



Satit Prasarnmit  
International Programme

Curriculum Pathways

**Visual & Performing Arts  
Department**

**We Are SPIP**



# Satit Prasarnmit International Programme

## Curriculum Pathway

Academic Year 2025-2026

### Department: Visual & Performing Arts

Department Details	Assessment Types
<b>Subject: Art and Design</b> <b>Head of Department: George Means</b> <b>Head of Department Email: <a href="mailto:gmeans@satitprasarmit.com">gmeans@satitprasarmit.com</a></b> <b>Teachers: Fiona Kiernan - Molloy and Charoemkwan Tahkaew</b>	<b>Assessment Type 1: Sketchbook, Colour Exploration, Project EOA, Perspective, Clay project.</b>
	<b>Assessment Type 2: Tonal project, Watercolour, Surrealism, Cubism, 3D Form Project.</b>
	<b>Assessment Type 3: Quiz, Digital Workbook, Written Analysis, Creative Artwork, Observational Drawing, Artist Research,</b>
	<b>Assessment Type 4: Portfolio, Workshop Study, Artist Research, Final Examination (Year 11) (Portfolio-based Edexcel Assessed)</b>
	<b>Assessment Type 5: observational drawing, Portfolio Final Outcome Exam (CIE - Assessed)</b>

Year	Term	Unit(s) of Work	Core Knowledge & Concepts
7	1	Elements of Art Lines, Value, Colour  Shapes, Texture, Form and Space	<ul style="list-style-type: none"> <li>Students learn the basic foundation of art- lines, shapes, space, texture, colour, form, and value.</li> <li>Develop a broad range of skills through experimentation with the different elements, using different mediums.</li> <li>Students work hard to take basic concepts and explore further on their own.</li> <li>Drawing skills will be developed through multiple assignments. Students build a range of art related vocabulary to communicate their ideas, to annotate work, and to analyse art.</li> <li>Understanding and applying the concepts of lines, value, texture, color, form, shapes, and space in a cohesive and expressive manner within their artwork.</li> <li>Independent study will be encouraged to further skills outside of class time.</li> </ul>
	2	One & Two Point Perspective	<ul style="list-style-type: none"> <li>Students continue to develop their knowledge and vocabulary of art.</li> <li>Introduction of one &amp; two point perspective drawing, promoting spatial awareness and creativity.</li> <li>Students discover new mediums and learn how to make use of new techniques.</li> <li>Students will develop their drawing skills through observation drawing.</li> </ul>
	3	Sculpture: Creating Clay Monsters	<ul style="list-style-type: none"> <li>Students will be able to identify and analyse their own work and others through classroom feedback and critiques.</li> <li>Three-dimensional sculptures will be derived from two-dimensional drawings.</li> <li>Students will develop fine-motor skills through hands-on manipulation through the process.</li> <li>Students will use creative expression and narrative in the development of their sculptures.</li> </ul>
8	1	Watercolour & Still Life  3D form: Recycling Mask	<ul style="list-style-type: none"> <li>The basic techniques of watercolour painting will be covered through multiple lessons.</li> <li>Students will enhance their observational skills through the creation of a still-life watercolour painting.</li> <li>Students gain awareness, appreciation, and understanding of the uses of masks in many cultures</li> <li>Students will show an understanding of the characteristics of masks - exaggeration, distortion, symmetry.</li> <li>Students will create a sculptural mask using paper mâché.</li> <li>The exhibition and craftsmanship and creativity in completing mask details/embellishments and</li> </ul>

