

BOA

CREATIVE, DIGITAL & PERFORMING ARTS
ACADEMY

Y12
CURRICULUM
booklet



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Dear Parents/Carers,

Re: Year 12 Curriculum Booklets 2025 - 2026

Welcome to **Birmingham Ormiston Academy's Year 12 Curriculum Booklet**, which outlines the content of all courses studied by our current Year 12 students.

I hope you find this booklet both **informative** and **helpful** in supporting your child's learning journey.

The purpose of this booklet is to share **learning maps** for all Year 12 courses. These maps provide a clear overview of each subject and include:

- Unit titles and dates of study
- Subject exam board information
- Assessment details and key requirements
- Starting points (assumed prior learning), the sequence of learning objectives (building knowledge and skills), and desired end points (key assessment outcomes)
- Independent study plans and expectations

At Birmingham Ormiston Academy we provide all post-16 students with a curriculum that is tailored to their individual needs, and which leads to a range of possibilities after post-16 education. At the beginning of Year 12, students chose one of BOA's specialist pathways that combine practical learning and forms of assessment based on applied knowledge and understanding of the relevant subject and will work towards achieving a BTEC Level 3 Extended Diploma.

As the academic year progresses, there may be **minor updates** to the curriculum outlines and assessment plans included in this booklet. Any significant changes will, of course, be communicated with you in advance.

I would like to take this opportunity to wish your son or daughter **every success** as they embark on this exciting new phase of their education.

Best wishes,



Chris Mitchell
Vice Principal

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The Post-16 Curriculum at BOA

What subjects are offered in Years 12 and 13?

The post-16 curriculum at BOA combines a specialist pathway course and up to two additional A' Level option subjects.

Qualifications (BTEC Level 3 National Extended Diploma)

The BTEC is a specialist vocational qualification highly valued by industry and higher education. It encourages and stimulates students' achievement through practical learning and forms of assessment based on applied knowledge and understanding of the relevant subject area. BTEC courses provide considerable opportunities for teamwork and in-depth study based on specialist activities.

Vocational courses that underpin the specialist pathways at BOA provide experiences and education relevant to working life. You will develop your knowledge, understanding and skills across a broad vocational area, and will also gain experience of work in that area.

The BTEC Level 3 National Extended Diploma is equivalent to three A' level qualifications.

Students receive 14 hours of timetabled lessons for the BTEC qualification, as well as extra-curricular activities and rehearsal time. Student will also be directed to complete a number of independent learning tasks ahead of their weekly lessons (see below).

Independent Learning

All qualifications at post-16 require students to complete independent learning tasks in support of the lesson activities and associated assessments. Independent learning tasks should be completed during 'free periods' and from home. Students will be guided to carry out 5 hours of independent learning for their BTEC Level 3 qualification per week, with tasks set in advance of the week's lessons.

The specialist pathways on offer at BOA in 2025 are as follows:

Creative Arts

- BTEC Level 3 National Extended Diploma in Visual Art & Design

Digital Arts

- BTEC Level 3 National Extended Diploma in Creative Digital Media Production: Games Design and New Media
- BTEC Level 3 National Extended Diploma in Art & Design Practice – Social Media Design, Marketing & Radio Podcasting

Performing Arts

- BTEC Level 3 National Extended Diploma in Performing Arts: Acting
- BTEC Level 3 National Extended Diploma in Performing Arts: Dance
- BTEC Level 3 National Extended Diploma in Music
- BTEC Level 3 National Extended Diploma in Music Technology
- BTEC Level 3 National Extended Diploma in Performing Arts: Musical Theatre

Additional subjects:

A' Levels (General Certificate of Education: Advanced Level)

A' Level courses are offered in addition to the BTEC Level 3 National Extended Diploma. As a result, students who opt to take an A' Level qualification are – in effect – studying an equivalent of either four or five A' Level subjects.

A' Level subjects are delivered on 5 hours of timetabled lessons per week, as well as up to 5 hours of independent learning activities.

At BOA, we offer a small range of A' Level subjects that post-16 students can opt to take in addition to their BTEC qualification. BOA offers the following A' Level subjects:

- A' Level English Literature (OCR)
- A' Level Environmental Science (AQA)
- A' Level Fine Art (AQA)
- A' Level History (AQA)
- A' Level Geography (AQA)
- A' Level Maths (Pearson Edexcel)
- A' Level Media Studies (EDUQAS)

Compulsory Subjects:

GCSE English and GCSE Mathematics (General Certificate of Secondary Education)

The Department for Education expects students to achieve a 'standard pass' in both GCSE English and GCSE Mathematics, and we passionately believe that students should want to pass these subjects. Institutions of Higher Education and employers place great value on these subjects, and it is important for all to be literate and numerate. Students receive 3 hours of timetabled lessons per GCSE retake subject over the course of each academic week, as well as independent learning activities.

GCSE English Language (AQA GCSE English Language: Specification 8700)

GCSE Mathematics (Pearson Edexcel GCSE Mathematics: Specification 1MA1)

Students who do not achieve a *standard* pass (Grade 4) in GCSE English (Language or Literature) and/or GCSE Mathematics are required to re-sit the subject in years 12 and 13 until they gain a Grade 4 or above.

The Post 16 Curriculum – in brief:

The table below condenses the information provided throughout this booklet and provides a clear overview of the curriculum offer at Key Stage 5 along with details of qualifications and time allocation per subject:

Compulsory Timetable – Pathway and Personal Development:

| Subject | Qualification | Time allocation |
|--|---------------------------|--|
| BTEC National Level 3 Extended Diploma | Equivalent of 3 A' Levels | 14 hours per week |
| Personal Development Time & Tutorials | Non-exam | 1.5 hours per week (Currently reduced due to covid-19 restrictions) |
| Total: | | 15.5 hours per week |

Additional Subjects:

| Subject | Qualification | Time allocation |
|--|---------------|------------------|
| Additional Subjects (A' Levels) – Option 1 | A' Level | 5 hours per week |
| Additional Subjects (A' Levels) – Option 2 | A' Level | 5 hours per week |
| GCSE English Language (retake) | GCSE | 3 hours per week |
| GCSE Mathematics (retake) | GCSE | 3 hours per week |

PATHWAY SUBJECT

ACTING

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN PERFORMING ARTS)

Y12



YEAR 12 LEARNING MAP: Acting Skills Development: Exploring Performance Styles

| | | | |
|--------------------------------|--|----------------------------|--|
| Dates of Study: | Term 1 & 2 – 14 weeks (7 weeks + 7 weeks) 8 th Sept 2025 – 18 th Dec 2025 | Exam Board: | Pearson (BTEC) |
| Assessments: | Module B4: Exploring Performance Styles PROJECT TITLE: Movement and Truth | Qualification Code: | 603/4669/3 |
| | Module F16.2: Performing Arts Industry PROJECT TITLE: Behind the Scenes - The Collaboration Between Actor and Director | Tier: | BTEC Level 3 Foundation Diploma in Performing Arts Practice |
| Additional Information: | Module B4 covers learners exploring a range of different approaches and styles specifically focusing on physical theatre and naturalism in which they will do two separate performances (one group, one duologue). Module F16.2 covers exploration of roles within the performing arts focusing on the actor and director, focussing on interrelations between the roles with a focus on successes and negative experiences and impacts | | |



Acting

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through diagnostic questioning, critical analysis and reflection activities (peer, self and teacher) | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Students have a foundational knowledge of acting techniques, character development, and script analysis, alongside familiarity with theatre terminology, performance styles, and rehearsal processes. | Students can practically apply acting techniques and character development skills in rehearsals and performances. |
| | They understand the roles of actors within a production and are aware of health and safety considerations in practical theatre work. | They can interpret scripts, respond creatively to material, collaborate effectively within a production team, and demonstrate basic control of physical and vocal skills in performance contexts. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|---|--|---|
| 1 | Audit Week and practical exploration | To apply a range of performance skills and techniques through different approaches, culminating in a solo promenade performance based on a given stimulus by the end of the week |
| 2 | Physical theatre: An introduction | To investigate and apply key features of physical theatre (including RADS) through practitioner approaches such as Pina Bausch, Frantic Assembly, and Gecko, using professional repertoire and practical workshops. |
| 3 | Physical Theatre: Text – Pool (No Water) | To practically explore the themes of the script/text 'Pool (No Water)' by Mark Ravenhill taking inspiration from practitioners and including prominent features (RADS) |
| 4 | Physical Theatre: Development of piece | To practically explore the themes of Mark Ravenhill's 'Pool (No Water)' through the lens of physical theatre practitioners, incorporating RADS and relevant performance techniques. |

Independent Study Plan

Week 1: Write and prepare for a solo performance at the end of the week

Week 2: Intro to SWAY – SWAY Part 1: My Life As An Actor So Far

Week 3: SWAY Part 2: My Goals and Aspirations as an Actor

| | | |
|----|---|---|
| 5 | Physical Theatre: Development of piece and critical analysis | To develop skills in critically analysing physical theatre performances, identifying and evaluating prominent features (including RADS), with reference to key practitioners and live or recorded repertoire. |
| 6 | Physical Theatre: Rehearsal of Pool (No Water) | To refine and apply performance skills and techniques in final rehearsals of 'Pool (No Water)', demonstrating creative interpretation, effective use of RADS, and clear influence of selected physical theatre practitioners and prominent features. |
| 7 | Physical Theatre: Performance of Pool (No Water) and critical analysis task | To prepare and deliver a final performance of a section from 'Pool (No Water)', demonstrating development in technical control, effective use of RADS, and application of physical theatre style and practitioner influences, with clear communication of the piece's themes and impact to an audience. |
| 8 | Module F16.2: The Actor and Director Naturalism: An introduction | To introduce the module F16.2 by exploring and understanding the distinct roles and responsibilities of the actor and director in the rehearsal and performance process, including how collaboration between these roles shapes a successful production. To investigate and apply key features of naturalistic performance through practitioner approaches such as Stanislavski, Meisner, Strasberg, and Hagen, using professional repertoire alongside a range of practical workshops and explorations. |
| 9 | Naturalism: Duologue texts | To practically explore key themes and ideas through naturalistic performance, drawing inspiration from naturalism practitioners and incorporating prominent features of naturalism. |
| 10 | Naturalism: Development of piece | To develop an understanding of naturalism by applying naturalistic performance techniques and styles to selected texts or scenes. |
| 11 | Naturalism: Development of piece and critical analysis | To critically analyse naturalistic performances, identifying and evaluating prominent features of naturalism, with reference to key practitioners and live or recorded repertoire. |
| 12 | Naturalism: Rehearsal of duologue | To refine and apply naturalistic performance skills and techniques in rehearsals, demonstrating creative interpretation and clear influence of naturalism principles and practitioners. |
| 13 | Naturalism: Development of piece | To prepare and deliver a final naturalistic performance piece, showing technical control, effective use of naturalistic style, and clear communication of the themes and emotional truth to an audience. |
| 14 | Naturalism: Critical analysis (formative assessment submission) | To demonstrate the ability to critically analyse and evaluate key principles, practitioners, and performance techniques of Naturalism, using appropriate terminology and reflective insight to inform and support personal artistic practice through a written review. |

Week 4: Learning lines

Week 5: Learning lines

Week 6: Critical analysis task – prominent features

Week 7: Critical analysis evaluation for Physical Theatre (set over half-term) formal submission

Week 8: Research and presentation on favourite actor and director and their collaboration

Week 9: Learning lines

Week 10: Learning lines

Week 11: Actor/ Director – Module 16.2 formal submission

Week 12: Critical analysis task – prominent features

Week 13: Self and peer assessment with critical reflection on their performance

Week 14: Critical analysis evaluation for Naturalism (set over half-term) formal submission

Desired End Points – Key Outcomes for Assessment

| | |
|--|---|
| Expected Outcomes for All Students | <ol style="list-style-type: none"> 1. Apply stylistic conventions to performance material in response to a brief. 2. Apply acting skills and techniques to performance material in response to a brief. 3. Review the stylistic conventions of performance material. |
| Desired Outcomes for Most Students (DISINCTION CRITERIA Module B4) | <ol style="list-style-type: none"> 1. Learners exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected styles. 2. Learners deploy and manipulate performance elements in a considered and fluent fashion, demonstrating a perceptive awareness of the features of the selected genres/styles. 3. Learners provide a perceptive critical analysis of how stylistic conventions and performance elements have been deployed, with reference to pertinent examples and insightful intentions. |

YEAR 12 LEARNING MAP: Acting Skills Development: Creating Performance Material, Performing as an Actor to an Audience & The Performing Arts Industry

| | | | |
|--------------------------------|--|----------------------------|--|
| Dates of Study: | Term 3 & 4 (6 weeks + 4 weeks) 5 th Jan 2026 – 27 th March 2026 | Exam Board: | Pearson (BTEC) |
| Assessments: | <p>Module B5: Creating Performance Material PROJECT TITLE: Performing to Inform- Responding Creatively to a TiE Brief</p> <p>Module F16.1 and F16.3: Performing Arts Industry PROJECT TITLE: Looking Back, Moving Forward - A Performer's View of Industry Development</p> <p>Module B6: Performing as an Actor to an Audience PROJECT TITLE: Tradition Transformed - Reinventing Classical Performance</p> | Qualification Code: | 603/4669/3 |
| | | Tier: | BTEC Level 3 Foundation Diploma in Performing Arts Practice |
| Additional Information: | <p>Module B5 covers learners understanding and exploring acting and technical skills and techniques when creating and developing performance material in response to a professional brief for a Theatre in Education (TiE piece)</p> <p>Module F16.1 & 3 covers the learner's ability to understand and show the development of the performing arts industry with a focus on past and future of the industry, homing in on their own areas of interest.</p> <p>Module B6 covers learners' ability to apply and integrate acting and technical skills in the rehears refinement, and realisation of a classical performance project. Learners bring the work from page to stage, demonstrating an understanding of style, form, and context, while responding to direction and collaborating effectively to meet the demands of a professional brief.</p> | | |



Acting

Starting Points – Assumed Prior Learning

| | | |
|--|---|---|
| Consolidated through diagnostic questioning, | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
|--|---|---|

| | | |
|--|---|---|
| critical analysis and reflection activities (peer, self and teacher) | <p>Students have a foundational knowledge of different approaches and acting styles using text and collaborative work, rehearsal process.</p> <p>They understand key areas of the performing arts through theoretical understanding and exploration of professional repertoire and their own development.</p> | <p>Students can practically apply a wide range acting techniques, with a firm focus on collaborative and creative exploration in relation to a stimulus and intended target audience.</p> <p>They can interpret a range of stimuli, respond creatively to a range of material, collaborate effectively within a production team, and demonstrate basic control of physical and vocal skills in performance contexts to create work for an intended audience in order to use this to educate them.</p> |
|--|---|---|

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|---|---|---|
| 1 | Introduction to TiE and Performing Arts in the Community | To understand the key principles and purposes of Theatre in Education (TiE) and Performing Arts in the Community, and to begin exploring how performance can be used as a tool for education, engagement, and social change through discussion, research, and introductory practical activities. |
| 2 | TiE: Creating work for a specific target audience | To explore the importance of creating bespoke performance work tailored to the needs, interests, and contexts of a specific target audience, and to begin developing ideas that reflect audience engagement, relevance, and purpose within Theatre in Education and Community Arts settings. |
| 3 | TiE: Devising from a range of stimuli and pitching their idea | <p>To explore and respond creatively to a range of stimuli as a starting point for devising original performance work, considering how these ideas can be developed with a clear purpose and message for their intended target audience (Year 7, 8 or 9 at Heartlands School)</p> <p>To develop and pitch a clear and purposeful creative intention and performance concept tailored to a specific key stage 3 audience, demonstrating an understanding of how content, style, and message can effectively engage and educate young people.</p> |
| 4 | <p>TiE: Developing and refining their work</p> <p>Performing Arts Industry: F16.1 focus</p> | <p>To develop and refine performance material through a structured rehearsal process, and to explore and analyse the effectiveness of their work-in-progress in communicating key messages to the intended audience.</p> <p>To actively participate in a series of discussions and practical workshops exploring a range of key issues in modern acting—such as representation, authenticity, industry pressures, and evolving performance practices—demonstrating thoughtful engagement, critical awareness, and the ability to contribute constructively in line with the F16.1 criteria.</p> |
| 5 | <p>TiE: Peer assessment and critical commentary of work in progress</p> <p>Performing Arts Industry: Actors Round Table/Podcast</p> | <p>To share work-in-progress with peers for constructive feedback, using critical commentary to refine and develop the performance, while ensuring the piece remains relevant, engaging, and appropriate for the intended audience.</p> <p>To collaboratively research, plan, and produce a podcast or actors’ round table discussion focused on a specific issue in modern acting, demonstrating critical insight, effective communication, and reflective engagement with contemporary performance challenges.</p> |
| 6 | TiE: Continued development of collaborative work | To demonstrate a proficient and fluent use of creative and technical performance skills in the development and enhancement of material that effectively responds to the given brief. |

Independent Study Plan

- Week 1:** Research into a TiE or Community Arts company to share back with the class with a focus on mission statement and target audience/ USP
- Week 2:** Research into Y7, 8 and 9 drama curriculum in schools
- Week 3:** Prepare pitch to share with class and record for SWAY/ coursework assessment
- Week 4:** Research into their chosen area for Module F 16.1.
- Week 5:** B5 - Target setting (SMART targets) based on critical commentary from peers
Module F 16.1 Actors Round table activity – host, film and edit a podcast based on your chosen area

| | | |
|----|--|--|
| | Performing Arts Industry 16.3: Futures | Identify and explore a range of career pathways in the performing arts industry, understand the purpose and expectations of Module F16.3, and reflect on their own career aspirations in relation to the skills, training, and opportunities required. To analyse current and emerging developments in the acting profession — including the use of self-tapes, motion capture, and digital technologies — and evaluate how these trends are shaping the future of the performing arts industry and the evolving role of the actor through their written submission. |
| 7 | TiE: Final Rehearsals | To refine and consolidate performance work during final and dress rehearsals, ensuring that the piece is polished, technically secure, and clearly communicates its intended message to the target audience. |
| 8 | TiE: Performance Week Classical preparation | To deliver a confident, engaging, and polished performance of their Theatre in Education piece to the target audience in a live school setting, demonstrating professionalism, clarity of message, and strong audience awareness. To understand and explore the fundamentals of heightened speech, including how to identify and break down iambic pentameter, and will begin to apply this understanding to classical monologue preparation through vocal, physical, and textual exploration |
| 9 | TiE: Reflection and Critical Analysis submission Classical preparation: Audition etiquette and approaches | To understand how to critically reflect on their creative process and the use of exploratory techniques in the development and refinement of their TIE performance, using specific, well-chosen examples to demonstrate deep insight and critical awareness. To continue to develop their classical audition technique through a range of practical tasks, deepening their ability to interpret and perform different types of classical scripts and characters, with a focus on vocal clarity, emotional connection, and textual understanding. To demonstrate an understanding of key themes and character intentions within selected classical texts for audition, while developing professional audition etiquette, including preparation, presentation, and interaction in a casting environment. |
| 10 | Classical auditions: | To apply their classical audition preparation in a professional casting context, performing their selected monologue in front of classical directors and demonstrating confidence, adaptability, and a clear understanding of character, text, and audition protocol |

