



Drama department curriculum intent

Department curriculum intent:

Drama lessons across each key stage at Settle College are practical and engaging. The intention is to spark students' creativity and to ignite a passion for Drama and theatre by building confidence and developing imagination at each stage. Students are exposed to a range of different scripts, theatre styles and stimuli to develop skills within the key areas of Creating, Performing and Responding.

Drama students focus on building their practical skills in devised and scripted performance and learn how to evaluate their own work as well as the work of others. The aim is for our students to be able to confidently express themselves in performance through the development of a range of physical and vocal skills. The Drama curriculum at Settle College provides students with the opportunity to revisit and develop skills across different topic areas.

Through the curriculum we encourage students to consider links to their next steps. The Drama curriculum is not only designed to develop the necessary skills and knowledge to succeed in a career in the Performing Arts Industry but also teaches transferable life skills. As well as performance skills, the Drama curriculum promotes transferable skills including teamwork, communication, concentration, cooperation and imagination. Students will develop their literacy skills through reading and writing scripts, writing reviews, undertaking research tasks and through home learning. Drama will also enable students to develop their physical, cognitive, linguistic and social & emotional oracy skills to become confident speakers in a range of contexts. Drama provides students will the regular opportunity to be involved in trips, workshops and productions, enriching students culture experiences.



Year 7

Overall curriculum intent for year 7: To engage and enthuse Y7 students in a practical and skills based curriculum.						
	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Intent for the half term	To Introduce a variety of performance skills through the study of 'The Pied Piper of Hamelin'	To begin to understand scripted drama conventions through the study of 'Charlie and the Chocolate Factory'	To understand 'How Theatre Began'	To develop improvisation skills through the study of 'Darkwood Manor – a murder mystery'	To learn about the life and work of William Shakespeare: 'Shakespeare Rocks!'	
Content mapping	Freeze Frames Narration Mime Thought Tracking	Understanding scripted drama conventions. Monologues & ways of learning lines	Greek Theatre. Comedy & tragedy. Greek myths. Devising Plays Performing masked theatre Posture, Gesture, Gait	Developing a character. Script writing. Directing.	The life and work of William Shakespeare. The world of Elizabethan Theatre. Performance work base on Shakespeare's plays.	
Disciplinary knowledge	Developing performance skills.	Developing and acting role. Performing scripted plays. Learning lines Responding to direction	Narration. Presentational acting. Acting the mask Physical acting skills	Role play. Improvisation. Devising. Hot seating.	Getting to grip with Shakespeare's language.	
Assessment mapping <i>It's fine to merge this entire row if the type of assessment is the same throughout</i>	Demonstration of dramatic techniques in a performance of The Pied Piper	Performance of a scripted monologue Written live theatre review	Performance of masked devised piece Knowledge test: Greek Theatre History	Performing a role for an audience		
Personal development mapping <i>GPA will get in touch about filling this row in, so wait for now!</i>						
Disciplinary literacy	Introduction to drama terminology	Reading the script	Oracy Reading Greek Myths	Script writing	Reading and interpreting a script	



<p><i>These are the key, drama-specific literacy skills that you are developing this half term</i></p>		<p>Writing a theatre review – analysing and evaluating the work of others</p>			
<p>Numeracy links <i>Fine to leave boxes blank if there isn't a numeracy focus that half term.</i></p>					
<p>Cross-curricular links to other subjects</p>			<p>Links to English with the focus of Greek myths</p>		<p>Links to the English curriculum's coverage of Shakespeare. Links with history's study of Elizabethan England. Links with music singing skills and performance techniques, working as an ensemble.</p>
<p>Careers</p>					
<p>Support for all <i>This is differentiation to support the lower end. It's fine to merge this row if the ideas are similar across the year.</i></p>	<p>Differentiated HL Task</p>	<p>Differentiated writing frames for live theatre review</p>	<p>Differentiated HL Task</p>	<p>Groups determined by ability with differentiated roles and responsibilities within each group</p>	<p>Differentiated through casting</p>
<p>Challenge ideas <i>These are things to challenge the top end. For this one, it should be something as a challenge that is discrete for each topic.</i></p>	<p>Script writing – write the dialogue of the conversation between the Mayor of Hamlin & The Pied Piper</p>	<p>Role of the Director – demonstrate creative ideas from page to stage</p>	<p>Make a Mask competition</p>	<p>Cluedo – create a who dunnit style game based on the characters and setting of Darkwood Manor</p>	<p>Create set and costume for the production Design a Poster and Programme</p>



