

Year 13	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
<b>Topic</b>	<b>Exploration of Component 1 – Theatre Workshop – The Crucible &amp; Component 3 Set Texts</b>	<b>Performance &amp; Creative Log creation of Component 1 – Theatre Workshop – The Crucible 20% of Eduqas A-Level</b>	<b>Exploration of Component 2 Text in Action – Scripted performance of Pieces &amp; Devised performances based on 2024/25 Stimulus</b>	<b>Performance of Component 2 Text in Action – Scripted performance of Pieces &amp; Devised performances based on 2024/25 Stimulus 40% of Eduqas A-Level</b>	<b>Exam Technique for Component 3 Text in Performance – Cat on a Hot Tin Roof, Accidental Death of an Anarchist &amp; Curious Incident of the Dog in the Night time 40% of Eduqas A-Level</b>	<b>Exam Technique Component 3 All Texts 40% of Eduqas A-Level</b>
<b>Knowledge</b>	<ol style="list-style-type: none"> <li>How do I use the marking criteria for Component 1?</li> <li>How do I reinterpret a text?</li> <li>How do I select the 10-to-15-minute extract The Crucible?</li> <li>How do I extract 30% to 70% of The Crucible script &amp; apply it to my reinterpretation?</li> <li>How do I successfully incorporate research to a script?</li> <li>How do I apply the techniques of Theatre Company Splendid Production to my piece?</li> <li>How do I successfully develop a Creative Log?</li> <li>What are the marking criteria for Component 3 – COAHTR &amp; ADOAA?</li> <li>What are the marking criteria for Component 3 – CIOTDATNT</li> <li>Live Theatre Exploration</li> </ol>	<ol style="list-style-type: none"> <li>Development of reinterpreted script in front of a Test Audience.</li> <li>Responding and incorporating audience feedback into the reinterpreted script.</li> <li>Selecting a suitable audience for the piece</li> <li>Development of the staging of the performance.</li> <li>Self-assessing recorded Test Audience performances to gain personal insights for development.</li> <li>Performing Reinterpretation to a selected audience.</li> <li>Creation of a Creative Log covering 3 main questions.</li> <li>Development of Directors Vision for COAHTR, ADOAA &amp; CIOTDATNT.</li> <li>Live Theatre Exploration</li> </ol>	<ol style="list-style-type: none"> <li>What are the marking criteria for Component 2 - Scripted?</li> <li>What are the main themes of Hywel John’s Pieces?</li> <li>Who are the main characters in pieces?</li> <li>What are the social, political, historical and cultural issues surrounding the themes of this play?</li> <li>Who is Theatre Practitioner Stanislavski?</li> <li>What are Stanislavski’s systems of Naturalistic acting?</li> <li>What are the marking criteria for Component 2 - Devised?</li> <li>How do I devise an original and creative performance?</li> <li>How do I write an engaging and character driven script?</li> <li>How do I write analytically for the 3000-word evaluation on both performances?</li> </ol>	<ol style="list-style-type: none"> <li>Development of Pieces and Devised performance in front of a Test Audience.</li> <li>Responding and incorporating audience feedback into both performances.</li> <li>Selecting a suitable audience for the piece</li> <li>Development of the staging of the performance.</li> <li>Self-assessing recorded Test Audience performances to gain personal insights for development.</li> <li>Performing Reinterpretation to a selected audience.</li> <li>Creation of a Creative Log covering 3 main questions.</li> <li>Development of Directors Vision for COAHTR, ADOAA &amp; CIOTDATNT.</li> </ol>	<ol style="list-style-type: none"> <li>What are the marking criteria for Component 3 – COAHTR &amp; ADOAA?</li> <li>What are the main themes of COAHTR &amp; ADOAA?</li> <li>Who are the main characters in COAHTR&amp; ADOAA?</li> <li>What are the social, political, historical and cultural issues in the plays?</li> <li>What were the original performance conditions?</li> <li>Exam technique including time management.</li> <li>How do I write analytically about these productions?</li> <li>Technical exploration focusing on Lighting, Sound, Hair, Make-Up &amp; Costumes.</li> <li>Live Theatre Exploration</li> </ol>	<ol style="list-style-type: none"> <li>Test Papers Controlled conditions</li> <li>Exemplar material analysis.</li> <li>Marking schemes analysis</li> </ol>
<b>Skills</b>	<ol style="list-style-type: none"> <li>Application of Reinterpretation techniques</li> <li>Application of Devising techniques</li> <li>Application of Scripting techniques</li> <li>Application of Splendid Production Techniques</li> <li>Creative Log development</li> <li>Extracting information of key Band 5 responses for COAHTR ADOAA &amp; CIOTDATNT</li> </ol>	<ol style="list-style-type: none"> <li>Refining a performance via Test audience techniques</li> <li>Incorporating audience feedback techniques.</li> <li>Application of specific staging techniques</li> <li>Development of self-assessing Test Audience performances and refining performance techniques.</li> <li>Performance of Component 1 Reinterpretation script.</li> <li>Refining the key points for the Creative Log in line marking criteria.</li> </ol>	<ol style="list-style-type: none"> <li>Extracting Given Circumstances</li> <li>Researching techniques for social, political, cultural &amp; historical facts</li> <li>Development of Stanislavski’s System of acting techniques</li> <li>Application of Stanislavski’s System of acting.</li> <li>Development of self-assessing Test Audience performances and refining performance techniques.</li> <li>Test Audience Performance of Component 2 Scripted &amp; Devised.</li> <li>Evaluating Live Theatre</li> </ol>	<ol style="list-style-type: none"> <li>Devising techniques</li> <li>Script writing technique</li> <li>Page to Stage technique</li> <li>Application of Theatre Practitioner/Theatre Company technique</li> <li>Test Audience analysis skills.</li> <li>Performance of Component 2 Scripted &amp; Devised.</li> <li>Analytical writing techniques</li> <li>Application of research within an essay technique.</li> </ol>	<ol style="list-style-type: none"> <li>How to manage the 2 hour 30 minutes effectively.</li> <li>How to answer 10-mark, 30-mark and 40-mark questions within time limit</li> <li>How to applying Live Theatre experiences to Section B and C.</li> <li>How to apply Directors Vision to Section A, B &amp; C.</li> <li>How to consistently use Drama terminology.</li> <li>How to consistently write analytically.</li> </ol>	<ol style="list-style-type: none"> <li>Test Paper exam technique.</li> <li>Time management technique</li> <li>Applying marked feedback to your Directors Vision.</li> </ol>