Week 6: Development of piece (script work, line learning etc)

Half-term work -
Written submission of their Module F 16. 3 essay/ PPT

Week 7: Final rehearsals/ Additional rehearsals outside of lesson time

Week 8: Continuing SWAY submissions, starting to look at classical monologues for audition

Week 9: Formal submission of SWAY document for B5. Learning and rehearsing monologues

Week 10: Self-tape submission for classical monologue (1–2-minute piece)

Desired End Points – Key Outcomes for Assessment

| | |
|--|---|
| <p>Expected Outcomes for All Students</p> | <p><u>Module B5</u></p> <ol style="list-style-type: none"> 1. Demonstrate an understanding of acting skills and techniques when creating and developing performance material in response to a brief. 2. Apply acting skills and techniques to the creative process in response to a brief. 3. Apply technical skills when creating performance material. <p><u>Module F 16.1 & 16.3</u></p> <ol style="list-style-type: none"> 1. Understand the development of the performing arts industry. 2. Understand employment opportunities in the performing arts industry. 3. Identify potential opportunities for the future performing arts industry. |
| <p>Desired Outcomes for Most Students (DISTINCTION CRITERIA Module B5 and F16.1 and 3)</p> | <p><u>Module B5</u></p> <ol style="list-style-type: none"> 4. Learners demonstrate a proficient and fluent ability to apply creative skills and techniques that develop and enhance performance material. 5. Learners demonstrate a fluent application of technical skills to create a performance relevant for the given brief. 6. Learners critically comment on their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to pertinent examples. <p><u>Module F 16.1 & 16.3</u></p> <ol style="list-style-type: none"> 1. Learners demonstrate an in-depth understanding of the performing arts industry’s development related to their specialism. They evaluate the impact of key events and advances, making links and judgements. 2. Learners provide a considered and imaginative analysis of how the modern performing arts industry is evolving, incorporating a clear understanding of potential opportunities and threats. They will demonstrate a detailed and perceptive awareness of current industry issues. |

YEAR 12 LEARNING MAP: Acting Skills Development: Performing as an Actor to an Audience & The Performing Arts Industry

| | | | |
|--------------------------------|--|----------------------------|--|
| Dates of Study: | Term 5 & 6 (6 weeks + 7 weeks) 13 th April 2026 – 16 th July | Exam Board: | Pearson (BTEC) |
| Assessments: | Module B6: Performing as an Actor to an Audience PROJECT TITLE: Tradition Transformed - Reinventing Classical Performance Module G: Using Development Plans to Refine Skills | Qualification Code: | 603/4669/3 |
| | | Tier: | BTEC Level 3 Foundation Diploma in Performing Arts Practice |
| Additional Information: | <p>Module B6 covers learners' ability to apply and integrate acting and technical skills in the rehearsal refinement, and realisation of a classical performance project. Learners bring the work from page to stage, demonstrating an understanding of style, form, and context, while responding to direction and collaborating effectively to meet the demands of a professional brief.</p> <p>Module G supports learners in identifying their personal strengths and areas for improvement within the performing arts. Students will create a tailored personal development plan that outlines clear goals and actions for progression. Through focused practice and reflection, they will work to improve their performance skills in line with this plan, helping them to grow as confident, adaptable, and professional performers. This will be clearly linked to progression routes, UCAS and drama school/vocational training approaches and requirements.</p> | | |



Acting

| Starting Points – Assumed Prior Learning | | |
|---|--|--|
| Consolidated through diagnostic questioning, critical analysis and reflection activities (peer, self and teacher) | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <p>Students have a foundational knowledge of a range of classical texts and approaches having looked at audition preparation and heightened language</p> <p>They understand key areas of the performing arts through theoretical understanding and exploration of professional repertoire and their own development.</p> | <p>Students will demonstrate their knowledge and understanding of Classical Theatre by engaging in diagnostic questioning, critical analysis, and reflective activities (peer, self, and teacher) throughout the rehearsal and performance process. They will practically apply a range of strategies and performance techniques to refine their creative choices, deepen their understanding of classical conventions, and evaluate the effectiveness of their interpretation for a contemporary audience.</p> <p>They can interpret classical text and contextually rich material, respond creatively to stylistic and historical demands, collaborate effectively within an ensemble, and demonstrate developing control of physical and vocal skills to shape performances that engage and communicate meaning to a contemporary audience.</p> |

| Sequence of Lesson Objectives – Building Knowledge & Skills | | |
|---|--|--|
| | Lesson Title(s) | Key Lesson Objective(s) |
| 1 | Classical: Understanding creative intention and approaches to text | To explore and interpret the creative intentions behind classical texts, developing an understanding of historical context, language, and performance conventions, while applying practical approaches to bring the text to life for a modern audience. |
| 2 | Classical: Blocking and Rehearsal | To begin blocking and rehearsing selected scenes from their classical text, applying knowledge of character, context, and stylistic performance conventions, while developing spatial awareness, vocal delivery, and ensemble coordination in preparation for performance. |
| 3 | Classical: Character development and ensemble approaches | To begin blocking and rehearsing selected scenes from a classical text, applying knowledge of character, context, and classical performance conventions, while developing spatial awareness, vocal delivery, and ensemble coordination in preparation for performance. |
| 4 | Classical: Developing blocking | To develop and refine the blocking of key scenes from a classical text, making purposeful choices that support character intention, narrative clarity, and audience engagement, while responding to direction and working collaboratively within the ensemble. |
| 5 | Classical: Rehearsal with vocal focus | To refine and elevate performance work through focused rehearsal, with a specific emphasis on deepening characterisation, making bold and truthful acting choices, and ensuring vocal delivery demonstrates clarity, control, and classical technique appropriate to the style of the piece. |
| 6 | Classical: Rehearsal with movement focus | To refine and develop physical characterisation through detailed movement work, focusing on the use of body, gesture, posture, and spatial awareness to enhance storytelling and remain consistent with the classical style and intentions of the performance piece. |
| 7 | Classical: Final stages of rehearsal | To refine ensemble performance and scene work by strengthening on-stage relationships through active listening, truthful reactions, and responsive interaction, ensuring performances are dynamic, connected, and emotionally engaging in line with the classical style and dramatic intentions of the piece. |
| 8 | Classicals: Tech/Dress/ Performance | To integrate technical and performance elements with precision and professionalism, maintaining character, focus, and ensemble connection through dress rehearsals and live performances, delivering a cohesive and emotionally engaging classical production |
| 9 | Classical: Critical Reflection | To critically evaluate the rehearsal and performance process with consistent independence and insight, using detailed and sustained analysis of creative decisions, character development, ensemble collaboration, and technical integration, clearly justifying how these contributed to the effectiveness and impact of the final classical performance. |
| 10 | Preparation for Module G: Progressions and UCAS | To explore and evaluate progression routes into drama school, university, and the wider performance industry, developing a clear understanding of audition and application processes, personal strengths, and training requirements in preparation for Module H: Planning for Progression. |
| 11 | Preparation for Module G: Progressions and UCAS | To explore and evaluate progression routes into drama school, university, and the wider performance industry, developing a clear understanding of audition and application processes, personal strengths, and training requirements in preparation for Module H: Planning for Progression. |
| 12 | Preparation for Module G: Progressions and UCAS | To explore and evaluate progression routes into drama school, university, and the wider performance industry, developing a clear understanding of audition and application processes, |

| Independent Study Plan |
|--|
| Week 1: Read the play and research into creative idea |
| Week 2: SWAY initial responses – Section 1 |
| Week 3: SWAY responses – Section 2 |
| Week 4: SWAY initial responses – Section 3 |
| Week 5: SWAY initial responses – Section 4 Do vocal work and line learning at home |
| Week 6: Complete SWAY section 5 and additional rehearsals |
| Week 7: SWAY Section 6 and additional rehearsals |
| Week 8: Additional Rehearsals jk |
| Week 9: Final SWAY submission reflecting on progress and creative decisions. |
| Week 10: Research into routes after BOA focusing on drama schools, university and conservatoire |

| | | |
|----|---|--|
| | | personal strengths, and training requirements in preparation for Module H: Planning for Progression. |
| 13 | Preparation for Module G: Progressions and UCAS | To explore and evaluate progression routes into drama school, university, and the wider performance industry, developing a clear understanding of audition and application processes, personal strengths, and training requirements in preparation for Module H: Planning for Progression. |

Week 11: Highlight strengths in acting, experience, what they have learned and what they want to do (to support with personal statement and references)

Week 12: Write first draft of personal statement

Week 13: Start to plan showreel and find suitable contemporary monologues ready for September.

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students | <ol style="list-style-type: none"> 4. Develop and realise a performance through rehearsal. 5. Review creative decisions made in a rehearsal. 6. Apply acting skills and techniques to a performance for an audience |
| Desired Outcomes for Most Students (DISITNCTION CRITERIA Module B6) | <ol style="list-style-type: none"> 7. Learners approach rehearsal with sustained and mature engagement and discipline, demonstrating a perceptive application of techniques and proficient collaborative working that contribute to the progression of the rehearsal. 8. Learners comprehensively express how individual actions and decisions led to performance developments, with clear reference to relevant, reasoned and detailed examples and developmental targets. 9. Learners critically comment on their creative processes and the use of exploratory skills and techniques in the refinement of performance material, with reference to pertinent examples. |

PATHWAY SUBJECT

SOCIAL MEDIA DESIGN, MARKETING & RADIO PODCASTING

(BTEC LEVEL 3 EXTENDED DIPLOMA IN ART & DESIGN PRACTICE)

Y12



YEAR 12 LEARNING MAP: Initial Skills Development

| | | | |
|--------------------------------|--|----------------------------|------------|
| Dates of Study: | Year 12 – Term 1 - 7 Weeks - September to October | Exam Board: | Edexcel |
| Assessments: | 1. Weekly Assignment Submission / Feedback – Students will individually submit practical skills development assignments for one-to-one feedback 2. Week 2 Industry Scrapbook AC.1 entry #1 feedback 3. Week 5 Industry Scrapbook AC.3 entry #2 feedback 4. Week 7 Industry Scrapbook AC.4/5 entry #3 feedback | Qualification Code: | 603/7056/7 |
| | | Tier: | N/A |
| Additional Information: | This is an intensive introduction to the skills required to engage with the curriculum. It includes a baseline assessment, introductions to new skills including weekly/fortnightly assignments designed to demonstrate and assess these skills and knowledge before beginning the main curriculum. | | |



Social Media & Radio Podcasting

Starting Points – Assumed Prior Learning

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| Consolidated through Bell Tasks and Diagnostic Questions | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Some students may have prior knowledge of the ways that social media content is planned and produced | <ul style="list-style-type: none"> Be able to justify why audiences choose certain platforms Be able to create effective UGC content |

Sequence of Lesson Objectives – Building Knowledge & Skills

Independent Study Plan

| | Lesson Title(s) | Key Lesson Objective(s) | |
|----|---|--|--|
| .1 | Baseline Assessment Week ("I'm where I'm meant to be" assignment) / Radio Studio Introduction | To understand the course outline and apply basic course expectations To understand and contribute to a pathway online H&S policy To understand and apply the conventions of a long form Instagram Reel To understand the basics of radio studio operation | Week 1: Students to create a photo diagram of the radio studio equipment and to book out the studio for a radio show at least once this term. |
| .2 | Social Media / Content Creation Skills Development | To understand the purpose and audiences of social media platforms and algorithms To understand and apply the conventions of user generated content (UGC) To be able to generate ideas for social media content based on research To be able to schedule and create UGC content for a client (BOA) To understand the 5x assessment criteria and how to evidence them in an industry scrapbook | Week 2: Film and edit 1x UGC video content for BOA. Create their first industry scrapbook entry on AC.1 generating ideas |
| .3 | Canva / Graphic Design Skills Development / BOA Marketing Open Event Intro | To be able to understand and apply design principles of: imagery, colour theory, typography, composition and visual hierarchy To be able to navigate and use the CANVA program interface To understand branding / brand voice (consistent tone, style, personality, font, colours etc) To be able to produce graphic designs working towards specifications | Week 3: Moodboard analysis of a company's brand voice |
| .4 | Audio Recording Skills Development / BOA Open Event Content Creation | To be able to understand and apply audio recording principles including theatre of the mind, voice recording and foley sfx recording To be able to breakdown a script in terms of all necessary audio assets To generate ideas and plan UGC content for BOA October Open Event | Week 4: Liase with actors and record audio for their theatre of the mind assignment |
| .5 | Audio Editing Skills Development / BOA Open Event Content Creation (Editing) | To understand the basic workflow of audio editing in Adobe Audition To be able to edit audio into sequential narrative To generate UGC content for BOA October Open Event | Week 5: Industry scrapbook entry on AC.3 Technical Skills |
| .6 | Video Editing Skills Development / Open Event Live Tour Video Preparation | To be able to edit video and audio in Adobe Premiere Pro To review and schedule UGC content for BOA October Open Event | Week 7: Industry scrapbook entry on AC.4 professional practice and AC.5 communication |

| | | | |
|----|---|---|--|
| .7 | Pro Content / Filmmaking Skills Development | To understand the conventions of "Pro" content To understand the roles and responsibilities of different film crew To understand and apply basic film set etiquette and communication | |
|----|---|---|--|

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| <p>Expected Outcomes for All Students</p> | <ul style="list-style-type: none"> • Students can contribute to and follow a basic social media health and safety policy and understand how to safely engage with platforms as content creators. • Students can explain the main differences between platforms, their audiences, and UGC conventions, and can plan content ideas for a school client. • Students can create visually effective social media graphics using Canva, demonstrating understanding of core design principles and branding basics. • Students can record and identify audio elements (voice, music, SFX) • Students can edit basic audio content in Adobe Audition and generate short-form content ideas for an event-based campaign. • Students can edit and export a simple short-form video in Adobe Premiere Pro and contribute to scheduling content for the BOA Open Event. • Students can identify key features of professional content, basic film crew roles, and demonstrate an understanding of on-set etiquette. |
| <p>Desired Outcomes for Most Students</p> | <ul style="list-style-type: none"> • Students can identify potential risks specific to content creators and suggest ways to safeguard both personal and brand reputations online. • Students can strategically match content formats and styles to different platforms and audiences, producing research-led ideas that reflect client tone and engagement goals. • Students can produce on-brand designs to a professional brief, justifying design choices based on visual hierarchy, audience needs, and brand guidelines. • Students can develop creative audio recordings (e.g. theatre of the mind) and produce detailed audio breakdowns aligned with narrative purpose and audience engagement. • Students can produce multi-layered audio edits that follow a clear narrative structure and are designed for maximum impact on social media. • Students can combine video and audio elements creatively, apply editing conventions that align with UGC/pro content standards, and schedule posts strategically. • Students can evaluate the differences between UGC and pro content, describe how each film role supports a production, and demonstrate leadership and professionalism on a mock set. |

LEARNING MAP: A1: Skills Development - Advertising

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|--------------------------------|--|----------------------------|------------|
| Dates of Study: | Year 12 – Term 2 - 6 Weeks – November to January | Exam Board: | Edexcel |
| Assessments: | 5. Social Media Campaign – Client Pitch Presentation – Feedback 6. Industry Scrapbook #1 – Pre-Production - Feedback 7. Industry Scrapbook #2 – Production / Post Prod – Feedback 8. Advertising Draft - Feedback 9. Industry Scrapbook #3 – Client / Audience Review – Feedback | Qualification Code: | 603/7056/7 |
| | | Tier: | N/A |
| Additional Information: | Students will require access to our own PRO camera kits or our User Generated Content Kits to enhance the use of their own smart devices. | | |



Social Media & Radio Podcasting

Starting Points – Assumed Prior Learning

| | | |
|--|---|---|
| Consolidated through Bell Tasks and Diagnostic Questions | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> • Social media codes & conventions • Social media campaign planning • Audience categorisation • Branding / brand voice | <ul style="list-style-type: none"> • Be able to justify why audiences choose certain platforms • Be able to create effective UGC content • Be able to design basic graphics towards a specific brief • Be able to record and edit audio • Be able to record and edit video |

Sequence of Lesson Objectives – Building Knowledge & Skills

| Sequence of Lesson Objectives – Building Knowledge & Skills | | | Independent Study Plan |
|---|--|--|---|
| | Lesson Title(s) | Key Lesson Objective(s) | |
| .1 | 1 — Introduction & Client Briefing | To understand what makes a successful advertising campaign To understand a client's business, goals and target audience To be able to respond to a brief with initial ideas To be able to contribute to an industry scrapbook with examples of effective advertising To generate early creative thinking through a baseline pitch task To understand a range of advertising strategies (e.g. emotional, rational, influencer-led) | <p>Week 1: Students to research a real advertising campaign and post a scrapbook entry on AC.1 idea generation / AC.4 professional practice.</p> <p>Week 3: Students to film or create 1x piece of social media content (video, photo, or graphic) for their campaign.</p> <p>Week 5: Students to refine one piece of content based on peer or client feedback and add reflection to AC.5 communication.</p> |
| .2 | Research & Pitch Preparation | To be able to research the target audience and their social media behaviour To be able to analyse competitors and current social media trends To be able to generate and refine campaign concepts that meet the brief To be able to plan a pitch presentation including message, content plan, and branding ideas To be able to give and receive feedback in preparation for a client pitch | |
| .3 | Production Week 1: Content Creation | To be able to capture high-quality visual and audio content that fits the campaign plan To understand how to apply brand consistency across all content (e.g. colour, tone, typography) To be able to record voiceovers, interviews, music and sound effects as needed To be able to film and photograph with social media in mind (portrait format, hooks, lighting) To be able to organise raw assets for efficient editing and review | |
| .4 | Production Week 2: Editing and Assembly | To understand the basic editing workflow in Adobe Premiere Pro and Audition To be able to edit campaign videos and audio with narrative flow and technical accuracy To be able to create graphics and layouts in Canva that suit social media platforms To be able to apply engagement techniques (hooks, captions, pacing, CTA) To be able to share work for peer feedback and improve content based on critique To be able to prepare content for first client review | |

| | | | |
|----|------------------------------|---|--|
| .5 | Client Review & Final Edits | <p>To be able to present near-final campaign content to the client for review</p> <p>To understand how to interpret and apply professional feedback</p> <p>To be able to refine and polish content across all media (visual, audio, written)</p> <p>To be able to create a draft campaign rollout or posting schedule</p> <p>To be able to evaluate how your content meets the original brief and audience needs</p> <p>To be able to update your industry scrapbook with production notes and reflection</p> | |
| .6 | Campaign Launch & Reflection | <p>To be able to present and showcase the final campaign to peers, staff or online</p> <p>To understand what makes a campaign effective post-launch (reach, engagement, tone, clarity)</p> <p>To be able to reflect critically on your creative process and collaboration</p> <p>To be able to discuss what skills have developed and how they apply to industry roles</p> <p>To be able to finalise and submit an industry scrapbook showing the entire journey</p> | |