			choice of finishing. <ul style="list-style-type: none"> <li>Students build on their own creative thinking and explore their ideas.</li> </ul>
	2	Art Movement Surrealism  Cubism	<ul style="list-style-type: none"> <li>Exploration of art movements and the associated artists.</li> <li>Students develop their understanding of Surrealism by creating imaginative and dreamlike scenes by combining animals, objects, and places following the principles of Surrealism.</li> <li>Investigation of the Cubism movement will help students develop their observational skills.</li> <li>Students will further explore the principles of Cubism by creating a fragmented artwork inspired by everyday objects and materials.</li> </ul>
	3	Tonal drawing	<ul style="list-style-type: none"> <li>Students will understand the concept of tonal values in art and their significance in creating depth and form.</li> <li>Development of observational skills through the study of light and shadow.</li> <li>Students will continue to develop their knowledge and vocabulary of art.</li> </ul>
9	1	Principles of Design through Photography & Acrylic painting	<ul style="list-style-type: none"> <li>Introduction to the Principles of Design: Balance, emphasis, movement, variety, and proportion.</li> <li>Composition: Understanding the rule of thirds, leading lines, golden ratio and framing.</li> <li>Introduction to Photography: smart phone</li> <li>Application of design principles using photography and composition techniques.</li> <li>Acrylic Painting Techniques: Brush handling, color mixing, and layering.</li> <li>Application of design principles using acrylic painting techniques.</li> <li>Students will create their own painting project, applying multiple design principles.</li> <li>Students will develop their own artistic voice while applying the principles of design.</li> </ul>
	2	Exploring Impressionism - Monet and Van Gogh  Self-Portraits	<ul style="list-style-type: none"> <li>Historical context: understanding Impressionism in the late 19th century.</li> <li>Artist focus: Claude Monet - <i>A woman with a Parasol</i> - understanding Monet's choice of subject and use of movement.</li> <li>Artist Focus: Examine Van Gogh's expressive use of color, swirling patterns, and emotive brushstrokes in <i>Starry Night</i>.</li> <li>Students will understand the key principles and characteristics of Impressionism.</li> <li>To analyze and interpret traditional art.</li> <li>To conduct artist research.</li> <li>To develop technical skills in using oil pastels to recreate impressionist effects.</li> <li>Introduction to the basic of proportions using a grid drawing method.</li> <li>Developing the ability to draw accurately from observation.</li> <li>Students will explore and master various art materials including: Acrylic, Pencil, Pen</li> <li>Ongoing sketchbook work to develop ideas, practice techniques, and document the creative process.</li> </ul>
	3	Symmetry and Symbols	<ul style="list-style-type: none"> <li>Introduction to Symmetry in Art and Design.</li> <li>Principles of design, including balance, composition, and color theory, in card designs.</li> <li>Historical, Cultural, and Application in Modern Design showcasing symmetrical balance.</li> <li>Design Principle focus: Balance, creating visual harmony.</li> <li>Students will be able to develop a personal symbol that reflects their identity, culture, or interests.</li> </ul>
10 IGCSE	1	IGCSE Art & Design (Edexcel)  Curriculum: core concepts and development	<ul style="list-style-type: none"> <li>Students get introduced to IGCSE Art and Design syllabus and structure.</li> <li>Students identify and research a particular aspect of Art and Design that they will engage with for their body of work.</li> <li>Students discover and explore new mediums and techniques through teacher-led workshops.</li> <li>Introduction to different art movements.</li> <li>Students will develop their learnt skills through experimentation, as they carry out relevant exploration of media, materials, techniques and appropriate processes.</li> <li>Students document and evaluate ideas and concepts against intentions as work progresses.</li> <li>Students deepen their understanding of art movements through artist studies and portfolio development.</li> </ul>
	2	Research for a cohesive final outcome	<ul style="list-style-type: none"> <li>Students record from direct observations and personal experience, they will reference and find inspiration from primary and secondary sources.</li> <li>Students develop and improve their creativity, visual awareness, critical and cultural understanding through in-depth analysis of artists and the context in which their art was created.</li> <li>A creative, imaginative and a personal response are identified and developed.</li> </ul>
	3	Techniques, ideas, and experimentation	<ul style="list-style-type: none"> <li>Students create a unique and individual final outcome based on their own experiments and exploration.</li> <li>Students discover the final outcome and discuss it with their fellow students.</li> <li>The final outcome will reflect the areas of assessment outlined by Edexcel- Develop, Refine, Record</li> </ul>

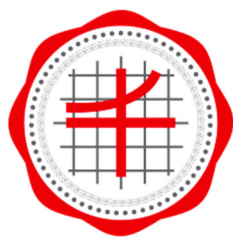
			and Present.
<b>11 IGCSE</b>	1	IGCSE Art & Design (Edexcel)  Exploring Visual Language and Media/Coursework	<ul style="list-style-type: none"> <li>● Revisit year 10 concepts, outlines and coursework requirements.</li> <li>● Students identify and research a particular aspect of Art and Design (continued development of a theme or concept for a body of work from Year 10).</li> <li>● Students carry out relevant exploration of media through teacher-led workshops, materials, techniques and appropriate processes such as pencil, charcoal, ink, watercolor, acrylic, and digital tools.</li> <li>● Practical workshops, artist studies and portfolio development.</li> <li>● Students document and evaluate ideas and concepts against intentions as work progresses.</li> <li>● Students develop these ideas into a cohesive final outcome.</li> <li>● Many mediums are explored which include photography, sculpting, painting, 3D design, digital design, and many more.</li> </ul>
	2	Creating a cohort and cohesive final outcome using their coursework as reference.	<ul style="list-style-type: none"> <li>● Observational drawings from primary and secondary sources.</li> <li>● Medium exploration which includes, photography, sculpting, painting, 3D design, digital, and many more.</li> <li>● Artist Research (critical analysis of selected artworks and styles).</li> <li>● Create a unique and individual final outcome based on their own experiments and exploration for their Portfolio/coursework.</li> <li>● The final outcome will reflect the areas of assessment outlined by Edexcel: Development, Research, Experimentation and Presentation.</li> </ul> <p>Students will be able to:</p> <ul style="list-style-type: none"> <li>● Identify and solve problems, in visual and or other forms.</li> <li>● Develop and improve their creativity, visual awareness, critical and also cultural understanding and experiences.</li> <li>● Discover the final outcome and discuss it with their fellow students.</li> </ul>
	3	Exam Leave	

