



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 taught by a subject specialist and 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 valuable 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 also enables students to develop their physical, cognitive, linguistic and social & emotional oracy skills to become confident speakers in a range of contexts. Oracy is embedded in the drama curriculum through its focus on developing communication, listening, and public speaking skills. Drama naturally promotes speaking and listening by engaging students in activities like dialogue, improvisation, and character work, where they learn to articulate ideas, emotions, and opinions clearly. Students also practice listening to peers during performances and discussions, enhancing their ability to respond thoughtfully and constructively.

The curriculum fosters confidence in public speaking through regular performance opportunities, while role-play helps students adapt to different language registers and tones. Collaboration is another key element, as students work together in group dialogue, negotiate creative choices, and debate perspectives, improving their ability to communicate effectively in various contexts.

Drama also encourages critical thinking through reflection and evaluation of performances, helping students articulate complex thoughts and feedback. By stepping into different characters' roles, students develop empathy and social communication skills, expressing diverse viewpoints.

Overall, the drama curriculum intentionally develops oracy through structured activities that focus on speaking, listening, and reflection, while also assessing these skills to provide targeted feedback. This makes drama a powerful tool for building students' overall communication abilities.

Drama provides students with the regular opportunity to be involved in trips, workshops and productions, enriching students' cultural experiences.



Curriculum mapping

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
Year 7	Intent for the topic	'The Pied Piper of Hamelin' Introduction to a variety of performance skills	'Charlie and the Chocolate Factory' Introduction to scripted plays	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. An introduction to Romeo and Juliet, Hamlet and A Midsummer Night's Dream.
	Content mapping	Dramatic conventions Freeze Frames Narration Mime Thought Tracking	Understanding scripted drama conventions Interpreting the script and stage directions 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
	Key skills developed	Developing performance skills. Voice, Body, Face, Space	Developing an acting role. Performing scripted plays. Learning lines Responding to direction	Narration. Presentational acting. Acting the mask Physical acting skills	Improvisation. Devising. Hot seating. Refining performance work	Getting to grips with Shakespeare's language.

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
Year 8	Intent for the topic	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 where 'Musical Theatre' began	To understand the art of Mime and the use of exaggeration in 'Melodrama'
	Content mapping	Exploring scripted plays. The terrible fate of Humpty Dumpty. Building a role. Naturalism.	'He's behind you!' The history and origins of pantomime as an art form. 'Oh yes it is!' Understanding the	'Yer Bard!' Getting to know Shakespeare and Elizabethan Theatre. Understanding Tragedy. Macbeth – exploring selected scenes.	Music hall – where musical theatre began. Broadway and The West End – how	Exaggeration: the Art of Overacting. Mime. Stock characters. Slapstick. Silent Movies.



	Exploring practitioners: Stanislavski	conventions of pantomime. Understanding comedy. Script writing.	Creating a virtual production.	musicals became popular. Creating a musical – operettas, songbook, jukebox musicals. Theatre review: written response to a piece of musical theatre. Theatre Visit	
Key skills developed	Developing performance skills: voice, body, face, space. Using subject specific terminology	Performing in a pantomime	Designing for performance	What is a musical History and Features of Musical Theatre	Mime. Acting to camera.

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 topic	To develop physical storytelling through 'Epic Theatre'	To allow students to 'Explore Puppetry' as a performance artform	To develop devising skills from the use of stimuli based on the story of 'Craig & Bentley'	To develop students' knowledge of 'Commedia Dell'Arte'	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.	Responding to stimuli Naturalism Vs Epic Theatre Verbatim Theatre Hot seating	Stock characters. Links with pantomime. Lazzi. Theatre review: One Man Two Guvnors (extract).	Showcase: & Deadly Sins Devising new plays. Creating characters. Scriptwriting. Designing for performance. Theatre roles and responsibilities. Designing for theatre: Lighting, Sound, Set, Costume.	
Key skills developed	Developing physical storytelling.	Performing with puppets.	Creating and performing a role Using naturalistic and non-naturalistic performance techniques	Performing with masks.	Performing Directing Script writing Designing Careers within the performing arts industry		



Overall curriculum intent for year 10 & 11: 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	
Year 10 & 11	Intent for the topic	<p>To develop knowledge and understanding of theatre roles and responsibilities in the Performing Arts Industry, 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 skills of analysis and evaluation in response to live theatre</p> <p>To complete Devising Logbook 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>Written mock exam</p>	<p>To revise Component 1 Section A Section B Section C</p>
	Content mapping	<p>Component 1 Section A Theatre roles and responsibilities Theatre Terminology Types of Stage and pros and cons Working Stage Areas</p> <p>Blood Brothers Act 1 Through a series of workshops, students practically explore different aspects of the first half of play in preparation for their component 1 written examination.</p> <p>Theatre visit to see Blood Brothers</p>	<p>NEA Component 2 Devising</p> <p>Devising from stimuli Logbook sections 1 & 2 Devised Performance</p> <p>C1 Sections A&B Revision</p>	<p>Devising Logbook 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 the play in preparation for their component 1 written examination.</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>



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
Year 12	Intent for the topic	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	
	Key skills developed	Terminology Performing scripted plays Shakespeare Practitioners	Design skills Terminology Interpretation Creative vision	Terminology Observation skills Evaluation & analysis Forming an opinion	Creativity Collaboration Communication	



Overall curriculum intent for year 13: To encourage mastery of the subject and create a professional pathway for further study or employment in the performing arts.						
	Half term 1	Half term 2	Half term 3	Half term 4	Half term 5	
Year 13	Intent for the topic	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
	Key skills developed	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)