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> • Students can explain the purpose of advertising campaigns and identify the needs of a specific client and audience. • Students can contribute to the development of a campaign pitch, generating and sharing creative ideas that respond to a real brief. • Students can participate in the planning and production of social media content, using appropriate tools such as Canva, Adobe Premiere Pro, or Audition. • Students can follow brand guidelines and demonstrate an understanding of visual and audio consistency across campaign materials. • Students can edit basic visual or audio content into short-form promotional material appropriate for social media platforms. • Students can present content for review and respond to client or peer feedback to make simple improvements. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> • Students can interpret a client brief with insight, identifying key messaging priorities and tailoring campaign ideas to specific platforms and audiences. • Students can lead sections of the campaign pitch, justifying their creative choices and demonstrating confidence in communicating ideas. • Students can design and produce branded campaign assets to a near-professional standard, aligning layout, colour, typography and tone with audience needs. • Students can produce technically and creatively strong visual and audio content, applying advanced tools and storytelling techniques suited to ad formats. • Students can independently respond to client feedback, refining content and making strategic improvements that increase audience impact. • Students can critically reflect on campaign performance and production process, identifying areas of strength, improvement, and relevance to industry practice. |

LEARNING MAP: A1: Skills Development – Podcasting

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|--------------------------------|--|----------------------------|------------|
| Dates of Study: | Year 12 – Term 3 - 6 Weeks – January to March | Exam Board: | Edexcel |
| Assessments: | 10. Practice Podcast Episode – Formative Feedback | Qualification Code: | 603/7056/7 |
| | 11. Podcast Pitch Presentation – Feedback | Tier: | N/A |
| | 12. Industry Scrapbook #1 – Pre-Production - Feedback | | |
| | 13. Industry Scrapbook #2 – Production / Post Prod – Feedback | | |
| | 14. Podcast promotional campaign - feedback | | |
| | 15. Industry Scrapbook #3 – Audience Review – Feedback | | |
| Additional Information: | Students will require access to our Radio or Podcasting studios as well as their own devices to create promotional material. | | |



Social Media & Radio Podcasting

Starting Points – Assumed Prior Learning

| | | |
|--|---|---|
| Consolidated through Bell Tasks and Diagnostic Questions | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> • UGC codes & conventions • Advertising codes & conventions • Social media campaign planning • Audience categorisation • Branding / brand voice | <ul style="list-style-type: none"> • Be able to work towards a specific brief • Be able to create effective UGC content • Be able to design basic graphics • Be able to record and edit audio • Be able to record and edit video |

Sequence of Lesson Objectives – Building Knowledge & Skills

| Sequence of Lesson Objectives – Building Knowledge & Skills | | | Independent Study Plan |
|---|--|---|---|
| | Lesson Title(s) | Key Lesson Objective(s) | |
| .1 | Introduction to Video Podcasting & Genre Exploration | <ul style="list-style-type: none"> • To understand the format, purpose and audience of video podcasts • To be able to analyse popular podcasts for tone, structure, and presentation style • To understand the project structure, roles, expectations, and assessment • To be able to generate early content ideas based on personal interests or trending topics • To be able to contribute first scrapbook entry focused on idea generation and podcast inspiration • To understand health & safety basics for podcast studio or recording environments | <p>Week 1: Create an episode pitch deck or moodboard outlining podcast theme, style, target audience and potential segment ideas before pitching to group.</p> <p>Week 3: Capture behind-the-scenes photos or a time-lapse of your studio setup and annotate them in your scrapbook under AC.2 (Problem Solving).</p> <p>Week 5: Finalise a personal reflection for your scrapbook covering AC.3 (Technical Skills), AC.4 (Professional Practice), and how you responded to client/peer feedback..</p> |
| .2 | Planning & Pre-Production | <ul style="list-style-type: none"> • To be able to finalise a podcast theme, structure, and target audience • To be able to write an episode plan including intro/outro, discussion points or questions • To be able to plan visual elements such as set layout, camera framing, and branding • To understand scripting vs natural conversation and how to guide a podcast dialogue • To be able to assign roles and prepare a pre-production checklist (hosts, guests, tech etc.) • To be able to contribute a scrapbook entry focused on communication and planning | |
| .3 | Pilot Recording & Studio Set-Up | <ul style="list-style-type: none"> • To be able to set up a video podcast environment including microphones and cameras • To understand framing, lighting, and audio quality for a professional result • To be able to record a pilot episode or test segment using basic production workflows | |

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|----|---------------------------------------|--|--|
| | | <ul style="list-style-type: none"> To be able to problem-solve during recording (e.g. re-takes, mic issues, interruptions) To understand interview techniques and on-camera presence To be able to reflect in scrapbook on problem solving during set-up/recording | |
| .4 | Editing Week 1: Assembly Edit | <ul style="list-style-type: none"> To understand the basic video podcast editing workflow in Adobe Premiere Pro To be able to assemble a rough cut using video/audio timelines and sync techniques To be able to trim dialogue, remove mistakes and maintain natural pacing To be able to create a clear intro/outro and apply basic titles or logos To be able to organise media assets and maintain a clean editing project To be able to add scrapbook evidence of technical skills in editing | |
| .5 | Editing Week 2: Branding & Engagement | <ul style="list-style-type: none"> To be able to apply consistent branding (colours, fonts, logos) across the episode To be able to insert transitions, lower thirds, music beds, and visuals to enhance clarity To be able to cut short promotional clips or highlights for social media To understand the impact of good visual/audio editing on audience retention To be able to export final video formats suitable for YouTube or Instagram To be able to share content for peer feedback and make small improvements | |
| .6 | Review & Final Edits | <ul style="list-style-type: none"> To be able to present the podcast to peers, tutors, or a target audience To be able to receive and interpret feedback to improve audio, visuals or pacing To be able to complete final tweaks to editing, branding, and structure To understand best practices for publishing and distributing a video podcast To be able to draft episode descriptions, show notes, and publishing captions To be able to contribute scrapbook entries on AC.4 professional practice and AC.5 communication | |
| .7 | Launch & Self-Evaluation | <ul style="list-style-type: none"> To be able to share the final podcast with a real or mock audience (e.g. via YouTube or class screening) To understand how success is measured (views, watch time, engagement, clarity) To be able to reflect critically on the creative and collaborative process To be able to identify strengths and weaknesses in their final content To be able to complete a final industry scrapbook submission showing growth across all 5 areas To be able to articulate how the experience relates to real industry roles in media and content creation | |

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|--|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> Students can generate an original podcast idea with a clear theme, audience and episode format, and justify their concept in their scrapbook. Students can contribute to a planning document or episode script and understand the roles needed to produce a video podcast. Students can set up a basic studio or remote podcast recording environment, using microphones, lighting and cameras correctly. Students can record and edit a full podcast episode using Adobe Premiere Pro and apply basic transitions, titles and branding. Students can respond to peer feedback and make small improvements to visual/audio content to meet audience expectations. Students can reflect on their process and submit a complete industry scrapbook showing examples of their planning, teamwork and production process. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> Students can critically evaluate successful podcast formats and generate a concept with a strong audience hook, branding and long-term content strategy. Students can lead episode planning by drafting detailed run sheets or scripts, and can guide team communication effectively throughout the process. Students can independently manage professional podcast studio setup, troubleshoot audio or visual issues, and direct hosts or guests. Students can apply advanced editing techniques such as audio balancing, visual framing corrections, colour grading, and layered design (e.g. social clips). Students can produce additional assets like teaser trailers, highlight reels, or companion content for multi-platform distribution. Students can evaluate the quality and effectiveness of their final podcast against professional standards, using feedback to suggest clear next steps for improvement. |

LEARNING MAP: A1: Skills Development – Fictional Podcasting (Radio Drama)

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|---|--|----------------------------|------------|
| Dates of Study: | Year 12 – Feb - Apr | Exam Board: | Edexcel |
| Assessments: | 16. Practice Podcast Episode – Formative Feedback | Qualification Code: | 603/7056/7 |
| | 17. Podcast Pitch Presentation – Feedback | Tier: | N/A |
| | 18. Industry Scrapbook #1 – Pre-Production - Feedback | | |
| 19. Industry Scrapbook #2 – Production / Post Prod – Feedback | 20. Podcast promotional campaign - feedback | | |
| | 21. Industry Scrapbook #3 – Audience Review – Feedback | | |
| Additional Information: | | | |



Social Media & Radio Podcasting

Starting Points – Assumed Prior Learning

| | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
|--|---|--|
| Consolidated through Bell Tasks and Diagnostic Questions | <ul style="list-style-type: none"> Social media platform purposes and audiences Advertising and branding conventions Podcast and video production workflows UGC styles and structures Health & safety in digital media | <ul style="list-style-type: none"> Be able to work towards a specific brief Be able to create effective UGC content Be able to design intermediate level graphics Be able to record and edit effective audio Be able to record and edit effective video |

Sequence of Lesson Objectives – Building Knowledge & Skills

Independent Study Plan

| | Lesson Title(s) | Key Lesson Objective(s) | |
|----|---|---|---|
| | | | Week 1: Draft casting call posters and role breakdowns for voice actors. |
| .1 | Introduction to Fictional Audio & Casting Prep | <ul style="list-style-type: none"> To understand the conventions of fictional podcasts and radio dramas To be able to identify key audio storytelling devices (e.g. soundscapes, monologue, dialogue) To understand the elements of a compelling short script or episode To be able to generate original ideas based on genre, characters, or real-world issues To contribute to an industry scrapbook focused on idea generation and genre analysis | Week 2: Write character backstories and submit audition scripts. Week 3: Record and reflect on a rehearsal session; upload notes to industry scrapbook (AC.5 Communication). |
| .2 | Auditions & Story Planning | <ul style="list-style-type: none"> To be able to run or support a voice audition process To be able to shortlist and cast student actors To be able to plan story arcs and scenes To be able to script a short fictional audio episode To understand how to format scripts for audio performance | Week 4: Collect and name all audio files for editing; prepare backup files. Week 5: Upload screenshot of editing timeline and entry for AC.3 Technical Skills. |
| .3 | Script Finalising & Rehearsals | <ul style="list-style-type: none"> To be able to finalise scripts based on feedback and casting | |

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|----|---------------------------------------|---|---|
| | | <ul style="list-style-type: none"> To understand vocal direction and rehearsal techniques To be able to rehearse actors and give constructive feedback To be able to schedule studio time and manage actors | Week 6: Design podcast cover art and draft promotional teaser post. |
| .4 | Recording & Directing | <ul style="list-style-type: none"> To be able to record clean dialogue using studio equipment To understand the use of voice, silence and SFX in audio drama To be able to direct actors during recording To be able to manage takes and file organisation | Week 7: Final scrapbook entry reflecting on AC.4 (Professional Practice) and AC.1 (Idea Generation). |
| .5 | Editing & Sound Design | <ul style="list-style-type: none"> To be able to edit dialogue, sound effects and music in Adobe Audition To understand the concept of theatre of the mind To be able to mix a scene for atmosphere and clarity To be able to reflect on draft edits and improve them | |
| .6 | Visual Content & Promotion | <ul style="list-style-type: none"> To be able to design podcast artwork and titles To be able to create a trailer or teaser clip for social media To understand podcast platforms and promotional strategies To be able to finalise the podcast episode and distribute it internally | |
| | Showcase & Evaluation | <ul style="list-style-type: none"> To be able to present their final podcast and discuss the process To reflect on technical, creative and collaborative development To be able to evaluate strengths and areas for improvement To complete a final entry in their industry scrapbook | |

Desired End Points – Key Outcomes for Assessment

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|------------------------------------|--|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> Students can plan and script a fictional audio story Students can create casting calls and manage auditions Students can record and direct student actors Students can edit audio with voice, SFX, and music Students can produce visual content for their podcast Students can evaluate their work and update their scrapbook |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> Develop complex multi-character narratives with clear arcs Manage casting professionally and provide effective direction Apply advanced sound design techniques for immersive storytelling Design on-brand artwork and teaser content Evaluate their podcast critically against professional standards Demonstrate leadership across the production process |

LEARNING MAP: A2: Creative Project – Music Artist Promo

| | | | |
|--------------------------------|--|----------------------------|------------|
| Dates of Study: | Year 12 – Term 5+6 - 7 Weeks – May to July | Exam Board: | Edexcel |
| Assessments: | 22. MV Treatment - Feedback 23. MVPitch Presentation – Feedback 24. Industry Scrapbook #1 – Pre-Production - Feedback 25. Industry Scrapbook #2 – Production / Post Prod – Feedback 26. Music Artist promotional campaign - feedback 27. Industry Scrapbook #3 – Audience Review – Feedback | Qualification Code: | 603/7056/7 |
| | | Tier: | N/A |
| Additional Information: | Students will require access to our own PRO camera kits or our User Generated Content Kits to enhance the use of their own smart devices. | | |



Social Media & Radio Podcasting

Starting Points – Assumed Prior Learning

| | | |
|--|---|--|
| Consolidated through Bell Tasks and Diagnostic Questions | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Social media platform purposes and audiences Advertising and branding conventions Podcast and video production workflows UGC styles and structures Health & safety in digital media | <ul style="list-style-type: none"> Be able to work towards a specific brief Be able to create effective UGC content Be able to design intermediate level graphics Be able to record and edit effective audio Be able to record and edit effective video |

Sequence of Lesson Objectives – Building Knowledge & Skills

Independent Study Plan

| | Lesson Title(s) | Key Lesson Objective(s) | |
|----|--|--|--|
| .1 | Introduction to Music Videos & Artist Identity | <ul style="list-style-type: none"> To understand the role of music videos in artist branding, storytelling and promotion To be able to analyse music video conventions across genres (performance, narrative, abstract) To understand the course project brief and assessment criteria To be able to generate initial music video concepts based on a chosen track To be able to explore artist identity and align visuals to their tone and image To be able to contribute to a scrapbook entry exploring music video styles and visual references | <p>Week 1: Research and annotate three music videos that reflect different visual styles (e.g. narrative, performance, abstract) and upload findings to your industry scrapbook under AC.1 (Idea Generation).</p> <p>Week 2: Complete a moodboard and visual plan for your music video, and draft 2–3 initial ideas for promotional social media content.</p> <p>Week 3: Record behind-the-scenes photos or video clips during your shoot and begin editing one as a teaser clip or Reel for your campaign.</p> <p>Week 5: Upload a reflective scrapbook entry focused on AC.3 (Technical Skills), including screenshots or examples from your Adobe Premiere Pro timeline.</p> <p>Week 6: Write captions and choose posting times for at least 3 promotional social media posts.</p> |
| .2 | Pre-Production & Campaign Planning | <ul style="list-style-type: none"> To be able to complete a location, casting and shot plan for the music video To be able to write a storyboard or shot list with clear visual and audio intentions To understand the elements of an effective social media campaign for an artist To be able to plan 3–5 supporting posts (Reels, artwork, teaser, behind-the-scenes) To understand copyright and legal considerations for music, locations and image rights To be able to contribute a scrapbook entry focused on AC.1 (idea generation) and planning | |
| .3 | Filming the Music Video | <ul style="list-style-type: none"> To be able to operate camera and sound equipment safely and creatively on location To understand on-set roles and professional behaviours during a shoot To be able to direct performers and work collaboratively as a production crew To be able to problem-solve lighting, framing or continuity challenges on set To be able to collect behind-the-scenes content for social media promotion To be able to reflect on the shoot in a scrapbook entry under AC.2 (problem solving) | |
| .4 | Editing Week 1: Assembly Cut | <ul style="list-style-type: none"> To be able to refine video using colour grading, transitions, and clean cuts | |

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| | | <ul style="list-style-type: none"> To be able to fix audio syncing and improve visual quality To be able to apply text elements (titles, credits, lyrics) where appropriate To be able to finalise and export the music video in platform-ready formats To be able to update scrapbook with notes on post-production process To be able to prepare the video for internal or client feedback | <p>Justify how each post supports the artist's brand or campaign goals.</p> <p>Week 7: Final scrapbook entry: a critical reflection on the full project experience referencing AC.4 (Professional Practice) and AC.5 (Communication).</p> |
| .5 | Editing Week 2: Finalising the Music Video | <ul style="list-style-type: none"> To be able to create 3–5 supporting social media posts using Canva, Reels or other tools To understand platform-specific conventions (TikTok, Instagram, YouTube Shorts) To be able to edit behind-the-scenes content or short promo cuts To be able to apply branding, typography, captions and CTAs in line with the artist image To be able to schedule content as a mock or real posting plan To be able to evaluate the reach and purpose of each piece of content | |
| .6 | Social Media Content Creation & Campaign Edits | <ul style="list-style-type: none"> To be able to present the podcast to peers, tutors, or a target audience To be able to receive and interpret feedback to improve audio, visuals or pacing To be able to complete final tweaks to editing, branding, and structure To understand best practices for publishing and distributing a video podcast To be able to draft episode descriptions, show notes, and publishing captions To be able to contribute scrapbook entries on AC.4 professional practice and AC.5 communication | |
| .7 | Screening, Launch & Reflection | <ul style="list-style-type: none"> To be able to present the final campaign in a showcase or online To understand how to evaluate a project based on audience engagement and feedback To be able to reflect on their personal and group performance throughout the project To be able to identify areas of strength and improvement related to production roles To be able to complete and submit a final industry scrapbook covering all 5 criteria To be able to relate this project to real-world content creator or music industry roles | |

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|--|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> Students can generate an original music video idea based on an existing track and explain how it fits the artist's image and audience. Students can contribute to pre-production documents including storyboards, shot lists, and social media post plans. Students can safely and effectively operate camera equipment to film performance and narrative content. Students can edit a full-length music video in Adobe Premiere Pro, syncing visuals to audio and applying basic transitions and effects. Students can create and share promotional social media content using tools like Canva or Instagram Reels. Students can reflect on their creative process, teamwork, and technical development in an industry scrapbook. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> Students can evaluate professional music videos across genres and propose a concept that is original, audience-specific, and visually strategic. Students can independently manage pre-production (e.g. casting, location scouting, visual identity), ensuring the video aligns with artist branding. Students can lead a film shoot, demonstrating strong visual composition, continuity awareness, and team coordination. Students can apply advanced editing techniques such as colour grading, slow motion, masking, and split screens to enhance storytelling. Students can develop a multi-platform promotional strategy for the artist, including teaser trailers, BTS edits, and engagement posts. Students can critically evaluate their final product against industry standards and propose improvements for future professional work. |

PATHWAY SUBJECT

DANCE

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN PERFORMING ARTS)

Y12



| | | |
|---|------------------------------|--|
| 3 | Stylistic Features – Style 1 | To understand the key stylistic features of your chosen style. To understand how stylistic features help determine a style To understand what contributes to making a style known to others. |
| 4 | Stylistic Features – Style 2 | To understand the key stylistic features of your chosen style. To understand how stylistic features help determine a style To understand what contributes to making a style known to others. |
| 5 | Target Setting | To understand how to set a comprehensive SMART target to help aid with development To understand what stylistic features need developing to ensure pieces are performed with accuracy. |
| 6 | Mid-Point Review | To understand how to reflect on your own developments To understand how to make further improvements on your target. |
| 7 | Evaluation | To evaluate if the SMART target was achieved. To understand what further developments can still be implemented for further development To evaluate the overall success of the performance. |

Week 3: Research into the stylistic features of students first chosen style.