<b>12 AS Level</b>	1	Introduction to AS-Level Art & Design Curriculum: core concepts and development  Research and Problem Solving: record, communicate and develop.	<ul style="list-style-type: none"> <li>● Introduction to Cambridge AS-Level art concepts, outlines and coursework requirements.</li> <li>● Practical Workshops, artist studies and Portfolio development.</li> <li>● Students Identify and research a particular aspect of Art and Design (Development of a theme or concept for a body of work).</li> <li>● Students carry out relevant exploration of Media through teacher led workshops, materials, techniques and appropriate processes such as pencil, charcoal, ink, watercolor, acrylic, and digital tools.</li> </ul> <p>Students will:</p> <ul style="list-style-type: none"> <li>● Developing inquisitive and creative approach to research and problem solving.</li> <li>● Developing the ability to record from first hand observations, personal experiences and other sources.</li> <li>● Effectively communicating their personal response by improving technical skills in a range of processes and media.</li> <li>● Develop independent expression by analysing, evaluating and applying concepts and techniques using different mediums.</li> </ul>
	2	Artist Research  Create a final outcome. Portfolio/coursework	<ul style="list-style-type: none"> <li>● Observational drawings from primary and secondary sources.</li> <li>● Medium exploration which includes, photography, sculpting, painting, 3D design, digital and many more.</li> <li>● Artist Research (critical analysis of selected artworks and styles).</li> <li>● Create a final outcome: Portfolio/coursework</li> </ul> <p>Students will:</p> <ul style="list-style-type: none"> <li>● learn how to articulate ideas and responses to their work and the work of others using a relevant vocabulary.</li> <li>● Developing a clear contextual framework that aids critical reflection of their work and ideas and techniques.</li> <li>● Developing a critical understanding of important concepts and formal elements of Art and design as an Art form.</li> <li>● Finally Students develop the skills needed to study art and design at higher educational institutions.</li> </ul>



	3	Exam Leave	
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<b>13 A Level</b>	1	<p>Introduction to A-Level Art &amp; Design (Cambridge) Theme Development</p> <p>Research and Problem Solving: record, communicate, and develop.</p>	<ul style="list-style-type: none"> <li>• Introduction to A-Level Art &amp; Design concepts, outline, and coursework requirements.</li> <li>• Practical Workshops, artist studies and Portfolio development.</li> <li>• Visual Language, media exploration and contextual understanding.</li> <li>• Observational drawing from primary and secondary sources.</li> </ul> <p>Students will:</p> <ul style="list-style-type: none"> <li>• Develop an inquisitive and creative approach to research and problem solving.</li> <li>• Developing the ability to record from first hand observations, personal experiences and other sources.</li> <li>• Effectively communicate their personal response by improving technical skills in a range of processes and media.</li> <li>• Develop independent expression by analysing, evaluating and applying concepts and techniques using different mediums.</li> </ul>
	2	Create a final outcome. (inc 1500 word essay)	<ul style="list-style-type: none"> <li>• Practical Workshops, artist studies and Portfolio development.</li> <li>• Medium exploration which includes: photography, sculpting, painting, 3D design, digital and many more.</li> <li>• Artist Research (critical analysis of selected artworks and styles).</li> <li>• Essay writing.</li> </ul> <p>Students will:</p> <ul style="list-style-type: none"> <li>• Learn how to articulate ideas and responses to their work and the work of others using a relevant vocabulary.</li> <li>• Develop a clear contextual framework that aids critical reflection of their work and ideas and techniques.</li> <li>• Develop a critical understanding of important concepts and formal elements of Art and design as an Art form.</li> <li>• Write a 1000 word essay on their feelings, emotions and how they incorporate that into their individual Art.</li> <li>• Finally Students develop the skills needed to study art and design at higher educational institutions.</li> </ul>
	3	Exam Leave	



## Curriculum Pathway

Academic Year 2025-2026

### Department: Visual & Performing Arts

Department Details	Assessment Types
<b>Subject: Drama</b> <b>Head of Department: George Means</b> <b>Head of Department Email: <a href="mailto:george.me@spip.in.th">george.me@spip.in.th</a></b> <b>Subject Teacher(s): George Means &amp; David Wolf</b>	<b>Assessment Type 1: Knowledge &amp; Understanding of Repertoire</b>
	<b>Assessment Type 2: Devising Original Drama</b>
	<b>Assessment Type 3: Performance Skills</b>
	<b>Assessment Type 4: Mock Exam (Y11 Only)</b>
	<b>Assessment Type 5: Final Exam (CIE Assessed)</b>

