



Performing Arts Department – Drama Long Term Plan Y12 2025-2026

Year 12	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Topic	Introduction to Eduqas A-Level Drama	Exploration of Component 1 – Theatre Workshop – The Crucible	Exploration of Component 2 Text in Action – Scripted – Everybody is Talking About Jamie	Exploration of Component 2 Text in Action – Devising – 2025/26 Stimulus	Exploration of Component 3 Text in Performance – Cat on a Hot Tin Roof & Accidental Death of an Anarchist	Exploration of Component 3 Text in Performance – Curious Incident of the Dog in the Night time
Knowledge	<ol style="list-style-type: none"> 1. What is the difference between GCSE and A-Level Drama? 2. How do I build an original and detailed character? 3. How do I effectively use my voice to create an original character? 4. How do I use effective body language and movement to create an original character? 5. How do I effectively use facial reactions and gestures to create an original character? 6. How do I use Theatre Practitioners or Theatre Companies effectively to support my work? 	<ol style="list-style-type: none"> 1. What are the marking criteria for Component 1? 2. What is a Reinterpretation of a text? 3. What are the main themes of The Crucible? 4. Links between Arthur Miller the playwright and his views on McCarthyism in 1950's America. 5. Who is the Theatre Practitioner Declan Donnellan? 6. Who is the Theatre Practitioner Katie Mitchell? 7. Who are Theatre Company Splendid Production? 8. Who are Theatre Company Punchdrunk? 9. How do I create a Creative Log? 	<ol style="list-style-type: none"> 1. What are the marking criteria for Component 2 - Scripted? 2. What are the main themes of EITAJ? 3. Who are the main characters in EITAJ? 4. What are the social, political, historical and cultural issues surrounding the themes of this play? 5. Who is Theatre Practitioner Stanislavski? 6. What are Stanislavski's systems of Naturalistic acting? 	<ol style="list-style-type: none"> 1. What are the marking criteria for Component 2 - Devised? 2. What is Devising? 3. How do I devise an original and creative performance? 4. How do I develop a stimulus into a highly original and creative story? 5. How do I write an engaging and character driven script? 6. How do I refine and amend my Devised work? 7. How do I write analytically for the 3000-word evaluation? 8. How do I effectively research in A-Level Drama? 	<ol style="list-style-type: none"> 1. What are the marking criteria for Component 3 2. What are the main themes of Set Texts? 3. Who are the main characters in Set Texts? 4. What are the social, political, historical and cultural issues in the plays? 5. What were the original performance conditions? 6. How do I create a Directors Vision for Set Texts? 7. How do I write analytically about these productions? 8. Practical exploration of texts 9. Technical exploration 	<ol style="list-style-type: none"> 1. What are the marking criteria for Component 3 – Book of Dust? 2. What are the main themes of Book of Dust?? 3. Who are the main characters in Book of Dust? 4. What are the social, political, historical and cultural issues in the play? 5. What were the original performance conditions? 6. How do I create a Directors Vision for Book of Dust?? 7. How do I write analytically about this production? 8. Practical exploration of text 9. Technical exploration
Skills	<ol style="list-style-type: none"> 1. Building an A-Level Character 2. Developing a range of vocal qualities that suit a role. 3. Developing a movement profile for a character 4. Application of Theatre Practitioners/Theatre Companies techniques to short performances. 5. Evaluating Live Theatre 	<ol style="list-style-type: none"> 1. Reinterpretation techniques 2. Devising techniques 3. Scripting techniques 4. Application of Declan Donnellan's techniques 5. Application of Katie Mitchell's techniques 6. Application of Splendid Production Techniques 7. Application of Punchdrunk techniques 8. Creative Log development 	<ol style="list-style-type: none"> 1. Extracting Given Circumstances from a Script 2. Researching techniques for social, political, cultural and historical issues. 3. Development of Stanislavski's System of acting techniques 4. Application of Stanislavski's System of acting. 5. Evaluating Live Theatre 	<ol style="list-style-type: none"> 1. Devising techniques 2. Script writing technique 3. Page to Stage technique 4. Application of Theatre Practitioner/Theatre Company technique 5. Test Audience analysis skills. 6. Analytical writing techniques 7. Application of research within an essay technique. 	<ol style="list-style-type: none"> 1. Script analysis Set Text 1 2. Script analysis Set Text 2 3. Character development Set Text 1 4. Character development Set Text 2 5. Development of Directors vision Set Text 1 6. Development of Directors vision Set Text 2 7. Staging Set Texts 8. Exploration of Technical areas 	<ol style="list-style-type: none"> 1. Script analysis Book of Dust?? 2. Character development Book of Dust?? 3. Development of Directors vision Book of Dust? 4. Staging Book of Dust? 5. Exploration of technical Theatre with a focus on lighting and hair, make up and costume 6. Evaluating Live Theatre
Key Vocabulary	Pitch, Pace, Emphasis, Volume, Accent, Clarity, Intonation, Tone, articulation, Fluency, Projection, Rhythm, Diction, Body Language, Facial Reactions, Gestures, Mannerisms, Character Trait, Posture and Status.	Linear, Non-linear, Episodic, Dramatic Irony, Protagonist, Antagonist, Cheek by Jowl productions, The Target, Digital Media, Feminism, Non-naturalistic, Clowning, Verfremdungseffekt, Spass and Immersive Theatre	Naturalistic, Given Circumstances, Units & Objectives, Magic If, Action, Circles of Attention, Method Acting, Status, Subtext and Impact on the audience	Flashback, Flash forward, Aside, Soliloquy, Hot Seating, Cross Cutting, Thought Tracking, Thought Tunnel, Voices in the Head, Improvisation, Mantel of the Expert and Proxemics	Director's Vision, Analytical writing, psychoanalysis, Raptus, End On, Proscenium Arch, Traverse staging.	Narrative Style, Metaphors, Similes, Technological Digital Media, Par Can, Fresnel, Spotlight, Gobos, Barn Doors, Symbolism, Thrust and Promenade staging.



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Learner Assessment	Teacher rehearsal observations Peer performance and evaluation	Teacher rehearsal observations Test Audience 1 & 2 Performance and Creative Log	Teacher rehearsal observations Test Audience 1 & 2 Performance and Evaluation	Teacher rehearsal observations Test Audience 1 & 2 Performance and Evaluation	Teacher rehearsal observations Test Audience 1 & 2 Past Paper 1 and 2	Teacher rehearsal observations Test Audience 1 & 2 Past Paper 1 and 2
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