Week 4: Research into the stylistic features of students second chosen style.

Week 5: To ensure target setting is completed.

Week 6: To ensure the mid-point review is completed

Week 7: To use the grading criteria to ensure all criteria is met.

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> • Learners exhibit a consistent application of stylistic conventions, demonstrating a secure understanding of the selected styles. • Learners deploy and manipulate performance elements in a secure and convincing fashion, demonstrating a developed awareness of the features of the selected styles. • Learners provide a detailed account of how stylistic conventions and performance elements have been deployed, with reference to relevant examples and intentions. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> • Learners exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected styles. • Learners deploy and manipulate performance elements in a considered and fluent fashion, demonstrating a perceptive awareness of the features of the selected styles. • Learners provide a perceptive critical analysis of how stylistic conventions and performance elements have been deployed, with reference to pertinent examples and insightful intentions. |

Y12- LEARNING MAP: Module C8 Creating Performance Material

| | | | |
|--------------------------------|--|----------------------------|----------------|
| Dates of Study: | Term 3 and Term 4 | Exam Board: | Pearson (BTEC) |
| Assessments: | Assessment 1: W/C 09-02-26 (choreography performance 1) | Qualification Code: | 603/4669/3 |
| | Assessment 2: W/C 23-03-26 (choreography performance 2) Portfolio Submission: 27-03-26 | Tier: | N/A |
| Additional Information: | <p>Students will create two group choreography's in response to a brief. One of these will be based on a selected stimulus from the five options provided, with the second piece being based off a chosen piece of professional repertoire. Students will apply dance skills, techniques and performance elements to their work in order to explore stylistic conventions and genres. Students will also create a written portfolio on PowerPoint in conjunction with this to reflect on their progress. Students will perform their first practical assessment in a studio setting to peers and the second assessment will be in a studio setting to an audience.</p> <p>Equipment Required:</p> <ul style="list-style-type: none"> • Laptop/device for student portfolio. • Phone for recording purposes. • Notebook and pen. • Access to a speaker. • Access to studio space. • Access to mirrors. • PowerPoint Presentation • Black Leotard and tights. • Any dance shoes required for chosen choreography | | |



Dance

Starting Points – Assumed Prior Learning

| | | |
|---|---|--|
| Consolidated through bell tasks and questioning | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understand what a stimulus is and the different forms of these. Understand how group choreography can be created in response to a stimulus. | <ul style="list-style-type: none"> • Demonstrate an understanding of exploratory skills and techniques when creating and developing performance material in response to a brief. • Apply performance skills and techniques when developing performance material. • Apply technical skills when creating performance material. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| TERM 3 | Lesson Title(s) | Key Lesson Objective(s) |
|--------|--|--|
| Week 1 | Introduction to motifs and motif development and independent stimulus research (choreography 1). | Understand how to successfully research around a selected stimulus. Understand how set motifs can be created in relation to a selected stimulus. |
| Week 2 | Structuring choreography and an introduction to Space in dance (choreography 1). | Understand what the term 'structure' means within dance and how this enhances choreography. Understand how choreography can be developed using space. |
| Week 3 | Introduction to Relationships and Transitions (choreography 1). | Understand what a transition is within dance. Understand how to develop choreography using relationships. |
| Week 4 | Introduction to Dynamics and Enhancing work using Performance Skills (choreography 1). | Understand what a dynamic is within dance. Understand how to develop choreography using the relevant dynamics. |
| Week 5 | Refining own choreography in preparation for assessment (choreography 1). | Understand how to apply the relevant interpretative performance skills to enhance performance of group choreography. |
| Week 6 | Practical Choreography Assessment (choreography 1) | Demonstrate an understanding of key performance and technical skills through performance of group choreography. |

Independent Study Plan

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| Term 3: Choreography 1 Portfolio |
| Week 1: Reflection on chosen stimulus, initial ideas, dance styles, choice of accompaniment and motif creation. |
| Week 2: Reflection on motif and motif development, the use of space and structure, links to the stimulus and inclusion of rehearsal video. |
| Week 3: Reflection on strengths in rehearsal, use of transitions and relationships and inclusion of rehearsal video. |
| Week 4: Reflection on strengths in choreographic process, use of dynamics and performance skills and inclusion of rehearsal video. |
| Week 5: |

| TERM 4 | Lesson Title(s) | Key Lesson Objective(s) |
|---------------|---|--|
| Week 1 | Revisit of motifs and motif development and independent stimulus research in relation to professional repertoire (choreography 2). | Understand how to successfully research around professional repertoire as a selected stimulus. Understand how set repertoire can be developed for own choreography. |
| Week 2 | Structuring choreography and recap of space within dance (choreography 2). | Understand how to effectively structure choreography that has been influenced by professional repertoire. Understand how choreography can be developed using space. |
| Week 3 | Recap of Relationships, Transitions and dynamics in relation to professional repertoire and application of performance skills through rehearsal. (choreography 2) | Understand how transitions can be used to enhance and consolidate choreography. Understand how to develop choreography using the relevant relationships. Understand how to develop choreography using the relevant dynamics. Understand how to apply the relevant interpretative performance skills to enhance performance of group choreography. |
| Week 4 | Practical Choreography Assessment (choreography 2) | Understand how to apply the relevant interpretative performance skills to enhance performance of group choreography. |

Reflection on how choreography has been refined prior to performance and inclusion of video footage from formative assessment.

Term 4: Choreography 2 Portfolio

Week 1:

Reflection on chosen repertoire and inclusion of a video, key stylistic features included and how this has informed the initial stages of choreography.

Week 2:

Reflection on the use of space and structure, what links have been made to the repertoire as a stimulus and inclusion of rehearsal video.

Week 3:

Reflection on strengths in rehearsal, use of transitions and relationships and inclusion of rehearsal video. Students to also reflect on their use of dynamics and performance skills.

Week 4:

Reflection on refinement of choreography, what the difference between piece 1 and piece 2 was and a final video of summative assessment.

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|--|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> To understand how to consistently apply stylistic conventions to performance material in response to two set briefs, using a secure approach. To demonstrate a comprehensive and secure understanding of the selected styles being studied. To understand how to securely apply dance skills, techniques and performance elements to demonstrate a developed awareness of the selected styles. To understand how to review the stylistic conventions of performance material. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> To understand how to confidently apply stylistic conventions to performance material in response to two set briefs, using a sophisticated and insightful approach. To demonstrate a sophisticated and insightful understanding of the selected styles being studied. To understand how to fluently apply dance skills, techniques and performance elements to demonstrate a perceptive awareness of the selected styles. To understand how to critically analyse and review how stylistic conventions and performance elements have been utilised within work, incorporating pertinent and insightful examples. |

Year 12 - LEARNING MAP: F16 – The Performing Arts Industry

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|--------------------------------|---|----------------------------|----------------|
| Dates of Study: | Term 3 and 4 | Exam Board: | Pearson (BTEC) |
| Assessments: | Hand in date: Final week of Term 4 | Qualification Code: | 603/4669/3 |
| | | Tier: | N/A |
| Additional Information: | Students will create a PowerPoint Portfolio consisting of 3 sections demonstrating their knowledge and understanding of the performing arts industry. | | |



Dance

Starting Points – Assumed Prior Learning

| | | |
|----------------------|---|--|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | To understand the development of different styles of dance (Link to Module C7) To understand different job roles within the performing arts industry (Working on performances) To understand the different opportunities available within the performing arts industry (Workshop experiences) | To be able to understand the development of the performing arts industry. To be able to understand employment opportunities in the performing arts industry. To be able to identify potential opportunities for the future performing arts industry. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|---|--|--|
| 1 | Section 1: Foundations and development of the performing arts industry - Live Performance | To understand how and where the chosen specialism originates from and how this has developed over time. To analyse the development of the chosen specialism and what significance this has on the development. To describe how you have taken part in this specialism within lessons, workshops etc. |
| 2 | Section 1: Foundations and development of the performing arts industry – Recorded Performance | To understand how and where the chosen specialism originates from and how this has developed over time. To analyse the development of the chosen specialism and what significance this has on the development. To understand how to prepare yourself for working within your chosen specialism in the future. |
| 3 | Section 1: Foundations and development of the performing arts industry – Industry Structures | To understand the role of specialism of interest within the performing arts industry. To understand how the chosen specialism would be beneficial for a performer. To develop and understanding of you can get involved within your chosen specialism. |
| 4 | Applying Assessment Criteria | To understand the assessment criteria and requirements Section1. To demonstrate the assessment criteria within the completion of Section 1. |
| 5 | Section 2: Employment Opportunities in the performing arts industry – Types of Employment | To understand what it means to be a freelance performer / dancer. To understand the advantages and disadvantages to being a freelance performer / dancer. To understand what job opportunities there are currently for freelance performers / dancers. To understand what makes you employable as a freelance dancer / performer. |
| 6 | Section 2: Employment Opportunities in the performing arts industry – Roles within the Industry | To understand the different job roles within the performing arts industry. To understand the different skills and attributes required for certain job roles. To identify what job role appeals to you and how you will prepare for this in the future. |
| 7 | Section 2: Employment Opportunities in the performing arts industry – Relationship of Roles | To understand interrelated job roles within the performing arts industry. |

Independent Study Plan

- Week 1:** Completion of 'Live Performance'
- Week 2:** Completion of 'Recorded Performance'
- Week 3:** Completion of 'Industry Structures'
- Week 4:** Ensure assessment criteria has been met.
- Week 5:** Completion of 'Types of Employment'
- Week 6:** Completion of 'Roles within the Industry'
- Week 7:** Completion of 'Relationship of Roles'
- Week 8:** Ensure assessment criteria has been met.

| | | |
|----|--|--|
| | | To understand how to establish and sustain positive relationships with professionals from various job roles. |
| 8 | Applying Assessment Criteria | To understand the assessment criteria and requirements Section 2. To demonstrate the assessment criteria within the completion of Section 2. |
| 9 | Section 3: Future developments and the contemporary industry – Self-promotion and Securing Work | To understand the effects of submitting show reels instead of live in person auditions. To understand how show reels affect casting decisions within the performing arts industry. |
| 10 | Section 3: Future developments and the contemporary industry – Growth of Mass Media | To understand the advantages and disadvantages of more TV channels and streaming platforms for Dance Performances to be seen. To understand how the rise in Dance TV shows and channels has created new opportunities for dancers. |
| 11 | Section 3: Future developments and the contemporary industry – The Future of the Industry | To understand how recorded dance performances and online content has affected your dance training. To understand how the experience of performing live may differ from creating a pre-recorded dance piece for online sharing. To understand the influences of online content. |
| 12 | Applying Assessment Criteria | To understand the assessment criteria and requirements Section 3. To demonstrate the assessment criteria within the completion of Section 3. |

Week 9: Completion of 'Self-promotion and Securing Work'

Week 10: Completion of 'Growth of Mass Media'

Week 11: Completion of 'The Future of the Industry'

Week 12: Ensure assessment criteria has been met.

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> • Learners to demonstrate a consistent and clear understanding of the performing arts industry's development and how key events and advances have had an impact on it related to their specialism. Also, providing detailed background information on why these advances and events made an impact. • Learners will examine two related roles within the performing arts industry, detailing the dependant links between them. Learners will also cover how key roles relate to each other and the impact they can have on each other's success. • Learners identify how the performing arts industry is evolving, acknowledging and detailing potential opportunities and threats. Learners will also demonstrate a considered awareness of current industry issues. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> • Learners demonstrate an in-depth understanding of the performing arts industry's development related to their specialism. Also, evaluating the impact of key events and advances, making links and judgments. • Learners assess how two related roles within the in performing art industry work in relation to each other, making pertinent links to industry successes and shortcomings. Learners will discuss issues of contract types and interdependence. • Learners will provide a considered and imaginative analysis of how the modern performing arts industry is evolving, incorporating a clear understanding of potential opportunities and threats. Learners will demonstrate a detailed and perceptive awareness of current industry issues. |

Year 12- LEARNING MAP: Module G17: Using Development Plans to Refine Skills

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|--------------------------------|---|----------------------------|----------------|
| Dates of Study: | Term 5 and 6 | Exam Board: | Pearson (BTEC) |
| Assessments: | Hand in Date: Last week of Term 6 – TBC | Qualification Code: | 603/4669/3 |
| | | Tier: | |
| Additional Information: | Students will complete a PowerPoint Portfolio of their evidence for this module. This will consist of 3 sections, broken down into 3 sections each. | | |



Dance

Starting Points – Assumed Prior Learning

| | | |
|---|---|--|
| Consolidated through bell tasks and questioning | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Know the different training routes available. Understand what requirements different institutions have for you to be successful. | Identify personal opportunities and areas for improvement related progression. Create a plan for personal development. Develop performance skills in response to the plan. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|---|--|--|
| 1 | G17.1: Identify personal Opportunities and areas for improvement related to progression. | To identify the next steps and career goal for the future. To understand the requirements of higher and further education courses. To identify specific physical and interpretative skills required to develop in relation to your career goal and how you are going to develop these. |
| 2 | G17.2: Create a Plan for personal development. | To identify and establish a target to help achieve the career goal. To set clear milestone points for reflection and development. To understand how to create a plan to help achieve the career goal set. |
| 3 | Vocational Workshops | To understand different training routes and opportunities for future development. To understand course requirements and skills for different colleges and universities. |
| 4 | Vocational Workshops | To understand different training routes and opportunities for future development. To understand course requirements and skills for different colleges and universities. |
| 5 | G17.3: Develop Performance Skills in response to the plan – Milestone 1 | To reflect on the vocational workshops taken part in. To identify key strengths within the workshop, relating to physical and interpretative skills. To identify areas of improvements and understand how you need to develop these in relation to your target. |
| 6 | G17.3: Develop Performance Skills in response to the plan – Milestone 2 | To understand the key stylistic features of the piece you are working on. To identify key strengths within the rehearsal. To identify areas of improvements and understand how you need to develop these in relation to your target. |
| 7 | G17.3: Develop Performance Skills in response to the plan – Milestone 3 | To understand the main focus for the rehearsal. To identify key strengths within the rehearsal. To identify areas of improvements and understand how you need to develop these in relation to your target. |
| 8 | G17.3: Develop Performance Skills in response to the plan – Milestone 4 | To understand the main focus for the rehearsal. To identify key strengths within the rehearsal. To identify areas of improvements and understand how you need to develop these in relation to your target. |

Independent Study Plan

Week 1: Completion of 'G17.1: Identify personal Opportunities and areas for improvement related to progression'

Week 2: Completion of 'G17.2: Create a Plan for personal development'

Week 3: N/A

Week 4: N/A

Week 5: Completion of 'G17.3: Develop Performance Skills in response to the plan – Milestone 1'

Week 6: Completion of 'G17.3: Develop Performance Skills in response to the plan – Milestone 2'

Week 7: Completion of 'G17.3: Develop Performance Skills in response to the plan – Milestone 3'

| | | |
|---|--|--|
| 9 | G17.3: Develop Performance Skills in response to the plan – Evaluation | <p>To identify your goal/target competition. To understand how you have worked on achieving your target. To understand and evaluate how you overcame problems and the approaches you made to help progress towards your target. To understand how meeting your target will help and benefit in your future career goal.</p> |
| | | |

response to the plan – Milestone 3'

Week 8: Completion of 'G17.3: Develop Performance Skills in response to the plan – Milestone 4'

Week 9: Completion of 'G17.3: Develop Performance Skills in response to the plan – Evaluation'

Desired End Points – Key Outcomes for Assessment

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|---|--|
| <p>Expected Outcomes for All Students</p> | <ul style="list-style-type: none"> • Learners relate personal opportunities to their specialism and goals, with examples and clear considered links to the practical development of their technical and interpretive skills. • Learners create and follow a plan practically, including goals, techniques and routines related to improvement and their own interests. There are considered timelines and review points linked to the desired improvement of skills. • Learners relate improvement and refinement in their technical and interpretive skills to the processes and exercises they are using. They will show the ability to analyse what is working and what is not and generate effective responses to continue development. |
| <p>Desired Outcomes for Most Students</p> | <ul style="list-style-type: none"> • Learners to relate to opportunities to their specialism and goals, with clear reasoning and pertinent links to the practical development of their technical and interpretive skills, with well chosen examples. • Learners create and follow a plan practically, including reasoned goals, techniques and routines, and how they are related to improvement and their own interests. There are thorough timelines and review points connected to the desired improvement of skills. • Learners show consistent relationship between improvement and refinement to the processes and exercises they are using. They show the ability to critically evaluate what is working and what is not, and generate creative responses to continue development. |

Y12- LEARNING MAP: Module C9: Performing as a dancer as part of an Ensemble

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|--------------------------------|--|----------------------------|----------------|
| Dates of Study: | Term 6 | Exam Board: | Pearson (BTEC) |
| Assessments: | End of Year Show: 14-07-26 and 15-07-26 | Qualification Code: | 603/4669/3 |
| | C9 Portfolio Submission: 17-07-26 | Tier: | N/A |
| Additional Information: | <p>Students will learn to perform as a dancer as part of an ensemble through their participation in their end of year show at the Crescent Theatre. Students will perform numerous pieces in a range of styles that have been studied throughout the academic year. Students will create a PowerPoint portfolio as evidence alongside this, to reflect on individual progress and development in a chosen style.</p> <p>Equipment Required:</p> <ul style="list-style-type: none"> Laptop/device for student portfolio. Phone for recording purposes. Notebook and pen. Access to a speaker. Access to studio space. Access to mirrors. PowerPoint Presentation Black Leotard and tights. Costumes provided by the dance department. | | |



Dance

Starting Points – Assumed Prior Learning

| | | |
|---|---|--|
| Consolidated through bell tasks and questioning | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understand the importance of individual contribution to the rehearsal and performance process when performing as a dancer as part of an ensemble. | <ul style="list-style-type: none"> Contribute to the development of performance material through rehearsal. Demonstrate an understanding of dance skills and techniques when rehearsing performing material. Apply dance skills and techniques to a performance as part of an ensemble. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| TER M 6 | Lesson Title(s) | Key Lesson Objective(s) |
|------------|----------------------------|--|
| Week 1 | Rehearsal 1 | To understand the context and stylistic features of the class number. To demonstrate initial material with confidence, stylistic flair and movement accuracy. |
| Week 2 | Early Rehearsal Reflection | To reflect on the context of the class piece, including its stylistic features. To understand the requirements within the piece, both choreographically and performance based. To reflect on own progress and set meaningful targets to foster development in preparation for next rehearsal. |
| Week 3 | Rehearsal 2 | To recall previously set material. To apply individually set targets and teacher feedback to both existing and new movement material. |
| Week 4 | Mid Rehearsal Reflection | To reflect on own contribution to the rehearsal process. To assess how working collaboratively impacts the rehearsal process at this stage. To reflect on any challenges that have arisen from working collaboratively. To evaluate own development in relation to previously set target. To list two areas that need to be developed in preparation for the next rehearsal and the importance of these. |

Independent Study Plan

- Week 2:** Completion of early rehearsal reflection and independent rehearsal.
- Week 4:** Completion of mid rehearsal reflection and independent rehearsal.
- Week 6:** Completion of final stages rehearsal reflection and independent rehearsal.
- Week 7:** Independent rehearsal and completion of final performance reflection.