Year	Term	Unit(s) of Work	Core Knowledge & Concepts
7	1	Introduction to Theater: Musical Theatre in the 1900s and its origins	<ul style="list-style-type: none"><li>• Pantomime will be introduced early on and gets students acting without words and conveying storylines through movement.</li><li>• Students will come to know the term “Vaudeville” which is the earliest form of a musical.</li><li>• The Emotional Staircase will be explained to ensure students are aware of how empathy is required to become a good actor.</li><li>• Analysis of a song called “My Treehouse” will highlight how a character’s feelings are integrated into the lyrical makeup of a song.</li><li>• Students will be taught the basic techniques of singing with focus on using our diaphragms to project our voice.</li><li>• Students will learn Posture that is the position of a person's body when standing or sitting will be introduced.</li><li>• Placement of the voice and where the sound resonates, in the chest, nose or throat will be covered.</li><li>• Students will discover effective articulation techniques for clear vocal expression in both speaking and singing.</li><li>• For the initial performance, students will only need to Lip Sync their songs in the style of a duet. Movement will be essential to impacting the audience.</li><li>• Students will discover Choreography that is the plan of how dancers or actors will move on stage.</li><li>• Movement &amp; dance will be covered in a few lessons to showcase the final stages of progression in a musical scene.</li><li>• The typical 8-Counts of dance steps in musicals will be explored, as well as typical dance formations or where each actor positions himself on the stage.</li><li>• Students will create characters in the midst of conflict to create a fragment of a play.</li><li>• Groups will be introduced to proxemics - the study of the amount of space between people and how it is used in drama to convey relationships to the audience.</li><li>• Students will either take their duet song or create an AI-Generated musical theater track to create their own scene showcasing the emotional staircase.</li><li>• Students will use rehearsals to prepare their group for a final performance.</li></ul>
	2	Melodrama and its Stock Characters (the 1800s) will be applied to a modern-day bullying scenario	<ul style="list-style-type: none"><li>• The relevance of Melodrama in modern day television will be explored</li><li>• Students will use overexaggerated emotions and facial expressions to create emotional tension and showcase the style of acting used in this period.</li><li>• Students will learn objective/tactics, how to use these in their plot structure.</li><li>• Understanding of stage directions will be vital in creating devised works.</li><li>• Students will learn blocking to show students the precise staging of actors to facilitate a clear performance for the audience.</li><li>• Marking the Moment, or highlighting the most important moment in a scene, will aid students in understanding their characters’ motivations.</li><li>• Students will discover interaction and the relationship amongst characters.</li><li>• Students will be introduced to techniques such as stage whispers, thoughts aloud, and asides to convey messages to the audience about the character's inner thoughts.</li><li>• Students will learn how to use freeze frames in the middle of their scenes as a dramatic technique.</li><li>• Soliloquies, when a character expresses his thoughts of feelings aloud while alone on stage, will also</li></ul>

			<ul style="list-style-type: none"> <li>be explored.</li> <li>Melodrama typically concentrates on over-the-top plots, which are often bombastic and excessively sentimental.</li> </ul>
	3	An extract from a musical called <i>Wacky Soap</i> will be used as an allegorical discussion on drugs and alcohol, resulting in a more abstract devised piece	<ul style="list-style-type: none"> <li>Students will begin by re-enacting the story of Wacky Soap using physical theater and narration techniques.</li> <li>Scenarios will be given and students will improvise duologues, or a conversation between two actors, to explore conflict within an emotionally intense family issue.</li> <li>Students will discover an episodic approach to structuring drama rather than a linear approach.</li> <li>Students will discover TV Advertisement/Public Service Announcements and practice to make their own abstract stage performance portraying a clear message to the audience.</li> <li>All performances will require the use of a tableaux, or freeze frame, to be included in the final performance.</li> <li>Choral speaking and choral movement will be required to help students veer away from traditional plots revolving around realism.</li> <li>Following their final performance, students will create an entire class roleplay revolving around the introduction of Wacky Soap.</li> <li>Students will learn about town council meetings and be assigned roles within our town council to protest/protect the use of Wacky Soap within the community.</li> </ul>
8	1	Impromptu Theatre in the style of Improv Comedy	<ul style="list-style-type: none"> <li>Students learn the “Yes, and” principle of improvisation to build a scene.</li> <li>Students will discover the benefits of working in a Black Box Theatre style venue.</li> <li>Students will explore Blackout or a lighting cue where all stage lights go off simultaneously.</li> <li>Students use characterisation or how an actor uses body, voice, and thought to develop a character.</li> <li>The art of pantomime - both environmental and object work - are covered in depth.</li> <li>Students will learn about contrast or the difference between two or more things placed side by side for dramatic effect.</li> <li>Students will discover Improvisation as a form of theatre, often comedy, in which most or all of what is performed is unplanned or unscripted.</li> <li>Students will explore endowment, or “gift giving”, is providing objects to other characters one is acting with.</li> <li>Students will establish relationships immediately on stage allowing the viewer to be able to relate to the scene they are watching and eliminate potential confusion.</li> <li>Setting, more specifically the location, must also be communicated - either verbally or physically - to eliminate confusion amongst the viewers.</li> <li>Students will explore status/hierarchy the level or power or influence a character has in order to enhance the conflict in a scene.</li> </ul>
	2	Commedia dell’Arte of the Italian Renaissance	<ul style="list-style-type: none"> <li>Students will explore Commedia Dell’arte and how it uses stock characters to deliver universal humor through slapstick.</li> <li>Students will begin with the Vecchi characters of Pantalone and Il Dottore.</li> <li>Students will be shown real life examples of Commedia in modern TV/cartoons</li> <li>Students continue studying characters like Brighella, Pedrolina, and Arlecchino.</li> <li>Students will begin to link the Masters vs. the Servants in short, comedic games using “cross talk” to develop dialogue.</li> <li>The characters of The Lovers, or Innamorati, are compared to Shakespeare’s Romeo and Juliet</li> <li>The historical importance of the Italian Renaissance allowing women on the stage is discussed as we begin to add poetic dialogue to our central couple.</li> <li>Lazzi, or gags, are introduced as we begin to roughly patch together an outline for a scene</li> <li>The final character of Il Capitano is covered and all of the characters are assigned to troupes.</li> <li>Short scenes will assess the students' understanding of each troupe.</li> </ul>
	3	Improv Performances: Commedia dell’Arte and the modern-day Armando	<ul style="list-style-type: none"> <li>The costumes of Commedia will be discussed and students will be responsible for at least one costume wear per character.</li> <li>Students will use real Commedia masks and makeshift costumes to perform a full-length piece</li> <li>Lazzi will be researched and workshoped with the class.</li> <li>Students who choose to revisit Term 1’s modern-day improv are able to produce an Armando.</li> <li>The Armando is a real-life monologue followed by three short improv scenes which is then repeated, totalling in a 20-minute show.</li> <li>Hand props are not required, but an actual slapstick will be encouraged for troupes performing Commedia dell’Arte.</li> <li>Performances will conclude Term 3 with each group being assigned a specific class period to produce their play.</li> </ul>
9	1	Semi-structured improvisation revolving around a murder mystery.	<ul style="list-style-type: none"> <li>Our class setting will be a borstal in the 1950s for Term 1 where students will be caught in the midst of a whodunnit class role play</li> <li>The vocabulary for Term 1 will include all of the elements of plot structure: exposition, inciting incident, rising actions, climax, falling action, and denouement.</li> <li>The 8 W’s of the Stanislavski Method will be used to create a uniform understanding of all characters in the play.</li> <li>The given circumstance will need to be analyzed in all scene work as an introduction to the Stanislavski approach to acting.</li> <li>Students will use tableaux, or freeze frames, to tell the Rising Actions to our class roleplay, unveiling</li> </ul>

