<p>Assessment Opportunities: All work assessed against Assessment Objectives 1-3 CIE syllabus.</p> <p>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.</p> <p>AO2 Devising original drama Candidates demonstrate their ability to devise and</p>	<p>Assessment Opportunities: All work assessed against Assessment Objectives 1-3 CIE syllabus.</p> <p>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.</p> <p>AO2 Devising original drama Candidates demonstrate their ability to devise and</p>	<p>Assessment Opportunities: All work assessed against Assessment Objectives 1-3 CIE syllabus.</p> <p>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.</p> <p>AO2 Devising original drama Candidates demonstrate their ability to devise and</p>	<p>Assessment Opportunities: All work assessed against Assessment Objectives 1-3 CIE syllabus.</p> <p>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.</p> <p>AO2 Devising original drama Candidates demonstrate their ability to devise and</p>	<p>Assessment Opportunities: All work assessed against Assessment Objectives 1-3 CIE syllabus.</p> <p>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.</p> <p>AO2 Devising original drama Candidates demonstrate their ability to devise and</p>	<p>Assessment Opportunities: All work assessed against Assessment Objectives 1-3 CIE syllabus.</p> <p>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.</p> <p>AO2 Devising original drama Candidates demonstrate their ability to devise and</p>