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| Week 5 | Rehearsal 3 | To recall previously set material and stylistic features. To apply performance skills to finalised choreography. |
| Week 6 | Final Stages of Rehearsal Reflection | To reflect on meeting of individually set targets, providing specific examples from rehearsal. To reflect on meeting of the requirements of the piece, as set in previous rehearsals, giving specific examples of the actions taken/needed in order to meet these. To list own contributions to final rehearsals, giving specific examples. |
| Week 7 | Rehearsal 4/performance and Final Performance Reflection | To apply self and teacher feedback to rehearsal and performance. To perform the class piece with technical precision, confidently applying physical and interpretative skills. To summarise the overall rehearsal process and individual contributions. To reflect on your role as a dancer and evaluate how successfully individual actions, decisions and contributions have affected the final piece. |



| Desired End Points – Key Outcomes for Assessment | |
|---|--|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> To understand how to approach rehearsal with consistent engagement and discipline whilst demonstrating an appropriate application of techniques and constructive collaborative working. To express how individual actions and decisions led to performance developments, with clear reference to relevant examples and detailed developmental targets. To perform, demonstrating accurate and consistent technical proficiency, stylistic interpretation and secure expression. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> To understand how to approach rehearsal with sustained and mature engagement and discipline, demonstrating a perceptive application of techniques and proficient collaborative working that contribute to the progression of rehearsal. To comprehensively express how individual actions and decisions led to performance developments, with clear reference to relevant, reasoned and detailed examples and developmental targets. To perform demonstrating fluent technical proficiency, refined stylistic flair and creative expression. |

PATHWAY SUBJECT

GAMES DESIGN & NEW MEDIA

**(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN CREATIVE DIGITAL
MEDIA PRODUCTION)**

Y12



PATHWAY SUBJECT

MUSIC

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN MUSIC)

Y12



LEARNING MAP: Unit: A1 Performance - BTEC Music

| | | | |
|--------------------------------|--|--------------------------------------|--------------|
| Dates of Study: | | Exam Board: Pearson | Edexcel |
| Assessments: | <p>Learning Objectives</p> <ul style="list-style-type: none"> Develop ensemble skills in band settings. Explore and perform songs in 4 different pop music styles. Prepare for a public Christmas performance. Reflect on and improve musical and technical skills. <p>Pop Styles</p> <ul style="list-style-type: none"> Rock Soul/Motown Indie/Alternative Funk/Disco | Qualification Code: | |
| | | Tier: Year 12 | BTEC Level 3 |
| Additional Information: | <p>Reference Materials: SOL: A1 – see music folder</p> | | |



Pathway Music

Starting Points – Assumed Prior Learning & Industry Links

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|--|--|---|
| Consolidated through Bell Tasks and Diagnostic Questions | Awareness <i>Knowledge and understanding</i> EXAMPLE: This unit follows on from solo skill development & showcase..... | Industry Links & Engagement |
| | | EXAMPLE: This unit prepares students to perform on the public stage at a professional venue, exploring attributes that are required from active professionals in order to succeed in the live industry. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Learning Question | Key Tasks & Associated Outcomes |
|---|---|--|
| 1 | What does this unit look like? | <ul style="list-style-type: none"> Introduction to the Christmas Performance brief. Overview of 4 pop styles. Listen to/style comparison: Key characteristics of each style. Form bands (consider balance of instruments/skills). Discuss song choices (teacher presents shortlist or open to suggestions). Set expectations for rehearsals and practice. <p>Homework: Each student to research one pop style and bring a song suggestion.</p> |
| 2 | How do I rehearse effectively and appropriately? Rehearsing as a group | <ul style="list-style-type: none"> Focus: How to rehearse effectively and appropriately as a group. Summary: Students swap instruments and teach each other, learning to use resources (e.g. chord sheets, tabs) and how to book/return equipment. Begin planning and learning a pop song in small bands. Outcome: Understand basic rehearsal etiquette, planning, and instrument awareness |

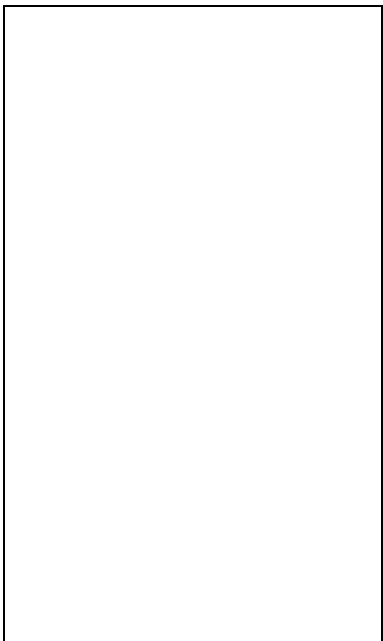
Independent Study Plan

- Week 1:** Practice /Rehearsal logs
- Week 2:** Practice /Rehearsal logs
- Week 3:** Practice /Rehearsal logs
- Week 4:** Practice /Rehearsal logs
- Week 5:** Practice /Rehearsal logs
- Week 6:** Rehearsal logs

| | | |
|----|--|---|
| 3 | How do I plan my time effectively and appropriately? Performing as a group | <ul style="list-style-type: none"> • Focus: Planning time and resources for group performance. • Summary: Students demonstrate what they learned from partners, recap rehearsal etiquette, and plan rehearsal schedules in bands. Begin group rehearsal with scheduled performance and feedback. • Outcome: Practice effective time/resource management and rehearsal planning. |
| 4 | What makes a good solo performance? Solo performances | <ul style="list-style-type: none"> • Focus: Elements of a good solo performance. • Summary: Discuss what makes a good solo, compare technical ability vs. performance technique, and practice solos in small groups. Give and receive peer feedback using worksheets. • Outcome: Improve solo performance skills through peer feedback. |
| 5 | How do I engage an audience through my performance? Group rehearsal | <ul style="list-style-type: none"> • Focus: Engaging the audience in performance. • Summary: Share progress, discuss and plan stage movements for engagement, watch example performances, and rehearse a pop song in bands with focus on audience interaction. • Outcome: Develop strategies for audience engagement and performance technique. |
| 6 | What are the do's and don'ts when performing? | <ul style="list-style-type: none"> • Focus: Appropriate performance behaviour for different contexts. • Summary: Make lists of do's/don'ts for various performer types. Plan band rehearsals and perform for feedback. • Outcome: Understand and apply appropriate performance techniques for different genres/settings. |
| 7 | Can I decide on an appropriate musical direction for a randomised song and band? | <ul style="list-style-type: none"> • Focus: Adapting to new group and musical direction. • Summary: Students form random bands and select random songs. Plan roles, discuss musical direction, and start learning parts. • Outcome: Develop flexibility and teamwork in unfamiliar situations. |
| 8 | How quickly can I prepare for rehearsal and performance? | <ul style="list-style-type: none"> • Focus: Improving rehearsal set-up speed and efficiency. • Summary: Bands time themselves on setting up and discuss improvements. Rehearse and perform with focus on identifying successes and difficulties. • Outcome: Become more efficient and self-aware in rehearsal preparation. |
| 9 | Christmas Concert Project Begins | <ul style="list-style-type: none"> • Focus: Planning for a themed group performance. • Summary: Assignment brief launched. Bands choose and start rehearsing two pop songs and one Christmas song, focusing on group discussion and initial song development. • Outcome: Start collaborative preparation for a real audience and event. |
| 10 | Planning and Practising for Performance | <ul style="list-style-type: none"> • Focus: Developing a rehearsal schedule and set list. • Summary: Bands plan rehearsals, practice first song, record discussion and a rough performance, and reflect on improvements. • Outcome: Learn to plan, rehearse, and track progress as a group. |
| | Continuing Set List Preparation | <ul style="list-style-type: none"> • Focus: Refining group rehearsal for performance. • Summary: Discuss progress and musical choices as a class, rehearse second song, record group reflection. • Outcome: Deepen group reflection and improve musical decision-making. |

Week 7: Evaluation of final performances

| | | |
|--|----------------------------------|--|
| | Further Set List Development | <ul style="list-style-type: none"> • Focus: Adding the Christmas song and refining the set. • Summary: Bands plan and rehearse, focusing on improvements and recording discussion/performance. Choose and practice Christmas song for next session. • Outcome: Practice planning and rehearsal for a complete set. |
| | Feedback and Discussion | <ul style="list-style-type: none"> • Focus: Using formative feedback for improvement. • Summary: Discuss group progress, rehearse Christmas song, and receive formative feedback on rehearsal logs. • Outcome: Use teacher and peer feedback to refine group performance. |
| | Final Rehearsals and Polishing | <ul style="list-style-type: none"> • Focus: Polishing all songs for final performance. • Summary: Final planning and rehearsal for Christmas Concert, run through full set, and identify last improvements. • Outcome: Ready for public performance with refined ensemble skills. |
| | Final Performance and Submission | <ul style="list-style-type: none"> • Focus: Delivering the group performance. • Summary: Prepare equipment, final run-through, perform and record Christmas Concert, submit rehearsal logs and evaluations. • Outcome: Complete ensemble performance and submit final evidence for assessment. |



| Desired Outcomes | | | |
|-----------------------------------|---|--|--|
| Focus | Technical Control & Musicianship | Professionalism | Theory Understanding |
| All (Merit Level Outcomes) | Approach rehearsal with consistent engagement and discipline, demonstrating an application of techniques and collaborative working that contributes to the progression of the rehearsal | Being prepared and punctual shows respect for the group's time, maximizes rehearsal productivity, and reflects real-world expectations in the music industry. | Understanding and discussing technical ability involves knowledge of scales, key signatures, rhythm, and other theoretical concepts. |
| | Express how individual actions and decisions led to musical developments, with clear reference to relevant examples and detailed developmental targets | The ability to give and receive feedback positively is essential for teamwork and personal growth, mirroring professional rehearsal environments where clear, supportive communication is key. | This requires applying knowledge of arrangement, transposition, harmony, and song structure—putting theory into practice when performing as a group. |
| Some (Distinction Level Outcomes) | ----- | Treating shared resources responsibly, returning equipment, and leaving spaces tidy demonstrates accountability and reliability—crucial traits in any professional setting. | |
| | Approach rehearsal with sustained and mature engagement and discipline, demonstrating a perceptive application of techniques and proficient collaborative working that contributes to the progression of the rehearsal. | | |
| | Comprehensively express how individual actions and decisions led to musical developments, with clear reference to relevant, reasoned and detailed examples and developmental targets. | | |

LEARNING MAP: A2: Creating Musical Material

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| Dates of Study: | Term 1 – Term 5 | Exam Board: | Pearson |
| Assessments: | Formative 1: 18.12.25 Formative 2: 12.02.26 Summative: 22.05.26 | Qualification Code: | |
| | | Tier: | N/A |
| Additional Information: | <ul style="list-style-type: none"> Roads, Curtis, <i>Composing Electronic Music</i>, Oxford University Press (2015) Discusses electronic composition covering key concepts, theories and vocabulary. Ventura, D. <i>Understanding Pop Music</i>, Rhinegold Education, (2012) <p>Tells the story of pop from 1950 to today through a study of the key themes of style, performers and instruments. Practical analysis of hit songs aids understanding of the numerous elements that characterise pop music styles.</p> <p>Websites</p> <ul style="list-style-type: none"> www.soundonsound.com www.musictech.net http://www.synthtopia.com/ | | |



Pathway Music

Starting Points – Assumed Prior Learning & Industry Links

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| Consolidated through Bell Tasks and Diagnostic Questions | Awareness <i>Knowledge and understanding</i> | Industry Links & Engagement |
| | This unit begins at the start of year 12 and introduces essential knowledge in the first few terms. As the module progresses, students learn more advanced skills in songwriting, production, and music theory. Students are expected to have a fundamental understanding of music concepts and theories including chords, keys, and scales. Those without instrumental skills such as vocalists are expected to develop their keyboard skills to better access this module and its assessments. | This unit prepares learners for writing and producing music in the modern age using industry standard technology and practices. Whether it is producing backing tracks for live performance or demoing new musical ideas, working knowledge of how to get the most out of a Digital Audio Workstation is an essential skill for a working musician. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Learning Question | Key Tasks & Associated Outcomes |
|---------------------------------|---|---|
| Term 1 (Songwriting 101) | | |
| 1 | What are the basics of digital music composition? | Analyse LoFi music, understand chord progressions and extensions, undertake a Logic Pro X workshop, complete simple composition challenge |
| 2 | What are some intermediate DAW techniques and what is Synthwave? | How to use Logic Synths, analyse synthwave music, understand fundamental synth types, complete simple composition challenge |
| 3 | How to develop a chord progression and song structure | Understand audio input processes, how to set up a home studio, learn about song structure and progressions, composition challenge |
| 4 | How do I use Sibelius' tools to notate a basic chord sequence and melody? | Understand basics of music notation including note value, pitch, clefs, chords, Sibelius workshop, simple composition challenge on Sibelius |

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| 5 | What are intervals, how do I transcribe, and how good is my listening? | Understand intervals, listening skills, simple transcription using Sibelius |
| 6 | How do I use the circle of fifths in songwriting? | Learn how to use the circle of fifths to identify chords in keys and how to use the circle in composition |
| 7 | What is a chromatic mediant and how can I use it in my songwriting? | Understand chromatic mediants, identify them in songs, and use them in songwriting. |
| HT | Half Term | Half Term |
| | | Term 2 (Production 101) |
| 8 | Plugins, Busses, and EQ. | Adding reverb and delay effects, exploring how they are used in modern tracks, and how to use busses. |
| 9 | Advanced Automation | Using automation for cutoff effects, triggering delays, etc. Automating time and volume for realism. |
| 10 | Mixing and Panning | Using compressors and limiters, ensuring no peaking and highlighting key frequencies. Panning techniques and stage positions |
| 11 | Pre-Production Planning & Session Management | <p>Learning Question: How do I plan and organise a professional music production session?</p> <p>Create a session template in Logic Pro X (track naming, colour coding, routing, busses, etc.) Develop a production plan: choose song idea, reference tracks, instrumentation, desired sound/style. Build a checklist for assets needed (MIDI parts, samples, lyrics, vocals, etc.) Recap: gain staging, file management, and project backup strategies. Associated Outcomes: Students will be prepared to start Formative 1 with a clear goal and a structured Logic session. Encourages professional workflow habits and time management. Reduces confusion and tech issues during actual production.</p> |
| 12 | Formative 1 Launch | Formative 1 Launch |
| 13 | Formative 1 Assessment Time | Formative 1 Assessment Time |
| 14 | Formative 1 Submission | Formative 1 Submission 18.12.2025 |
| HT | Xmas Half Term | Xmas Half Term |
| | | Term 3 (Advanced Songwriting) |
| 15 | Lyric Writing & Prosody | Learning Question: How do lyrics and melody support each other? Tasks: Explore lyric writing techniques, syllabic stress, and word painting. Outcome: Lyrical clarity and cohesion with music. |
| 16 | Rhythm and Groove in Songwriting | Learning Question: How can rhythm and groove enhance my songwriting? Tasks: Write in different rhythmic styles (e.g., swung, syncopated, compound), rhythmic motifs. Outcome: More dynamic and engaging compositions. |
| 17 | How and when can I change keys for harmonic interest? | Understand how and when to change key in a pop song, drawing on pop music from the late 20 th Century. |
| 18 | Formative 2 Launch | Formative 2 Launch |
| 19 | Formative 2 Assessment Time | Formative 2 Assessment Time |
| 20 | Formative 2 Submission | Formative 2 Submission 12.02.2026 |
| HT | Feb Half Term | Feb Half Term |
| | | Term 4 (Advanced Production) |

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| 21 | How can I produce high-quality vocals? | <p>Learning Question: How can I produce high-quality vocals? Tasks: Comping, pitch correction, EQ, doubling, and reverb. Outcome: Improved vocal presence and mix clarity.</p> <p>T&L: Lead learners through a vocal production session and complete a checklist of processes Task: Give learners vocal stems and have them complete a checklist of production methods. Learners listen to each other's mixes and provide written feedback in a carousel.</p> |
| 22 | What is a soundscape? | <p>Learning Question: What is a soundscape? Tasks: Manipulate synths, found sound, granular FX, and sampler instruments. Outcome: Unique textures and enhanced creativity.</p> <p>Task: Create a 60 second sound story. Using samples, synthesis, and audio effects, create a soundscape which tells an original story.</p> |
| 23 | How do I plan a successful music production? | <p>Learning Question: How do I plan a successful music production? Tasks: Choose brief or style, create timeline, gather references. Outcome: Strategic thinking and time management.</p> |
| 24 | How to create a working backing track pt.1 | Learners explore the benefits of performing to a backing track, and develop their practice in producing these themselves |
| 25 | How to create a working backing track pt.2 | Learners explore the benefits of performing to a backing track, and develop their practice in producing these themselves |
| HT | Easter Half Term | Easter Half Term |
| | | Term 5 (Summative) |
| 26 | Summative Launch | Summative Launch 13.04.26 |
| 27 | Summative Assessment Time | Summative Assessment Time |
| 28 | Summative Assessment Time | Summative Assessment Time |
| 29 | Summative Assessment Time | Summative Assessment Time |
| 30 | Summative Assessment Time | Summative Assessment Time |
| 31 | Summative Submission | Summative Submission 22.05.2026 |

| Desired Outcomes | | | |
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| Focus | Pass | Merit | Distinction |
| A2.1 Demonstrate an understanding of music sequencing techniques when developing musical material in response to a brief | At Pass, learners give an account of their creative processes and the use of technical sequencing skills used in the development of musical material, with some reference to examples. | At Merit, learners give a detailed account of their creative processes and the use of technical sequencing skills used in the refinement of musical material, with reference to relevant examples | At Distinction, learners critically comment on their creative processes and the use of technical sequencing skills used in the refinement of musical material, with reference to pertinent examples. |
| A2.2 Apply creative processes when developing musical material | At Pass, learners demonstrate some ability to use musical elements capably when developing musical material. | At Merit, learners demonstrate a proficient ability to use musical elements with some creativity when developing musical material. | At Distinction, learners demonstrate a proficient and fluent ability to use musical elements creatively when developing musical material. |
| A2.3 Apply musical creation skills and sequencing techniques in response to a brief | At Pass, learners demonstrate a capable application of technical sequencing skills to create music for the given brief. | At Merit, learners demonstrate a secure application of technical sequencing skills to create music for the given brief. | At Distinction, learners demonstrate a fluent application of technical sequencing skills to create music for the given brief. |