Year 8

Overall curriculum intent for year 8: To build on the skills introduced in Y7 and to develop deeper subject knowledge.						
	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Intent for the half term	To develop students' acting skills, as 'An Actor Prepares'	To understand the art of 'Pantomime'	To develop further students' knowledge of Shakespeare, through the study of 'Macbeth'	To understand the art of exaggeration of 'Melodrama'	To understand storytelling through 'Physical Theatre'	To understand where 'Musical Theatre' began
Content mapping	Exploring scripted plays. The terrible fate of Humpty Dumpty. Building a role. Naturalism. Exploring practitioners: Stanislavski	'He's behind you!' The history and origins of pantomime as an art form. 'Oh yes it is!' Understanding the conventions of pantomime. Understanding comedy. Script writing.	'Yer Bard!' Getting to know Shakespeare and Elizabethan Theatre. Understanding Tragedy. Romeo and Juliet – exploring selected scenes. Creating a virtual production.	Exaggeration: the Art of Overacting. Stock characters. Slapstick. Silent Movies.	Storytelling through physical movement. Stage combat. Exploring Practitioners; Frantic Assembly. The Curious Incident of the Dog in the Night-time.	Music hall – where musical theatre began. Broadway and The West End – how musicals became popular. Creating a musical – operettas, songbook, jukebox musicals. Theatre review: written response to a piece of musical theatre. Theatre Visit
Disciplinary knowledge	Developing performance skills: voice, body, face, space.	Performing in a pantomime	Designing for performance	Mime. Acting to camera.	Devising new performance work	What is a musical History and Features of Musical Theatre
Assessment mapping	Performance of a scripted extract Stanislavski HL research	Performance of a devised group pantomime History and features of Pantomime knowledge test	Presentation of design ideas Performance of an extract	Production of a silent movie	Performance of new work Responding: Evaluation of own work and that of others	Performance or Presentation of an idea for a new jukebox musical



Personal development mapping						
Disciplinary literacy	Research, synthesising information	Research Script writing	Oracy Reading scripts	Research	Writing to analyse	Research Scriptwriting Writing a review
Numeracy links						
Cross-curricular links to other subjects			Links to the English curriculum's coverage of Shakespeare			
Careers						
Support for all	Differentiation through casting, HL tasks, groupings and scaffolded written tasks.					
Challenge ideas	Physical movement sequence built into final performance	Costume design ideas for own character	Create a theatre programme for your own production	Give film editing a go	Take part in an extra curricular stage combat workshop	Watch a musical of your choice (live or recorded) and



Year 9

Overall curriculum intent for year 9: To widen students' understanding of the world of theatre and the roles of theatre makers.						
	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Intent for the half term	To develop physical storytelling through 'Epic Theatre'	To allow students to 'Explore Puppetry' as a performance artform	To develop students' knowledge of 'Commedia Dell'Arte'	To develop devising skills from the use of stimuli based on the story of 'Craig & Bentley'	To pull together students' knowledge of drama and theatre by 'Creating Theatre' To develop students' knowledge of and skills in 'Theatre Tech'	
Content mapping	Marking the moment. Non-naturalistic techniques. The Government Inspector. Exploring Practitioners: Bertolt Brecht	History of puppetry as an art form around the world. Puppet design. Shadow puppet project.	Stock characters. Links with pantomime. Lazzi. Theatre review: One Man Two Guvnors (extract).	Responding to stimuli Naturalism Vs Epic Theatre Verbatim Theatre Hot seating	Showcase: & Deadly Sins Devising new plays. Creating characters. Scriptwriting. Designing for performance. Theatre roles and responsibilities. Designing for theatre: Lighting, Sound, Set, Costume.	
Disciplinary knowledge	Developing physical storytelling.	Performing with puppets.	Performing with masks.	Creating and performing a role Using naturalistic and non-naturalistic performance techniques	Performing Directing Script writing Designing Careers within the performing arts industry	
Assessment mapping	Formative practical assessment of application of Marking the Moment skills Summative practical acting assessment of the opening scene	Performance of shadow puppet theatre	Written Live Theatre Review	Formative assessment of the application of skills Summative practical performance	Job role presentation Demonstration of design skill Presentation of new work (chosen specialism)	
Personal development mapping						