			<p>why the missing inmate was a victim.</p> <ul style="list-style-type: none"> <li>• Dramatic Irony will be revealed when students are given three writing prompts to produce a monologue.</li> <li>• Students will discover narration adding a spoken commentary for the audience about the action onstage.</li> <li>• Each student will be designing their own role within the facility and acting according to their character's objectives and tactics.</li> <li>• Forum Theatre/Documentary Theatre created by the innovative and influential film director practitioner</li> <li>• Bertolt Brecht and his influence on theatre using Epic Theatre as a form of didactic drama to teach the audience.</li> <li>• Gestus is a clear character gesture and action used by the actor to portray their motives.</li> <li>• Students will discover the Alienation Effect and how theater can be presented in an unfamiliar way to evoke new emotions.</li> <li>• Cues are given as the trigger for an action to be carried out at a specific time and place on the stage during semi-improvised lessons.</li> <li>• Students will learn about the Dramatic pause or beat or two of no dialogue and little or no music to enhance the tension within a scene.</li> <li>• A series of tableaux will be created to depict potential storylines of a missing inmate.</li> <li>• Students will explore a Radio Play that uses sound to convey ideas to the audience rather than the action or image.</li> <li>• Students will use a hot seating exercise to develop Interview/Interrogation scenes within a drama or play.</li> </ul>
	2	Semi-structured improvisation revolving around a post-apocalyptic society.	<ul style="list-style-type: none"> <li>• Students will begin by envisioning their character in a fictional event known as "Bloody Friday."</li> <li>• Students will perform tracking exercises to discover their character's movements through a given scenario of mayhem.</li> <li>• The use of abstract movements will be the focus of intense scenes of chaos to enhance symbolism in performances.</li> <li>• The family unit will be discovered when students map out the Before-Time before the sirens erupt in our classroom roleplay.</li> <li>• Family dynamics are discovered and destroyed as certain members are accepted to the nuclear shelter.</li> <li>• Theatre of Cruelty and Antonin Artaud's theater philosophies will be explored.</li> <li>• Students will look into rituals and ceremonies which are the earliest form of performance.</li> <li>• Extracts from Lord of the Flies will be used to showcase man becoming an animal.</li> <li>• Physical Theater is emphasized to have a shocking effect on the audience.</li> <li>• Techniques like slow-motion, choral speaking, and pantomime will be encouraged.</li> <li>• Students will discover Special Effects/FX and almost any other effects they can produce to cause anxiety within the audience.</li> <li>• Students will be expected to produce their own Theatre of Cruelty style performance from a stimulus chosen by the teacher.</li> </ul>
	3	Radio Broadcasts inspired by War of the Worlds	<ul style="list-style-type: none"> <li>• Students will look at Orson Welles "War of the Worlds," 1938.</li> <li>• This will be their stimulus to create their own shocking radio performance.</li> <li>• Mind mapping will be used to generate new ideas and associations from the main theme.</li> <li>• Articulation, the physical act of clear vocal expression, will be imperative to the devising process.</li> <li>• Voice variation will also be required to create contrast from the other characters they choose to work with.</li> <li>• Radio Scriptwriting and how to write a drama for the use on radio will be covered.</li> <li>• Students will learn about Scene Directions in both play and radio script formats.</li> <li>• Formatted scripts will need to be submitted with SFX and scene directions included.</li> <li>• Special Effects/FX will need to be added to their recordings to bring the audience into the world they are creating.</li> <li>• Considering acoustics and ambient sounds when recording voice overs will be essential to their final grade.</li> <li>• A class workshop will unveil all of their recordings and a class discussion will follow each piece.</li> </ul>
<b>10 IGCSE</b>	1	IGCSE Drama Curriculum: Dramatic and Theatrical Terminology and Creating Credible Characters.	<ul style="list-style-type: none"> <li>• Students will be introduced to the fundamentals of the IGCSE syllabus with a heavy focus on terminology.</li> <li>• Devising workshops will be used to concrete the terminology and foster teamwork, where each workshop will be done with different pairings within the class.</li> <li>• Short excerpts of plays will be reviewed to show the use of contrast, pacing, and dynamics within text.</li> <li>• Students will be able to spot these techniques in literature so they can use these approaches to staging their own performances.</li> <li>• Stage types and performance spaces will be covered through moving the class about the school for</li> </ul>