LEARNING MAP: Component A3

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| Dates of Study: | Term 3 & 4 | Exam Board: | Edexcel |
| Assessments: | 1. Two individual pieces of music | Qualification Code: | |
| | 2. 1,000 word commentary for each | Tier: | N/A |
| Additional Information: | Reference Materials: Useful Piano Chart Useful Chord Progression Chart Useful Guitar Chart | | |



Pathway Music

Starting Points – Assumed Prior Learning & Industry Links

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| Consolidated through Bell Tasks and Diagnostic Questions | Awareness <i>Knowledge and understanding</i> | Industry Links & Engagement |
| | This unit follows from A2 where pupils write original pieces of music, in this unit, pupils take existing material and re-work it into different genres/ styles. | This unit prepares students to play in different styles and genres which will allow them to be more versatile and employable in the music industry. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| Sequence of Lesson Objectives – Building Knowledge & Skills | | | Independent Study |
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| | Learning Question | Key Tasks & Associated Outcomes | |
| 1 | What are the origins of blues music and how do we write in that style? | Blues: Students examine the stylistic conventions of blues music, emphasis is placed on identifying key features such as the 12-bar structure, blues scale, and expressive techniques. Students begin developing a stylistically informed composition, applying technical and interpretative skills. | Week 1: Blues Pupils to compare two different blues records, one from between 1860-1920 and one between 1980-present day. They must evaluate the differences and similarities between them. |
| 2 | What are the origins and musical conventions of rhythm and blues? | Rhythm & Blues/ Rock n Roll: Students investigate the stylistic characteristics of Rock and Roll and R\&B, with particular focus on rhythmic feel, instrumentation, and vocal delivery. Through guided listening, students begin to develop a case study using analysis from these genres. | Week 2: RnB & Rock n Roll Create a case study on one artist from either RnB or Rock n Roll. |
| 3 | What are the musical conventions of reggae and what is an arrangement? | Reggae: Students explore the compositional features of reggae, focusing on rhythm, groove, and harmonic structure. Emphasis is placed on creating original material that reflects stylistic conventions such as offbeat guitar chops, syncopated basslines, and socially conscious lyrics. Students begin drafting ideas that will inform the development of their own reggae-inspired composition. | Week 3: Reggae Watch 'Who Shot the Sheriff' and make notes on the cultural issues faced in the film and the significance of Reggae music at the time. |
| 4 | Who are the leading bands of the British invasion and what is glam rock? | British invasion: Students study the musical characteristics and cultural significance of the British Invasion, focusing on the main artists. Pupils analyse the key components of this style of music and complete composition tasks based on identifying stylistic features and begin developing original material that reflects the melodic, harmonic, and structural traits of the genre. | Week 4: British Invasion Pupils research and analyse the instrumentation, production techniques and lyrical content used in British Invasion |
| 5 | Where did Motown originate and what are it's musical stylistics? | Motown: Students examine the defining features of Motown music, exploring 'licks' and popular phrases used and exploring where they come from. They engage in analysis of classic tracks, develop songwriting ideas inspired by the genre, and experiment with arranging techniques to create original compositions that capture the essence of Motown's sound and style. | Week 5: Motown Pupils chose a 'lick' from a Motown record and transcribe this both on their instrument and in written notation. |

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| 6 | What are the musical conventions of Disco? | Disco: Students investigate the stylistic features of disco music, focusing on rhythmic patterns, basslines, and orchestration. Pupils then develop original pieces that incorporate characteristic elements such as steady four-on-the-floor beats, syncopated rhythms, and instrumental textures used in the disco era. | Week 6: Disco Prepare a 5-minute presentation on a Disco artist, highlighting their influence on the genre and wider music history. Include audio examples and visuals. |
| 7 | How has Hip Hop inspired contemporary music? | Hip Hop: Students create hip hop beats using sampling and DAW production techniques, pupils will study hip-hop music and sampling techniques used and then apply these skills to produce original instrumental tracks. Pupils will then be encouraged to analyse hip-hop lyrics and write lyrics for a rap battle. | Week 7: Hip Hop Watch clips of live freestyles or rap battles. In the lesson we will create a beat and you need to write lyrics for a rap battle. |
| 8 | What are the different types of jazz ensembles that exist? | Jazz Ensemble: Students explore the different types of jazz ensembles that exist and the importance of them all, pupils will look at improvisation and explore how musicians improvise. Pupils will look at notation and will transcribe a song/ solo on their instrument. | Week 8: Jazz Ensemble Learn a jazz 'lick', pick four keys and you must be able to transpose the lick into these keys. |
| 9 | What are the key features that define rock music? | Rock Band: Students develop a rehearsal plan for their rock band, setting clear goals for each session, pupils also have to outline strategies for effective teamwork and communication to ensure a cohesive and focused group performance. Pupils will study rock music, looking at how musicians write songs and apply this to a rehearsal setting. | Week 9: Rock Band Pupils create a rehearsal plan which must include set goals for each session (e.g. nailing the intro, tightening rhythm, adding dynamics) and explain how they'll work as a team. |
| 10 | Where does orchestral music originate and when is it used? | Orchestral: Learners will explore orchestral families and study score extracts, they will compose a short passage using orchestration techniques on Sibelius. Outcomes include demonstrating knowledge of orchestral roles and creating an original, expressive orchestral composition using appropriate musical language and structure. | Week 10: Orchestra Analyse a printed orchestral score using template given. |
| 11 | What are the benefits to transcribing music/ solos and why is it done? | Transcribing/ Transposition: Pupils look at learning Sibelius and written notation, pupils then listen to a short musical excerpt and identify the pitch and rhythm, teacher led first and then they have to transcribe 8 bars of notation accurately. | Week 11: Transcription Pupils work out a 8 bars of music on their instrument by ear and then have to transpose this into at least two different keys. |
| 12 | How have the stylistic conventions of your studied genre can be effectively applied in the arrangement and performance of a cover song? | Formative assessment Starts: Pupils work on Brief for A3 for formative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |
| 13 | How effectively can you apply the stylistic conventions of your studied genre in the | Formative assessment: Pupils work on Brief for A3 for formative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |

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| | creation of a cover version? | | |
| 14 | How does your cover version demonstrate an understanding of the stylistic characteristics of the genre you have studied? | Formative assessment: Pupils work on Brief for A3 for formative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |
| 15 | How successfully have you reinterpreted a cover song using the musical and stylistic conventions of your selected genre? | Formative assessment due this week: Pupils work on Brief for A3 for formative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |
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| 16 | How can you apply the stylistic conventions of the genre you studied to a cover song? | Summative launch: Pupils work on Brief for A3 for summative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |
| 17 | In what ways can the stylistic conventions of your studied genre be incorporated into a cover version of a song? | Summative Work: Pupils work on Brief for A3 for summative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |
| 18 | How can you use the stylistic features of the genre you studied when performing or producing a cover song? | Summative Work: Pupils work on Brief for A3 for summative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |
| 19 | How could you bring the unique style of your chosen genre into a cover of a different song? | Summative Work: Pupils work on Brief for A3 for summative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |
| 20 | How can you apply the stylistic conventions of the genre you studied to a cover song? | Summative Work: Pupils work on Brief for A3 for summative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |
| 21 | In what ways can the stylistic conventions of your studied genre be incorporated into a cover version of a song? | Summative Deadline this week: Pupils work on Brief for A3 for summative assessment, pupils create two individual pieces of music that is supported by a 1,000-word commentary for each. | Pupils work on Coursework from Home. |

| Desired Outcomes | | | |
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| Focus | Technical Control & Musicianship | Professionalism | Theory Understanding |
| <p>All (Merit Level Outcomes)</p> <p>Some (Distinction Level Outcomes)</p> | <p>All will (Merit level): Learners demonstrate secure technical control of stylistic conventions of genre of music that includes mostly accurate intonation and rhythm, showing effective dynamic variation and stylistic awareness.</p> <p>Assessment Criteria for M1 and M2: Exhibit a consistent application of stylistic conventions, demonstrating a secure understanding of the selected genres. Deploy and manipulate musical elements in a secure and convincing fashion, demonstrating a developed awareness of the features of the selected genres</p> <p>Some will (Distinction level): Learners exhibit excellent technical and production expertise and demonstrate a cohesive control of musical elements.</p> <p>Assessment Criteria for D1 and D2: Exhibit a sophisticated application of stylistic conventions, demonstrating an insightful understanding of the selected genres. Deploy and manipulate musical elements in a considered and fluent fashion, demonstrating a perceptive awareness of the features of the selected genres.</p> | <p>Merit: Consistently developed ideas based on effective application of musical realisation techniques and resources, demonstrating reliable professionalism in response to the brief.</p> <p>Distinction: Insightfully developed ideas based on confident and innovative application of musical realisation techniques and resources, demonstrating exemplary professionalism and creativity in response to the brief.</p> | <p>Pupils will explore the different stylistic conventions of different genres of music, as well as different production techniques used for these styles, learning different types of notation including both Logic X Pro and Sibelius.</p> |

LEARNING MAP: C7 The Music Industry

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| Dates of Study: | T&L: Term 1 – Sept To Dec | Exam Board: | Edexcel |
| | T&L: Term 2 – Jan To Feb | | |
| Assessments: | 1. Turning Points. Sub: End Of Term 1. | Qualification Code: | C7: The Music Industry |
| | 2. Creative Networks. Sub: End Of Term 2. | | |
| | 3. Looking Back Looking Forward. Sub: End Of Term 3. | Tier: KS5/L3 | N/A |
| Additional Information: | Reference Materials: 'All You Need To Know About The Music Business' - Donald S Passman 'Artist Management For The Music Business' - Paul Allen 'The Unsigned Guide' - Online Resource | | |



Pathway Music

Starting Points – Assumed Prior Learning & Industry Links

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| Consolidated through Bell Tasks and Diagnostic Questions | Awareness <i>Knowledge and understanding</i> | Industry Links & Engagement |
| | EXAMPLE: This unit has set study material and subsequent knowledge/skills that learners must explore. Due to the nature of this module and limited content in any GCSE or L2 curriculum, it is reasonable to assume that most learners have little to no knowledge of most areas studied within the C7 unit. Lack of prior understanding is considered when planning delivery of this unit. Alongside lesson content, we are also developing literacy and presentation skills. | EXAMPLE: This unit informs students of the 'Business' aspect of the Music Industry, exploring rights, contracts, licensing, royalties, management, deals, networking, technology and the future of the industry. All of these areas of study not only link to the BTEC assessment but relate directly to career success within the Music Business. |

Sequence of Lesson Objectives – Area Of Study 1: Turning Points

| | Learning Question | Key Tasks & Associated Outcomes |
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| 1 12.09.2 5 | What is The Music Business? Artist profile. 'Can I define the role of an artist and associate links in the industry' | Exploration into the moving parts of a the multi-billion pound industry. Students begin by creating an artist profile that they will then use as a reference to tie into aspects of the Industry. Students consolidate their notes into a short 60 second pitch to camera video clip summarising the learning question? Students create a 'resource bank' with 3 sections? |
| 2 19.09.2 5 | Who Are the Artists Linked to? Networking & job Roles within the live industry. | This session explores the moving parts of the 'Grassroots Network' within which students are already working as unsigned musicians. This used as a familiar reference for exploration into 'who artists are linked to'. Connect: Teacher led activity breaks down a local gig and creates a network diagram for all the job roles and contacts that would be involved in the event. Students contribute to listing duties & creating definition of the associated job roles in the network (group discussion). Activate: Students build on the live network diagram created collectively to draft a network for the wider industry. Additional job roles explored, split into 3 categories and added to their diagram: <i>Creative: Session Musicians, Artist, Performer,</i> <i>Technical: Live Sound Engineer, Drum Tech, Monitor Engineer, Roadie, Lighting Tech</i> <i>Mangement & Organisational: A&R, Artist Manager, Promoter, Venue Owner, Booking agent.</i> |

Independent Study Plan

Week 1: Consolidate video. 30 second video responding to the learning question & summarising content covered.

Week 2: Consolidate video. 30 second video responding to the learning question & summarising content covered.

Week 3: Consolidate video. 30 second video responding to the learning question & summarising content covered.

Week4: Consolidate video. 30 second video responding to the learning question & summarising content covered.

Week 5: Consolidate video. 30 second video responding to the

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| | | Demonstrate Task: Research these job roles with case studies and add to network diagram. Each job role has description of duties, case study example and links to secondary contacts. |
| 3 26.09.2 5 | Who Are the Artists Linked to? Networking & job Roles within the Songwriting, Recording and Publishing industry. | <p>Connect: Teacher led activity breaks down a Writing & Recording process and creates a network diagram for all the job roles and contacts that would be involved in the process. Students contribute to listing duties & creating definition of the associated job roles in the process (group discussion).</p> <p>Legendary writing teams (Lennon–McCartney & George Martin [The Beatles], Nile Rodgers & Bernard Edwards [Chic])</p> <p>Activate: Students build on the live network diagram created collectively to draft a network for the wider industry. Additional job roles explored, split into 3 categories and added to their diagram: <i>Creative: Session Musicians, Artist, Producer, Writer</i> <i>Technical: Live Sound Engineer, Drum Tech, Monitor Engineer, Roadie, Lighting Tech</i> <i>Mangement & Organisational: A&R, Artist Manager, Promoter, Venue Owner, Booking agent.</i></p> <p>Demonstrate Task: Research these job roles with case studies and add to network diagram. Each job role has description of duties, case study example and links to secondary contacts.</p> |
| 4 03.10.2 5 | How Do I Release Music & Get Paid? Licensing & Collection agencies. | <p>The process of releasing a record and the subsequent distribution of royalties.</p> <p>Timeline of release process and DIY format?</p> <p>How do I get paid? Royalty collection agencies, PPL, PRS, MCPS and The Musicians Union</p> <p>How artists were promoted in the 20th Century</p> <p>Research promotion strategies and design their own. Students are given a reference brief and respond in groups by creating content and promotional schedule suitable for the genre given?</p> |
| 4 03.10.2 5 | Record Labels, So do We Need them? | <p>How labels make their money History of record deals vs modern day Positive/Negative case studies</p> <p>Types of Deal – learners explore the several types of deal through teacher led activity & then create their own ‘publishing agreement’?</p> |
| 5 10.10.2 5 | The Recording Industry, Where did it start? Advancements In Technology Part 1 | <p>The first recording concepts. Each sessions needs to consider the impact on Artists, The Industry & wider society. Topics: Phonograph, Gramophone, Radio, Early music publishing + Vinyl records. How society reacted to these advancements</p> |

learning question & summarising content covered.

Week 6: Consolidate video. 30 second video responding to the learning question & summarising content covered.

Week7: Consolidate video. 30 second video responding to the learning question & summarising content covered.

Week 8: Consolidate video. 30 second video responding to the learning question & summarising content covered.

Week 9: Completion of Assignment Task 1.

Week 10: Completion of Assignment Task 1.

Week 11: Completion of Assignment Task 1.