Disciplinary literacy	Reading and memorising script	Story telling Script writing	Writing to analyse and evaluate	Researching facts about the case Reading newspaper articles, letters and accounts Writing in role	Reading and writing, Speaking and Listening Researching job roles and responsibilities	
Numeracy links						
Cross-curricular links to other subjects						
Careers					Understanding of various job roles within the performing arts industry	
Support for all	Differentiation through casting, HL tasks, groupings and scaffolded written tasks.					
Challenge ideas					Writing a letter of application	



Year 10 & 11

Overall curriculum intent for year GCSE drama: to develop creativity and critical thinking and foster a love of the performing arts						
	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Intent for the half term	<p>To develop knowledge and understanding of stage types and terminology</p> <p>To introduce study of Set Text</p>	<p>To develop imagination and creativity through devising skills</p> <p>To develop knowledge and understanding of theatre roles and responsibilities in the Performing Arts Industry</p>	<p>To develop skills of analysis and evaluation in response to live theatre</p> <p>To complete Devising Log Book NEA Assessment (Evaluating own performance work)</p> <p>To develop a personal response to Live Theatre (Evaluating the work of others)</p> <p>To continue Study of Set Text (Act 2)</p>	<p>To revise all sections of C1 written exam</p> <p>To develop and improve scripted acting skills and to complete C3 Scripted Drama</p>	<p>To revise Component 1 Section A Section B Section c</p>	
Content mapping	<p>Component 1 Section A Theatre Terminology Types of Stage and pros and cons Stage Areas</p> <p>Blood Brothers Act 1 Through a series of workshops students practically explore different aspects of the first half of play</p>	<p>NEA Component 2 Devising</p> <p>Devising from stimuli Log Book sections 1 & 2 Devised Performance</p> <p>C1 Sections A&B Revision</p> <p>Written mock exam</p>	<p>Devising Log Book section 3</p> <p>Live Theatre Small Island – watch the digital performance and analyse evaluate performance aspects and design elements</p> <p>Blood Brothers Act 2 practically explore the second half of</p>	<p>Written exam practice questions</p> <p>C3 Practical exam rehearsal and examination</p>	<p>Exam practice questions</p> <p>Revision exercises</p> <p>Knowledge retrieval</p>	



	in preparation for their component 1 written examination. Theatre visit to see Blood Brothers		the play in preparation for their component 1 written examination.			
Disciplinary knowledge						
Assessment mapping	Section A multiple choice questions Mock C3 Acting (1 extract) BB 8 Mark Question	BB 4 Mark question 32 Mark Live Review NEA Devising log sections 1 & 2 NEA Devised Practical Assessment Mock exam paper sections A & B	Component 2 Devising Log Section 3 Component 1 Section C 32 Mark Question Small Island	C3 Scripted Drama Assessment (Visiting Examiner) C1 Mock (Sections A, B & C)	Component 1 written exam	
Personal development mapping						
Disciplinary literacy	Terminology Reading set text Written responses	Research Written essays for assessments	Essay writing Terminology	Reading scripts Learning lines	Written responses to exam questions	
Numeracy links						
Cross-curricular links to other subjects						
Careers		Theatre roles and responsibilities C1 Section A				
Support for all	Differentiation through casting/ selection of performance material, HL tasks, groupings and scaffolded written tasks.					
Challenge ideas						