			<p>play readings.</p> <ul style="list-style-type: none"> <li>• Learners will compare the style of Konstantin Stanislavski and Bertolt Brecht for their acting choices.</li> <li>• Theatre of the Absurd will be the focus of Term 2 where students will study and analyze <i>The Bald Soprano</i> and/or <i>Waiting For Godot</i>.</li> <li>• Students will be assigned their Group Performance extract and ideas of staging will begin.</li> <li>• Lighting, Set Design and Costume workshops will be held to assign each actor a production role.</li> <li>• 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.</li> <li>• Learners will also learn how Anton Checkhov's initial failure of <i>The Seagull</i> was transformed into a success by Stanislavski's system.</li> <li>• After many discussions on voice, movement, and use of props, students will perform their first Group Piece (Understanding Repertoire) based on either "The Method" of Stanislavski or gestus approach of Brecht.</li> <li>• Other published plays covered in Term 1 include: Williams <i>The Demolition Downtown</i> and Albee's <i>The Zoo Story</i>.</li> </ul>
	2	IGCSE Drama Curriculum: Physical Theatre and Moving from Script to Performance and Staging, Directing, and Design.	<ul style="list-style-type: none"> <li>• Students will continue to work through multiple devising workshops to fine-tune their skills and refine their original works to prepare for their devised piece.</li> <li>• Students will begin using the art of physical theatre to make comedy with reliance on mime, few props or words to understand movement and gesture affect the audience.</li> <li>• 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.</li> <li>• A stimulus will be assigned to each group and devising will need to be adapted through each session.</li> <li>• Students will continue to structure their devised pieces and make final decisions about how to symbolically represent their characters on the stage as abstract theater will be emphasized in contrast to the naturalistic approach.</li> <li>• Each group will perform their first full-length Devised Piece (10-20 minutes) to add to their Year 10 portfolio.</li> <li>• Considering and working with the other characters in the group, students must consider proximity and levels to produce an intense staging of their work.</li> <li>• Component 2 Devised performances will be recorded over several class periods and reviewed as a group.</li> </ul>
	3	IGCSE Drama Curriculum: Staging, Directing, and Design in regards to Devising Original Drama.	<ul style="list-style-type: none"> <li>• 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.</li> <li>• Students will study the Pre-Release Material from 2024, in weekly theory lessons discussing the directorial and acting concepts which are present in <i>Odd Couple</i> for past paper preparation for Y11.</li> <li>• Monologues will be assigned by the teacher to each student, and mandatory readings correlating to their character will be assigned.</li> <li>• Naturalism and Expressionism works will be the focus of the acting techniques covered in Term 1, with students given tasks on annotating their monologues and creating dynamics charts for performance.</li> <li>• Monologues will be based on Williams' <i>The Glass Menagerie</i> and Chekhov's <i>The Seagull</i>.</li> <li>• Stanislavski's System will be focused on through small games at the start of each monologue workshop.</li> <li>• Recording will be done for each student and self-assessed, as well as graded by the teacher.</li> <li>• Students will enter Y11 with a clear understanding of which performances will be usable for submission to Cambridge and where they stand in terms of the Writing for Drama unit that starts the following year.</li> </ul>
<b>11 IGCSE</b>	1	Writing about Drama, Devising Original Drama	<ul style="list-style-type: none"> <li>• To prepare for Component 1 – Written examination students will receive the Cambridge Pre-release material on September 1st and begin analyzing the 1st Extract.</li> <li>• The theater practitioners of focus will be Bertolt Brecht, Steven Berkoff, and Antonin Artaud.</li> <li>• Students will be given a stimulus to begin their full-length devised piece.</li> <li>• Each student will be responsible for his/her own monologue to create a Brechtian-style introduction to the piece.</li> <li>• The devising of abstract stagings will be highly encouraged, as opposed to naturalistic.</li> <li>• Students work through classroom workshops to adapt and shape their original work.</li> <li>• Recordings of each group's performance will be made to send to Cambridge.</li> <li>• Weekly lessons on the theoretical analysis of the Pre-release Material will aid in their devising techniques</li> </ul>
	2	Staging, Directing, and Design in regards to Pre-Release Material	<ul style="list-style-type: none"> <li>• To prepare for Component 1 – Written examination, students will begin to analyze the 2nd Extract.</li> <li>• After receiving Mock Exam results, students will need to take their ideas from the 1st Extract and translate them to the stage.</li> <li>• Scene work from Extract 2 will be used to inform students on the acting decisions which can be made in pivotal scenes.</li> </ul>