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| 6 24.10.2 5 | The Recording Industry, Where did it start? Advancements In Technology Part 2 | Analogue Recording: Tapes, Mini Disks, and CDs. How these affected Vinyl sales. Each sessions needs to consider the impact on Artists, The Industry & wider society. Topics: Tape recording, Cassette tapes, Walkman & Headphones. CD's. |
| 7 07.11.2 5 | The Recording Industry, Where did it start? Advancements In Technology Part 3 | Napster, streaming & the internet. Ethics of streaming. Itunes, YouTube , App Stores, Spotify. The modern era – Internet based. DAW software (Logic/Pro Tools), Each sessions needs to consider the impact on Artists, The Industry & wider society. Topics: Digital medims, MP3, WAV, Napster, Limewire, Itunes. Links to wider technology – 4g networks, Mobile phones. |
| 8 14.11.2 5 | The Recording Industry, Where did it start? Advancements In Technology Part 4, | 'Video Killed The Radio Star'. Kerrang, MTV & TV Music Channels. |
| 9 21.11.2 5 | The Recording Industry, Where did it start? Advancements In Technology Part 5, ASSIGNMENT LAUNCH Task 1 | Topics: Myspace and bandcamp. Spotify & playlisting, Vine into Tik Tok (short form video content), Youtube. Ties back in to Royalty and contracts. Case Study – Tik Tok vs Universal Music Structuring your assignment & Consolidating the knowledge. What does it need to include? |
| 10 28.11.2 5 | ASSIGNMENT COMPLETION | INDEPENDANT STUDY |
| 11 05.12.2 5 | Assignment Submission 'Checking & Support' Session. | Learners use feedback from member of staff and prompts from assignment brief to ensure assignment aligns with learning aims/evidence required. |
| 12 12.12.2 5 | FINAL SUBMISSION DEADLINE | INDEPENDANT STUDY & DEADLINE |

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Sequence of Lesson Objectives – Area Of Study 2: Creative Networks

| | Learning Question | Key Tasks & Associated Outcomes |
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| 13 09.01.26 | The Network & Industry Crossover | How do aspects of the industry rely on one another? Students explore how different music industry sectors rely on one another, mapping connections between live, publishing, recording, and media roles. Through case studies, they identify examples of collaboration, interdependence, and conflict between sectors, reflecting on how this impacts artists' careers. |
| 14 16.01.26 | Job Roles Part 1: Live Industry | Students investigate live industry job roles such as promoters, booking agents, venue managers, and technicians. They consider duties, contracts, and pay structures, using case studies of real gigs to understand the network of responsibilities and how these roles contribute to an artist's success. Model of exploration could be: What duties are associated with the role? Who are they linked with. Primary and Secondary Networks. Contracts & Agreements. |

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| | | How do they get paid? Case study? How would you pursue this role? |
| 15 23.01.26 | Job Roles Part 2: The Studio Industry | Learners examine roles within the studio environment, including producers, engineers, and session musicians. They look at workflow, technical skills, and creative collaboration, while linking responsibilities to real-world studio case studies. The focus is on how these roles overlap and connect with the wider industry. |
| 16 30.02.26 | Job Roles Part 3: The Media Industry | This session covers how music connects with media platforms such as radio, TV, film, and online streaming. Students explore roles like sync managers, broadcasters, and digital curators, identifying how media exposure influences revenue, branding, and an artist's career trajectory. |
| 17 06.02.26 | Job Roles Part 4: The 'Business' | Advances, creative control, rights & royalties, override royalties. Students investigate business-side roles such as A&R, managers, label executives, and publishers. They analyse contracts, rights, royalties, and artist development strategies, using case studies of label deals to consider advantages and pitfalls. |
| Feb Half Term | | |
| 18 27.02.26 | Contracts & Agreements/Deals Part 1 | Learners are introduced to common music contracts including recording, publishing, and management agreements. They break down key clauses and explore how contracts protect both artists and businesses, with real-world examples highlighting risks and benefits. |
| 19 02.03.26 | Contracts & Agreements/Deals Part 2 | Building on the previous week, students examine more complex deal structures, such as 360 deals, distribution agreements, and licensing contracts. They debate ethical issues around control, revenue, and fairness, applying knowledge to case studies of contemporary artists. |
| 20 13.03.26 | ASSIGNMENT LAUNCH Task 2 | ASSIGNMENT COMPLETION |
| 21 20.03.26 | ASSIGNMENT COMPLETION | ASSIGNMENT COMPLETION |
| 22 27.03.26 | ASSIGNMENT COMPLETION | ASSIGNMENT COMPLETION |

Sequence of Lesson Objectives – Area Of Study 3: Big Issues

| Learning Question | Key Tasks & Associated Outcomes |
|---|--|
| Funding Cuts. How are they impacting artists? | Students investigate how cuts to arts funding, venue closures, and reduced investment in music education affect both grassroots and professional musicians. They explore case studies of local venues and initiatives, and debate whether alternative funding models (crowdfunding, patronage) can fill the gap. |
| How is music consumption changing? | This session examines the shift from ownership (vinyl, CD, downloads) to access (streaming, YouTube, TikTok). Learners discuss how streaming platforms affect revenue and listener behaviour, comparing different formats and debating whether streaming has devalued music. |
| Is Music Disposable? | Students consider whether the speed of content creation and short-form platforms (TikTok, Reels) has made music more disposable. They explore how algorithms shape what people listen to, and whether music is becoming a background commodity rather than a valued art form. |
| Fair play? The value of music. | Learners debate the financial worth of music in the modern economy, exploring issues around low royalty rates, free access on digital platforms, and campaigns for fairer pay. They compare past and present revenue streams, reflecting on whether music is undervalued or simply valued differently. |
| Jobs. Are there any left? | Students examine the challenges of a saturated artist market, where low barriers to entry make it easy to release music but harder to stand out. They explore strategies artists use to differentiate themselves, including branding, live performance, and fan engagement. This session also |

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| | | explores the decline in traditional music careers and the rise of freelance and gig-based work. Students research job scarcity, underpaid internships, and the need for portfolio careers, linking these trends to wider changes in employment across creative industries. |
| Half Term | | |
| | Is A.I. taking over? | Learners analyse how AI, digital tools, and algorithmic production are reshaping music creation, marketing, and distribution. They debate whether AI threatens human creativity or opens up new opportunities, using case studies of AI-generated tracks and virtual performers. |
| | The live industry, is it in crisis? | This session looks at challenges facing the live sector: rising ticket prices, festival monopolies, scalping/bots, and the aftershocks of COVID-19. Learners consider whether live performance can still be a reliable income stream for new artists, or if it is becoming exclusive to established acts. |
| | ASSIGNMENT COMPLETION | Students reflect on all the “big issues” covered across the term, and develop individual predictions for where the industry is heading in the next decade. They consolidate knowledge into a short presentation outlining opportunities, threats, and personal strategies for navigating a music career. |
| | ASSIGNMENT COMPLETION | Complete Assignment |
| | ASSIGNMENT COMPLETION | Submit Assignment |

| Desired Outcomes | | | |
|-----------------------------------|---|---|---|
| Focus | Technical Control & Musicianship | Professionalism | Theory Understanding |
| All (Merit Level Outcomes) | All will (Merit level): Add Assessment Criteria | EXAMPLE: Competently developed ideas based on appropriate application of musical realisation techniques and resources in response to the brief. | EXAMPLE: A clearly considered use of relevant musical elements in the creation of music. |
| Some (Distinction Level Outcomes) | Some will (Distinction level): Add Assessment Criteria | EXAMPLE: Perceptively developed ideas based on secure application of musical realisation techniques and resources in response to the brief. | EXAMPLE: A thoroughly considered and holistic use of pertinent musical elements in the creation of music. |

PATHWAY SUBJECT

MUSIC TECHNOLOGY

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN MUSIC TECHNOLOGY)

Y12



LEARNING MAP: Unit 02: Studio Recording Techniques

| | | | |
|--------------------------------|--|----------------------------|---------|
| Dates of Study: | Sept – Jan (14 weeks) | Exam Board: | Edexcel |
| Assessments: | 4. Completed 'Studio Engineering Handbook' 5. Completed studio Schedule 6. Completed tracks for two clients 7. Completed | Qualification Code: | |
| | | Tier: Level 3 | N/A |
| Additional Information: | Reference Materials: Pro Tools 101 The Recording Engineers Handbook 'The Music Business' 9th edition BTEC Level 3 specification – Unit 02. | | |



Pathway Music

| | Prior Knowledge | Knowledge and understanding to be gained from this unit | Industry Links & Engagement |
|--|--|--|--|
| Consolidated through Bell Tasks and Diagnostic Questions | <p>As this unit is the first in the series of modules on this course of study & not a typical GCSE course of study at KS4, it is assumed that learners will have limited prior knowledge of the studio environment. Therefore, this unit of study will make loose links to more general music elements during the initial lessons but make no assumptions that learners are familiar with technical details.</p> | <p>Students to build knowledge of:</p> <ul style="list-style-type: none"> • The Recording industry • The Recording process • Microphone choices & techniques • Studio etiquette and terminology • Hardware & software • Session & Project Management <p>Students will apply their knowledge by:</p> <ul style="list-style-type: none"> • Students will create a 'how to' guide focused around basic studio techniques. This will be in the format of a simple booklet covering Basic Routing, Pro Tools Tips & Mic placements/choices. • Students will engineer their own recording using the academy recording studio. During this task they will be applying the theoretical principles studied in part 1. Images will be taken during the recording process to evidence set up/mic placement. Pre-production and sufficient planning must be in place before carrying out the session. • Students will mix and master their own recording, aiming to mirror the production tones and techniques that are apparent in the reference material. • Students will complete a short reflection on the success of their recording project. | <p>This unit is designed as an 'introduction' to the studio process and the technical, creative and professional skills that are required to succeed/pursue a career within this industry.</p> <p>As part of the unit, professional producers & mix engineers (Eduardo De La Paz and Mike Exeter) are invited in to deliver 'guest' workshops.</p> <p>As part of our collaboration with RBC, a recording engineer workshop is scheduled to take place in their studio setting, giving students engagement with industry equipment that we don't have on site.</p> <p>Professional performers and songwriters are invited to deliver insight into the industry and also act as 'clients' for Music Technology students to apply their learning.</p> |

| Sequence of Lesson Objectives – Building Knowledge & Skills | | |
|---|--|--|
| | Learning Question/Lesson Focus | Key Tasks & Associated Outcomes |
| 1 | What is the recording industry & why is it important to understand its mechanics? | Students recall prior knowledge of studio etiquette, project management and technical aspects through tiered questioning, before being introduced to the unit, its place in the course, key skills, facilities, and the wider recording industry. They explore the influence of major producers through teacher examples and their own research, sharing findings to add to their 'How To' guide, while also gaining context from studio documentaries and learning about different industry roles and terminology. The week ends with questioning to consolidate and prepare for the next lesson. |
| 2 | Introduction to the studio. What is signal flow? How does the equipment work? DAW basics. | Learners revisit prior knowledge through questioning, then receive a guided introduction to the studio environment and equipment, focusing on signal flow and DAW basics. They create their own signal flow diagrams and begin documenting their learning in the 'How To' guide. With staff support, they practice using Pro Tools and basic audio capture, before consolidating understanding with peer playback and targeted questioning. |
| 3 | How do I prepare my Pro Tools session? How do I use basic editing tools, set up tracks & assign inputs? Microphones – Which ones do I use? | Students begin by recalling previous learning, then attempt to set up microphones on a drum kit and create a Pro Tools session, discussing choices before being introduced to suitable mic placements. Working in small groups, they set up and justify their drum recording sessions while exploring editing tools. The lesson ends with group discussion of challenges and successes, reinforcing key editing concepts. |
| 4 | Microphones – What are they and which ones do I use? | Learners review prior learning before being introduced to microphone types, their history, and technical development, with attention to pickup patterns. They research and document different microphones in their draft 'How To' guide, including uses, placements, and capture methods, supported by images. Inspired by examples from professional engineers, they compare audio clips captured with different pickup patterns and consolidate by identifying key differences. |
| 5 | How Do I Record Drums? | The session begins with a review of learning and discussion of well- versus poorly-recorded drum sounds, including microphone placements, frequency response, and phase. Students research recording techniques, add them to their 'How To' guide, and then set up, capture, and document their own drum recordings with photos and audio samples. The week concludes with peer sharing of findings, discussion of challenges, and identification of common mistakes. |
| 6 | How Do I approach Recording Guitars & Bass? | Students recall prior knowledge before exploring approaches to recording guitars and bass, considering tonal qualities and practical demonstrations. They research additional methods focusing on mic choice, placement, and DI boxes, and then consolidate findings into their 'How To' guide. Acoustic guitar recording is included with discussion of the 3:1 rule, stereo versus mono techniques, and controlling spill. Practical set-up, photos, and recordings are completed before a review of mistakes and an introduction to multi-tracking. |

| Independent Study Plan |
|---|
| <p>Week 1:... 'My Producer pioneer' task. Download of various materials ahead of course of study.</p> <p>Week 2:.... Home study task – pupils to download free version of PT and apply basic 'set up skills' learned in lesson.</p> <p>Tutorial videos provided to pupils</p> <p>Week 3:.... Homestudy Task: Pupils to use PT to practice prepping a drum recording session with:</p> <ul style="list-style-type: none"> - 8 channels - Metronome - Guide track - Playlists <p>Pupils to experiment with basic editing tips covered (splicing, comping).</p> <p>Week4:.... Homestudy task: pupils to further explore types of microphone with particular focus on 'drum recording'.</p> <p>'Recording engineer's handbook' shared with pupils via teams. Pupils to read associated chapters.</p> <p>Week 5:.... Home study – Pupils to read associated material on recording</p> |

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| 7 | Recording Vocals, Percussion and additional instrumentation. How do I do it? | Learners start by recalling knowledge before exploring why vocals are central to recording and how to choose suitable microphones. In a teacher-led demonstration, they set up vocal recordings, learning about mic auditioning, phantom power, gain staging, and headroom. Students document the process in their 'How To' guide, add research, and include photos and recordings. The lesson ends with questioning around set-up, capture, and common mistakes. |
| 8 | Meeting my clients, what does it take? Assignment Task A formal completion window opened. Assignment Task B/C introduced. | Students review prior knowledge before exploring the non-technical skills needed in the recording industry, such as client management, collaboration, and communication. They work in production teams to create agendas for first client meetings, then engage in simulated sessions with performance students, developing production schedules that align with the assignment brief. The week closes with peer review and feedback on their production plans. |
| 9 | Production Session 1 | INDEPENDANT STUDY – ACTIONING PRODUCTION PLAN. TASK B/C. |
| 10 | Production Session 2 | INDEPENDANT STUDY – ACTIONING PRODUCTION PLAN. TASK B/C. |

guitars & bass in prep for next lesson.

Pupils to take away recorded audio files and apply editing techniques learned in weeks 2, 3 and 4.

Week 6:....
Pupils to research the concept of 'multi-tracking' and familiarise themselves with the differences to live capture.

Pupils to read associated chapters in 'recording engineers handbook'.

Pupils to apply learned editing skills to audio samples.

Week 7:....
Pupils to investigate 3 'obscure' instruments and approaches to capturing them. This is added to the 'Engineers How To' guide.

Week 8:....
Drafting the production schedule ahead of meeting with clients. Task A completion following formal assignment brief issued.

Week 9:....
Coursework
Completion/consolidation of recorded material.

Week 10:....
Coursework
Completion/consolidation of recorded material.

Week 11:....
Coursework
Completion/consolidation of recorded material.

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| 11 | Production Session 3 | INDEPENDANT STUDY – ACTIONING PRODUCTION PLAN. TASK B/C. |
| 12 | Production Session 4 | INDEPENDANT STUDY – ACTIONING PRODUCTION PLAN. TASK B/C. |
| 13 | Production Session 5 | INDEPENDANT STUDY – ACTIONING PRODUCTION PLAN. TASK B/C. |
| 14 | TASK A, B & C SUBMISSION DEADLINE. | The unit concludes with final production work, completion of all recording and editing tasks, and submission of assignment tasks A, B, and C. |

Week 12:....
Coursework
Completion/consolidation of recorded material.

Week 13:....
Coursework
Completion/consolidation of recorded material.

Week 14:....
Coursework
Completion/consolidation of recorded material.

| Desired Outcomes | | | |
|--|---|--|--|
| Focus | Technical Understanding | Practical Application | Theory Understanding |
| <p>All (Merit Level Outcomes)</p> <p>Some (Distinction Level Outcomes)</p> | <p>All will (Merit level): A.M1 Demonstrate the effective practical application of microphone techniques in the recording studio showing technical proficiency.</p> <p>A.M2 Demonstrate the effective practical application of recording equipment in the recording studio showing technical proficiency.</p> <p>Some will (Distinction level): A.D1 Demonstrate technical proficiency and creativity in the application of microphones and studio recording equipment.</p> | <p>All will (Merit level): B.M3 Produce a detailed recording session plan with detailed justification showing a clear and comprehensive understanding of the processes involved.</p> <p>C.M4 Set up equipment and record a multitrack recording showing a clear understanding of the processes involved with a monitoring mix that meets the needs of the Performers.</p> <p>Some will (Distinction level): BC.D2 Produce a multitrack recording that shows Comprehensive understanding of the planning and processes involved to capture a near professional recording.</p> | <p>All will (Merit level): D.M5 Analyse how the planning and recording process has affected the final multitrack recording, giving detailed solutions to problems.</p> <p>Some will (Distinction level): D.D3 Evaluate how the planning and recording processes have affected the final multitrack recording, giving detailed solutions to problems.</p> |

LEARNING MAP: Unit 09 Composing Music

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|--------------------------------|---|----------------------------|---------|
| Dates of Study: | | Exam Board: | Edexcel |
| Assessments: | 8. Task A: Examine Compositional Techniques | Qualification Code: | |
| | 9. Task B: Explore original musical material | Tier: | N/A |
| Additional Information: | Reference Materials: The Art of Composing | | |



Pathway Music

Starting Points – Assumed Prior Learning & Industry Links

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|--|---|---|
| Consolidated through Bell Tasks and Diagnostic Questions | Awareness <i>Knowledge and understanding</i> | Industry Links & Engagement |
| | This unit shows students multiple different compositional techniques used by different composers within film, TV and commercial music. Students are expected to analyse and evaluate these different styles and compare how these compositional techniques differ as well as learning/ writing in these styles. | This unit prepares students for music within the media. Students simulate industry briefs through a blog and portfolio, demonstrating skills essential for freelancing and professional work. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| Sequence of Lesson Objectives – Building Knowledge & Skills | | | Independent Study Plan |
|---|--|--|--|
| | Learning Question | Key Tasks & Associated Outcomes | |
| 1 | What are the basic principles of music theory and composition? | Introduction to Unit 9. Identify intervals, note values, and chord symbols. Begin building vocabulary, set up composition folder. | Week 1 Complete a worksheet identifying intervals up to an octave and matching note values to their time durations. Label chord symbols in a provided 8-bar lead sheet. Start a personal music vocabulary list with at least 15 terms and definitions. Set up a digital composition folder and create an "Idea Bank" document. |
| 2 | How are scales and chords constructed and used in harmony? | Pupils learn how to construct major and minor scales and to build triads and seventh chords including being able to identify functional harmony. | Week 2 Practice chord inversions for all 7 chords in C major scale. |
| 3 | How do composers create with structure and voice leading? | Pupils explore linear and non-linear song structures, looking into why composers write music like this and the benefit for film music/ video game music. Pupils learn voice leading and apply to inversions. | Week 3 Compose two 4-bar chord progressions: one using linear (stepwise) movement and one using more disjunct (non-linear) movement. Voice-lead both smoothly with clear part writing. Include a brief written explanation of your voice-leading choices. |
| 4 | What is Minimalism and how is it used in modern music? | Pupils look into and analyse/ compose minimalist music, looking at phasing, ostinato, and augmentation. Pupils will use DAW to create short minimalist compositions. | Week 4 Compose a 30-second minimalist piece in Logic using at least one phasing technique, an ostinato, and rhythmic augmentation. Submit a Logic project file and a short paragraph describing the techniques used. |
| 5 | How can you begin writing a composition from scratch? | Explore the songwriting process of commercial music, identifying the mood, theme, melody, harmony, looking into the key elements. | Week 5 Write a short reflection on the songwriting process, identifying the mood, theme, melody, and harmony in a song of your choice. |
| 6 | How can you develop a melody and chord-led piece? | Compose one chord-led and one melody-led section, looking at producers in the charts and how they differ their compositions (Zedd). | Week 6 Compose two 8-bar sections: one led by chord progressions and one led by melody. Add at least two layers of instrumentation to each and organize them into a clear structure. Submit a MP3. |
| 7 | What is orchestration vs. arrangement? | Pupils look into and explore the instrument families of the orchestra and their functions. Pupils keep a reflective blog of this process and learn to orchestrate for these family of instruments, pupils are given a MIDI file to manipulate. | Week 7 Orchestrate a provided MIDI file for two different ensemble types (e.g., string |