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Year 12

Overall curriculum intent for year 12: To encourage curiosity and build new skills, to push boundaries and allow students to test their limits.						
	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Intent for the half term	To develop knowledge and understanding of theatre practitioners and performance skills	To develop Knowledge and Understanding of Set Text 1 from a performance perspective – the role of the actor and director Think Like A Designer – an introduction to set, props, costume, lighting & sound design for performance		To develop skills of analysis and evaluation in response to Live Theatre	To develop imagination and creativity in devising new work in response to a stimulus.	
Content mapping	Practitioners: Stanislavski, Brecht, Artaud, Berkoff 5 Truths Live theatre – Much Ado performance skills focus C3 Extract 1 Shakespeare Monologue	Study of Set Text 1 Our Country's Good in performance Social, historical, cultural context Representational and multifunctional Set Design for Epic Theatre LFX & SFX designing lighting and sound Stage Management: Creating a props list Wardrobe Plot & Costume Design		Analysis and evaluation of live theatre production (TBC each year)	Development of practitioner research Devising in the style of a chosen practitioner in response to a stimulus. Writing Devising Logbook	
Disciplinary knowledge	Terminology Performing scripted plays Shakespeare Practitioners		Design skills Terminology Interpretation Creative vision	Terminology Observation skills Evaluation & analysis Forming an opinion	Creativity Collaboration Communication	
Assessment mapping	C3 Extract 1 Shakespeare Monologue		OCG 10 Mark Questions	25 Mark Question	Devising Log Book Performance of Devised Piece	



	Performance and Reflective Report		
Personal development mapping			
Disciplinary literacy	Performance terminology Written evaluation of own work and analysis of live review	Reading / watching set text Analysis of specific extracts / scenes / key moments Performance and Design Terminology Written responses to exam style questions	Research Writing Devising Log Book
Numeracy links			
Cross-curricular links to other subjects			
Careers		Understanding the role of the director, performers, set designers, costume designers, lighting designers, sound designers	
Support for all	Differentiation through casting/ selection of performance material, HL tasks, groupings and scaffolded written tasks.		
Challenge ideas	Gold Arts Award / LAMDA		



Year 13

Overall curriculum intent for year 13: To encourage mastery of the subject and create a professional pathway for further study / employment in the performing arts						
	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	Half term 6
Intent for the half term	To develop knowledge and understanding of Set Text 2_ The Caucasian Chalk Circle	To deepen knowledge and understanding of Set Text 2_ The Caucasian Chalk Circle	To develop responses to Live Theatre To prepare	To prepare C3 Extract 3 for practical exam	To consolidate knowledge and understanding of all sections of C1 Written Exam and to practice exam technique	
Content mapping	Brecht and Epic Theatre CCC - Context Plot Themes & Character	C1 CCC – performance perspective – acting and directing Component 3 Extract 2 Performance and Reflective Report	Study of a second play for C1 Live Theatre Review	C3 Extract 3 rehearsal and development of performance Completion of Reflective Report	Audit and reflection on own skills and knowledge Individual revision plan Revision of set texts 1 and 2 Revision of Live Review Practice exam papers	
Disciplinary knowledge	Theatre genres and style Context of Brecht and Epic Theatre Meta theatre - Play within a play Context – First Fleet Restoration Theatre	How to create an original production concept Director’s notes	Responding to live theatre Forming a view Terminology	Rehearsal techniques Learning lines Tech and dress rehearsal requirements Performing to an audience	How to approach the written exam Two set texts and a live theatre performance (3 full plays)	
Assessment mapping	25 mark exam question	NEA C3 Performance and Reflective Report	Live review 25 marks question	Component 3 Practical Exam (visiting examiner)	Component 1 Written Exam	



Personal development mapping						
Disciplinary literacy	Research, reading scripts, wider reading, essay writing, annotation, note taking, redrafting					
Numeracy links						
Cross-curricular links to other subjects						
Careers	UCAS application		Audition Prep			
Support for all	Differentiation through casting/ selection of performance material, HL tasks, groupings and scaffolded written tasks.					
Challenge ideas	Gold Arts Award/ LAMDA					