			<ul style="list-style-type: none"><li>Students will be given either one final monologue, or a small group scripted piece to work through if re-recordings need to be made from previous terms.</li><li>Group Scripted scenes may be Pre-release material from previous years if students are more familiar with past paper works.</li></ul>
	3	Exam Leave	



## Curriculum Pathway

Academic Year 2025-2026

### Department: Visual & Performing Arts

Department Details	Assessment Types
<b>Subject: Music</b> <b>Head of Department: George Means</b> <b>Head of Department Email: <a href="mailto:george.me@spip.in.th">george.me@spip.in.th</a></b> <b>Teacher: Madison Curtis</b>	<b>Assessment Type 1: Performance</b>
	<b>Assessment Type 2: Appraisal</b>
	<b>Assessment Type 3: Composition</b>
	<b>Assessment Type 4: Mock Examination (Year 11)</b>
	<b>Assessment Type 5: Final Outcome Exam (Edexcel Assessment)</b>

Year	Term	Unit(s) of Work	Core Knowledge & Concepts
7	1	Basic theory and concepts of music. The foundations of choir, orchestra or individual instrument.	<ul style="list-style-type: none"><li>Students are introduced to Music and its current syllabus.</li><li>Students learn about the basic specifications on instruments they will use in our music facilities</li><li>Students engage with a number of musical activities, which will help them appreciate the role that music is playing in their lives.</li><li>Students develop their musical ear through learning scales through the voice. They learn how to count various forms of rhythm and read treble clef notation with singing.</li><li>Choir is a special focus for first term students in year seven, as that allows them to work on Christmas choir music to develop their most basic musical skills and work as a group.</li></ul>
	2	Practice with instruments or singing. Students will explore films and musical lyrics.	<ul style="list-style-type: none"><li>Students learn foundational information for standard band instruments including tuning the instrument they will play or how to warm up and practice with their voices, basic playing techniques, some scales, and other technical activities.</li><li>Students will develop their musical skills in a number of different ways; theory and other such activities continue to develop as they have been, and students spend more time focusing on improving their musical technique.</li><li>Some musical activity examples include finding music for different scenes of films, writing their own lyrics for compositions, and using websites to compose simple melodies.</li><li>Student orchestras should begin here, with most students learning how to play a string orchestra instrument and learning the fundamentals of playing in a group with traditional folk songs.</li></ul>
	3	Practical application of skills obtained through a chosen performance piece.	<ul style="list-style-type: none"><li>Students explore practical activities and theory activities; things like kahoots for quizzes and flipgrid for final assignments will be used to enhance learning.</li><li>Students will be given a song as a full class, and each student gets to choose their preferred instrument and play it with the group, learning ensemble and listening skills when playing with others.</li><li>Students will gain an understanding of world music as a whole.</li><li>Students should be able to play a small function of basic orchestral music at the end of this year, although such functions may be limited to an after-school ensemble.</li><li>Students will have to play or sing at least one chosen song.</li></ul>
8	1	Ensemble building, continued practice of instrument and/or voice.	<ul style="list-style-type: none"><li>Students are introduced to Music and the current syllabus.</li><li>Students will transition from mostly engaging in activities to mostly engaging in practicing different pieces as a group.</li><li>Theory will mostly be covered in readings and worksheets (if viable at the time).</li><li>Teaching foundations will be in the Suzuki method of teaching, which promotes playing over theoretical knowledge.</li></ul>