## Performing Arts Department – Drama Long Term Plan Y13 2024-2025

<p><b>Key Vocabulary</b></p>	<p>Reinterpretation, Devising, Non-naturalistic, Clowning, Verfremdungseffekt, Spass Flashback, Flash Forward, Cross Cutting, Thought Tracking, Thought Tunnel, Improvisation, Director’s Vision, Analytical writing &amp; Proxemics</p>	<p>Pitch, Pace, Emphasis, Volume, Accent, Clarity, Intonation, Tone, articulation, Fluency, Projection, Rhythm, Diction, Body Language, Facial Reactions, Gestures, Mannerisms, Character Trait, Posture and Status.</p>	<p>Naturalistic, Given Circumstances, Units &amp; Objectives, Magic If, Action, Circles of Attention, Method Acting, Status, Subtext and Impact on the audience</p>	<p>Flashback, Flash forward, Aside, Soliloquy, Hot Seating, Cross Cutting, Thought Tracking, Thought Tunnel, Voices in the Head, Improvisation, Mantel of the Expert and Proxemics</p>	<p>Director’s Vision, Analytical writing, psychoanalysis, Feminism, Hays Code, Class System, Plantations, The Maniac, Corruption, Fourth Wall, Revolution vs Reform, Raptus, End On, Proscenium Arch, Traverse staging.</p>	<p>Autism Spectrum Disorder, Sensory Input, Narrative Style, Metaphors, Similes, Technological Digital Media, Par Can, Fresnel, Spotlight &amp; Gobos</p>
<p><b>Learner Assessment</b></p>	<p>Teacher rehearsal observations Component 1 Test Audience 1</p>	<p>Teacher rehearsal observations Test Audience 2 &amp; 3 Performance Thursday 27<sup>th</sup> November 2025 Creative Log hand in 16<sup>h</sup> December 2025 Component 3 – Section A, B &amp; C Past Paper 1</p>	<p>Teacher rehearsal observations Component 2 Test Audience 1 &amp; 2 Component 3 – Section A and B Past Paper 2</p>	<p>Teacher rehearsal observations Component 2 Test Audience 3 &amp; 4 Performance and Evaluation – March 2026  Component 3 – Section C Past Paper 2</p>	<p>Component 3 – Past Paper 3, 4 &amp; 5</p>	<p>Component 3 – Past Paper 6  External Exam – 21<sup>st</sup> May 2025</p>