			<ul style="list-style-type: none"> <li>Students will learn about historical music during year 8, with a significant focus on how music changed and evolved during the medieval, renaissance, and baroque periods in the first term.</li> <li>Students will learn simple songs as a group, which will be sourced from a variety of pop, rock, folk and jazz artists.</li> <li>Students will perform in groups or bands.</li> </ul>
	2	Progressively increasing the difficulty and intricacy of activities and projects.	<ul style="list-style-type: none"> <li>As students are able to practice with greater frequency, we can focus on more significant practical elements.</li> <li>Scales, arpeggios, different articulations, and helping students to cover more songs and to help students build more of a rudimentary repertoire.</li> <li>In the second term, students will learn about harmony in chords and melody, and have the option to perform or write harmony with a group or as a solo project.</li> <li>Group assignments at this time will serve as a bridge between the lower and higher levels.</li> <li>Songs are chosen based on the weaknesses found in the group as a whole, for example transitions between chords, basic rhythm, or others.</li> </ul>
	3	Understanding of historical Western music and work on a final music project.	<ul style="list-style-type: none"> <li>Students will finalize their understanding of basic technique on their instruments and work on a number of practical theory exercises.</li> <li>Students will also learn about modern, 20th century musicians and composers and set up the foundation for students to understand modern music in the 20th and 21st centuries in year 9.</li> <li>Students will work together on a final group project in year 8.</li> </ul>
9	1	Individualized practice with a focus on an instrument of choice.	<ul style="list-style-type: none"> <li>Students will be able to choose their own songs to practice with guidance; this allows students to begin to develop their own individual approaches to their repertoires and songs.</li> <li>Each student has a personal development document which helps them to identify and work on their strengths and weaknesses.</li> <li>Practical assessments are aimed to improve on student weaknesses as noted in this document, as opposed to raw musical skill.</li> <li>Students take independent control of their practice and learning, which they will need for the GCSE course and exam.</li> <li>Students will begin to study modern music. This begins, in term one, with an examination of the early introduction of African slaves to the Americas, which led to the creation of numerous new styles of music, and culminating with an examination of blues and jazz music.</li> </ul>
	2	Developing skills, exploring techniques and practices of rock music on their chosen instrument.	<ul style="list-style-type: none"> <li>In Term 2, students are expected to have a solid knowledge of scales and chord tones at this time, and should be able to read basic sheet music, so it is expected that students are below average in theoretical knowledge.</li> <li>Students will practice musical instruments and percussion.</li> <li>Students will have an assessment on analyzing musical elements in a song of their choice. There will be a presentation they create and share with the class, as well as a performance excerpt they need to prepare.</li> <li>Students will complete non-traditional assignments regarding their theory knowledge.</li> </ul>
	3	Applying their developed individual skills and knowledge of modern music to their final assessment.	<ul style="list-style-type: none"> <li>Students will prepare a final individual music assignment, which should demonstrate high levels of improvement and skill over their earlier efforts. (this is a noticeable trend among students).</li> <li>Students will develop their own approach to playing, whether it be covering songs verbatim, learning from sheet music, reading from chord charts and producing their own arrangements, or other approaches.</li> <li>Students will learn about contemporary music trends, including electronic music, hip hop, video game music, and new styles of music which are currently evolving.</li> <li>The idea of pop music and the music industry in general will be thoroughly analyzed.</li> <li>Students will be told about the IGCSE course, namely that it is not an easy course and should not be attempted by those who are not serious about music.</li> <li>Students will be encouraged to join after-school music programs or Theatre Club if they want to continue to be involved in music without committing to the IGCSE course.</li> </ul>
10 IGCSE	1	GCSE Music Curriculum: core concepts and skills.	<ul style="list-style-type: none"> <li>Students will be introduced to the fundamentals of the IGCSE syllabus. There are three core components, namely Composition, Performance, and Appraisal. I have added a fourth to these, technical skills, which is also essential to success on the exam and to proper skill</li> <li>Regarding composition, students will be expected to compose one song in 1-2 months following certain criteria, in preparation for being able to create the mandatory final two compositions which form 30%.</li> <li>Regarding performance, students will need to choose two pieces which are above their current abilities and spend the next two years practicing them, with my keen criticism, to learn about how to perfect every minute detail of each piece. This is worth 30% of the final grade.</li> </ul>



			<ul style="list-style-type: none"> <li>Students will study the 8 pieces which are used in this course to develop a thorough understanding of the knowledge of music.</li> <li>Students will learn 2-3 of these units in the first term, covering Bach, Beethoven, and Purcell in great detail.</li> <li>Students will need a solid grasp of ear-training, sight reading, chord identification, and other practical music theory skills in order to pass the appraisal section of the final exam and to develop as a musician.</li> <li>Students will be tested on their technical skills regularly, with in class demonstrations and online video assignments given if possible.</li> </ul>
	2	Performance Appraisal and Improving Technical Skills.	<ul style="list-style-type: none"> <li>Students will work on their compositions, of which they should have finished two or three by now. They will have completed a free composition, and most other compositions will be based on material that depends on student weaknesses and abilities.</li> <li>Students continue to work on their performance pieces through private practice sessions.</li> <li>Students enhance their appraisal skills through works including Queen and Musical Theater techniques and ideas, and music for Cinema.</li> <li>Students will continue to work on technical skills, with a heavy emphasis on singing scales and tone control.</li> </ul>
	3	Performance Appraisal and Improving Technical Skills (contd).	<ul style="list-style-type: none"> <li>Students will work on compositions, ideally having finished four or five in different styles by this time.</li> <li>Students continue to shape their performance pieces for recording.</li> <li>Fusion music and Jazz music will be the focus of appraisal lessons.</li> <li>Students will continue to learn about technical skills.</li> </ul>
<b>11 IGCSE</b>	1	Musical Compositions.	<ul style="list-style-type: none"> <li>Students will begin to review their appraisal lessons, with a focus on listening tests and terminology, as precise language and being able to hear what is happening in a song are fundamental skills to passing the GCSE exam.</li> <li>Mock Exams will help to identify weaknesses and better prepare students for the exam.</li> <li>They will continue to work on their performance pieces.</li> <li>They will be given deadlines for their final composition pieces months in advance, and encouraged to work together on these assignments.</li> <li>The teacher cannot assist them on composition assignments, which is why we must practice composition for the year before. If necessary, we will work on additional composition exercises beforehand.</li> <li>They will continue to develop their technical skills, especially if students choose to attempt performing their own compositions.</li> </ul>
	2	Recording Final Compositions and Exam Preparation.	<ul style="list-style-type: none"> <li>Students will take further review quizzes and practice examinations before sitting the final exam, which is worth 40% of their course grade.</li> <li>Students will record their final compositions and submit them for review, and they are worth 30% of their final grade.</li> <li>Students will record their performances, which are marked according to rubrics, and which are worth 30% of their grades.</li> </ul>
	3	Exam Leave	



Satit Prasarnmit  
International Programme

Curriculum Pathways

# **Visual & Performing Arts Department**

**We Are SPIP**