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| | | | quartet and wind ensemble). Focus on assigning parts appropriately based on instrument range and function. Orchestrate these both. |
| 8 | How do time signatures and rhythm affect composition? | Pupils look at rhythm today, mainly composing with different time signatures such as 3/4, 5/4, and 7/4 and also looking at quavers, so 3/8, 5/8, 7/8. Use syncopated and dotted rhythms. | Week 8 Compose three short rhythmic motifs, one for each time signature, 3/4, 5/4, and 7/4. Use syncopated and dotted rhythms in at least one. |
| 9 | How can you apply form and texture in composing music? | Explore binary, ternary, rondo, 12-bar blues. Compose a track using one form. Use at least 3 textural changes (e.g., polyphonic, homophonic). | Week 9 Choose one of the following forms: binary, ternary, rondo, or 12-bar blues. Compose a 16–24 bar piece in that form. Use at least three different textural contrasts (e.g., monophonic, homophonic, polyphonic). |
| 10 | How do we develop and finish ideas for a portfolio? | Choose strongest idea, begin Task C development. Add chords, melodies, structure, and dynamics. Draft blog reflections. | Week 10 Review all your previous sketches and choose your strongest musical idea. Begin developing it into a full piece by adding chords, melodies, structure, and dynamic markings. |
| 11 | How can you take an existing song as a reference track and use elements of this to create your own composition? | Summative assessment period Jan-Feb (6 weeks): Week 1 Pupils work on Brief for Unit 09 for formative assessment. Task A: Commentary on TV music, Commercial Music and Film Music, analysing the key features used by composers in each of these using musical elements. Learners also demonstrate 5 30 second compositions that demonstrate application of the key elements used. Task B: 3 60 second compositions that are stylistically contrasting with clearly annotated screenshots of each of these. Task XC: Take two of the ideas used in task B and develop these into full length pieces of music that are clearly annotated with screenshots for each of these. | Pupils work on Coursework from Home. |
| 12 | In what ways can you use an existing song as a reference to inspire and guide your own music composition? | Summative assessment period Jan-Feb (6 weeks): Week 2 Pupils work on Brief for Unit 09 for formative assessment. Task A: Commentary on TV music, Commercial Music and Film Music, analysing the key features used by composers in each of these using musical elements. Learners also demonstrate 5 30 second compositions that demonstrate application of the key elements used. Task B: 3 60 second compositions that are stylistically contrasting with clearly annotated screenshots of each of these. Task XC: Take two of the ideas used in task B and develop these into full length pieces of music that are clearly annotated with screenshots for each of these. | Pupils work on Coursework from Home. |
| 13 | How do you analyse a reference track to incorporate its elements into your own original song? | Summative assessment period Jan-Feb (6 weeks): Week 3 Pupils work on Brief for Unit 09 for formative assessment. Task A: Commentary on TV music, Commercial Music and Film Music, analysing the key features used by composers in each of these using musical elements. Learners also demonstrate 5 30 second compositions that demonstrate application of the key elements used. Task B: 3 60 second compositions that are stylistically contrasting with clearly annotated screenshots of each of these. Task XC: Take two of the ideas used in task B and develop these into full length pieces of music that are clearly annotated with screenshots for each of these. | Pupils work on Coursework from Home. |

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| 14 | What techniques can help you draw from a reference track while maintaining originality in your music? | <p>Summative assessment period Jan-Feb (6 weeks): Week 4 Pupils work on Brief for Unit 09 for formative assessment.</p> <p>Task A: Commentary on TV music, Commercial Music and Film Music, analysing the key features used by composers in each of these using musical elements. Learners also demonstrate 5 30 second compositions that demonstrate application of the key elements used.</p> <p>Task B: 3 60 second compositions that are stylistically contrasting with clearly annotated screenshots of each of these.</p> <p>Task XC: Take two of the ideas used in task B and develop these into full length pieces of music that are clearly annotated with screenshots for each of these.</p> | Pupils work on Coursework from Home. |
| 15 | How can studying the structure and elements of a song help you craft your own unique composition? | <p>Summative assessment period Jan-Feb (6 weeks): Week 5 Pupils work on Brief for Unit 09 for formative assessment.</p> <p>Task A: Commentary on TV music, Commercial Music and Film Music, analysing the key features used by composers in each of these using musical elements. Learners also demonstrate 5 30 second compositions that demonstrate application of the key elements used.</p> <p>Task B: 3 60 second compositions that are stylistically contrasting with clearly annotated screenshots of each of these.</p> <p>Task XC: Take two of the ideas used in task B and develop these into full length pieces of music that are clearly annotated with screenshots for each of these.</p> | Pupils work on Coursework from Home. |
| 16 | What's the process for using a professionally produced song as a creative reference when composing your own track? | <p>Summative assessment period Jan-Feb (6 weeks): Week 6 Pupils work on Brief for Unit 09 for formative assessment.</p> <p>Task A: Commentary on TV music, Commercial Music and Film Music, analysing the key features used by composers in each of these using musical elements. Learners also demonstrate 5 30 second compositions that demonstrate application of the key elements used.</p> <p>Task B: 3 60 second compositions that are stylistically contrasting with clearly annotated screenshots of each of these.</p> <p>Task XC: Take two of the ideas used in task B and develop these into full length pieces of music that are clearly annotated with screenshots for each of these.</p> | Pupils work on Coursework from Home. |

| Desired Outcomes | | | |
|--|---|--|---|
| Focus | Technical Control & Musicianship | Professionalism | Theory Understanding |
| <p>All (Merit Level Outcomes)</p> <p>Some (Distinction Level Outcomes)</p> | <p>All will (Merit level): Demonstrate contrasting and extended compositional ideas using recognised techniques and clear musical structure.</p> <p>Assessment Criteria: Merit: Demonstrate contrasting and extended compositional ideas in an appropriate format</p> <p>Distinction: Demonstrate complex and contrasting extended composition ideas using extended techniques in an appropriate format</p> <p>Some will (Distinction level): Demonstrate original and sophisticated musical ideas, using complex and extended techniques in a fluent and imaginative way</p> | <p>Consistent development of musical material with some creativity. Work shows reliable organisation and technical control.</p> <p>Presentation is highly professional. Development is independent, inventive, and often beyond the brief.</p> | <p>Accurate understanding of form, harmony, and rhythm, with clear application in musical examples.</p> <p>Insightful evaluation and comparison of techniques across genres, with a strong sense of style, context, and innovation.</p> |

PATHWAY SUBJECT

MUSICAL THEATRE

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN PERFORMING ARTS)

Y12



YEAR 12 LEARNING MAP – MODULE D10 EXPLORING PERFORMANCE STYLES

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| Dates of Study: | Term 1 – 3 Performance 1 – 7 weeks (September to October) Performance 2 – 12 weeks (November to February) | Exam Board: | Pearsons (BTEC) |
| Assessments: | D10.1/10.2 Two pieces based on two different musical theatre performance styles. • This will be a video of original performances or a performance of pieces reworked into other styles. D10.3 Breakdown of stylistic features and elements used within their work. • This will be a report with annotated extracts of performances | Qualification Code: | 603/4669/3 |
| | | Tier: | Level 3 |
| Additional Information: | Students will be performing in a studio performance in October with one style, and the second in a Musical Theatre Review performance in February. | | |



Musical Theatre

Starting Points – Assumed Prior Learning

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| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Before commencing this module, learners are likely to have a foundational understanding of key performance skills across singing, acting, and movement. They may have prior experience rehearsing and presenting musical theatre extracts or short performances, as well as basic knowledge of genre conventions and character development. Learners are also expected to have an introductory awareness of safe rehearsal practices, ensemble work, and techniques for evaluating their own progress and contributions. | Learners are likely to have demonstrated the ability to apply fundamental performance techniques with some consistency, including vocal projection, basic characterisation, and simple choreography. They may have experience working collaboratively in rehearsals, responding to direction, and preparing material for informal or assessed performances. Learners are also expected to show developing confidence in applying rehearsal discipline and contributing creative ideas to group work, alongside the ability to reflect on their own performance strengths and areas for improvement. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|--------------------------------------|--|
| .1 | Exploring the Book Musical | Understand the defining features, historical context, and key examples of book musicals to inform performance choices. |
| .2 | Text and Score Analysis | Analyse the text and score of the selected piece, identifying narrative structure, character arcs, and musical motifs. |
| .3 | Character Development and Motivation | Develop clear character objectives and backstory, applying practitioner techniques to create authentic performances. |
| .4 | Vocal Technique and Musicality | Practise and refine vocal delivery, ensuring accurate pitch, rhythm, and appropriate stylistic interpretation. |
| .5 | Blocking and Ensemble Work | Rehearse movement, blocking, and spatial awareness to support storytelling and ensemble cohesion. |
| .6 | Rehearsal and Polishing | Combine acting, singing, and movement with attention to detail, consistency, and performance discipline. |

Independent Study Plan

Week 2: Write a summary of the conventions of a book musical and its key stylistic features

Week 8: Reflective commentary of the use of stylistic conventions and skills to demonstrate the repertoire learnt, using images and videos to support.

| | | |
|----|---|---|
| .7 | Final Performance and Reflective Review | Deliver a complete performance to an audience and begin drafting a reflective review of stylistic features and personal contribution. |
| .8 | What is a Musical Revue? | Identify key features of the revue style and explore examples of professional revues to inspire creative choices. |
| .9 | Theme, Concept, and Material Selection | Develop an overall theme or linking concept and shortlist songs and scenes for class, ensemble, and small group pieces. |

Week 9: Write a summary of the conventions of a review musical and its key stylistic features

Week 20: Reflective commentary of the use of stylistic conventions and skills to demonstrate the repertoire learnt, using images and videos to support.

Desired End Points – Key Outcomes for Assessment

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|------------------------------------|---|
| Expected Outcomes for All Students | All students will participate in the rehearsal and performance of two contrasting musical theatre pieces, demonstrating an understanding of stylistic conventions and performance techniques appropriate to each style. They will produce a written report that identifies and reviews key stylistic features and their own contributions to the creative process. |
| Desired Outcomes for Most Students | Most students will confidently perform two contrasting musical theatre works to a high standard, showing detailed application of stylistic conventions, characterisation, and performance discipline. Their written report will critically analyse the stylistic features of each piece, evaluate their own strengths and areas for development, and reflect insightfully on the rehearsal and performance process. |

YEAR 12 LEARNING MAP – D11 CREATING PERFORMANCE MATERIAL

| | | | |
|--------------------------------|--|----------------------------|-----------------|
| Dates of Study: | February – April 2026 | Exam Board: | Pearsons (BTEC) |
| Assessments: | <p>Creating Performance Material</p> <ul style="list-style-type: none"> D11.1 Demonstrate an understanding of musical theatre skills and techniques when creating and developing performance material in response to a brief (assessed via ongoing rehearsal reflection logs) D11.2 Apply musical theatre skills and techniques to the creative process in response to a brief (assessed via ongoing video diaries and targeting) D11.3 Apply technical skills when creating performance material (assessed via final performance to an audience) | Qualification Code: | 603/466/93 |
| Additional Information: | Students will be tasked with reimagining the existing repertoire material they studying/staging - focusing on key themes and characters – presenting newly devised material inspired by the work’s content and stylistic conventions | | |



Musical Theatre

Starting Points – Assumed Prior Learning

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| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Students will have a working knowledge of the source repertoire – including history, stylistic convention and creative/dramatic aims | Students will be able to practically perform sequences from the repertoire with high levels of skill and accuracy – as well as identifying the specific demands that the stylistic conventions place upon performers |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|---------------------------------------|--|
| .1 | Unit Launch | Understand the brief, assessment timetable and learning objectives. Reflect on prior student work and begin initial planning and researching of concepts. Create a research shortlist |
| .2 | Developing Creative Aims | Explore creative strands based upon research and then explain final decision regarding the creative aims of their performance. Establish production roles and responsibilities for all group members |
| .3 | Refining Repertoire | Develop new performance material via ongoing rehearsals and critical reflection. Refine performance material using knowledge of stylistic conventions |
| .4 | Consolidating Creative Ideas | Consolidate newly devised material via the creation of collaborative scripts/librettos |
| .5 | Taking Creative Risks | Apply skills and techniques explored in D10 to newly devised material in bold strokes. Make critical judgements on whether the additions have theatrical merit considering assessment criteria |
| .6 | Final Reflections and Dress Rehearsal | Perform fully realised new repertoire to an audience, including the use of all sound, props and costume. Elicit meaningful feedback from audience via well-constructed questions |

Independent Study Plan

Week 1: Undertake independent research into shortlisted performance concepts/foci
Week 2: Agree and undertake key actions for each production role
Week 3: Review filmed performance material and create suggested areas for refinement
Week 4: Create a midpoint reflection document/film that analyses the progress of the project so far
Week 5: Prepare group direction notes in relation to the application of new techniques explored in lesson

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| .7 | Final Performance | Present fully realised performance to audience and camera, fully refined on the basis of all feedback given during the process and meeting all assessment criteria |
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Week 6: Undertake final production roles prior to final performance

| Desired End Points – Key Outcomes for Assessment | |
|---|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> All students will be able to give a detailed account of their creative journey and the use of exploratory skills and techniques in the refinement of performance material, with reference to relevant examples to practice. Additionally, students will be able to demonstrate a proficient ability to apply creative skills and techniques (from all three disciplines of MT) that develop and enhance their groups' performance material. Within their final performance – students will demonstrate a secure application of technical skills that meets the 'reimagining' given brief. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> In addition to the outcomes above, students will also be able to make critical and analytical comments regarding their creative journey, with reference to specific and well-documented pertinent examples from individual and group practice. demonstrate a proficient and fluent ability to apply creative skills and techniques that develop and enhance performance material. Application of technical skills in performance will be both fluent and comprehensive – meeting the needs of the brief, but also demonstrating creative risk taking. |

Y- LEARNING MAP

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|--------------------------------|---|----------------------------|-------------------|
| Dates of Study: | Term 4 – 6 weeks 3 rd March – 16 th June 2025 | Exam Board: | Pearsons (BTEC) |
| Assessments: | Performing Musical Theatre for an Audience <ul style="list-style-type: none"> - D12.1 Develop and realise a performance through rehearsal - D12.1/ 12.2 Demonstrating engagement within rehearsal sessions and debrief of sessions. - D12.2 Review creative decisions made in a rehearsal - D12.3 Apply performance skills and techniques to a musical theatre performance for an audience | Qualification Code: | 603/4669/3 |
| | | Tier: | Level 3 |
| Additional Information: | Students will take part in a full-scale production undergoing an intense rehearsal process demonstrating enthusiasm and commitment whilst reviewing and evaluating their skills as part of the process (logbooks) | | |



Musical Theatre

Starting Points – Assumed Prior Learning

| | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
|---|--|--|
| Consolidated through bell tasks, interim check ins and intense rehearsal time | <ul style="list-style-type: none"> - The key features of the rehearsal process and studio etiquette. - Understanding the importance of developing clear characterisation. - The importance of teamwork within an ensemble. - Ability to critically evaluate their skill and practise during rehearsal and performance. | <ul style="list-style-type: none"> - Be able to conduct themselves in a positive fashion within a rehearsal environment. - Be able to demonstrate developed characterisation through movement, vocals and text. - To be able to work efficiently as a team within ensemble numbers and throughout scene work - Understand the importance of keeping a personal record of their ongoing development through a mixture of media including written work, images and videos. - Application of skills in MT to create a developed character. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|---|---|
| .1 | Cast read through/first ensemble vocal rehearsals | <p>To begin developing character and ensemble vocal performance through a full cast read-through and initial rehearsal of musical material, laying the foundation for a cohesive and stylistically accurate musical theatre performance.</p> <p>Overview: Learners will engage in a full cast read-through and participate in their first ensemble vocal rehearsal, demonstrating developing vocal technique, ensemble awareness, and character interpretation. By the end of the session, learners should be able to apply vocal skills appropriate to the style of the piece and reflect on initial vocal and character choices in preparation for further rehearsal.</p> |
| .2 | Launch of logbooks (D12.2) | <p>To introduce and begin using logbooks to support independent reflection, track skill development, and document the rehearsal and performance process in preparation for assessment.</p> <p>Overview: Learners will be introduced to the purpose and structure of the logbook as a tool for documenting their specialist study in musical theatre. By the end of the session, learners will have begun to establish a reflective logbook, identifying personal development goals, outlining an independent study plan, and demonstrating an understanding of how to record research, rehearsal progress, and skill development to meet D12.2 assessment requirements.</p> |

Independent Study Plan

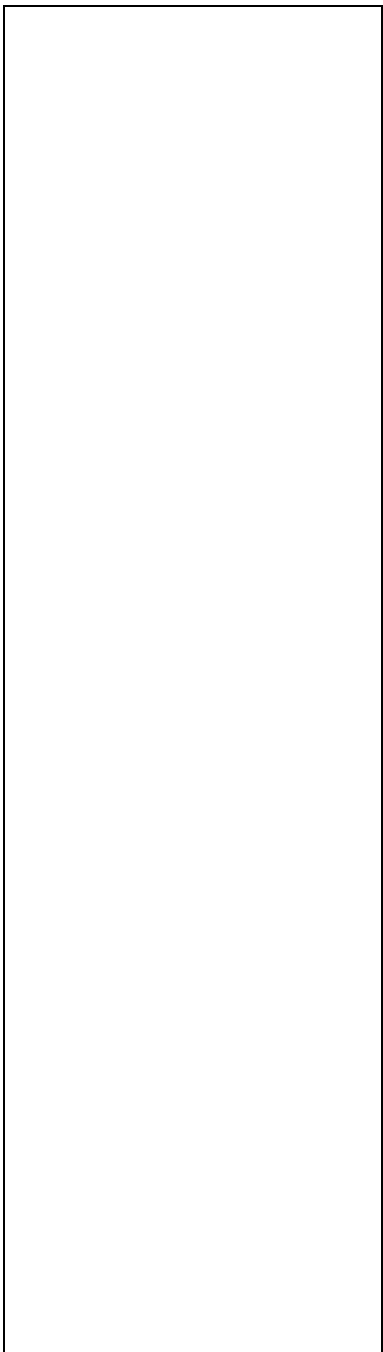
Week 1: Read through script and start to understand your characters and create a character development plan.

Week 2: D12.2 launch – including research and writing of logbook 1.

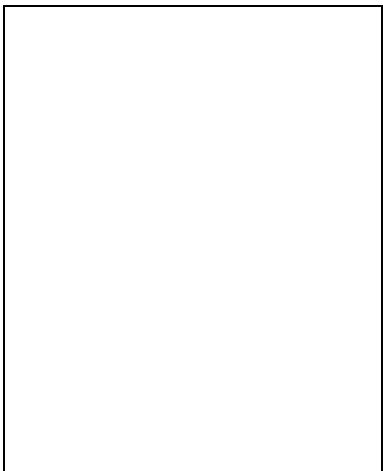
Week 3: Continuing with D12.2 – character development and vocal/choreography cleaning.

Week 4: Continuing with D12.2 – Character development with continued cleaning of numbers and scenes blocked.

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| .3 | Characterisation | <p>To develop and apply characterisation techniques that enhance performance, demonstrating a clear understanding of motivation, physicality, and vocal expression in a musical theatre context</p> <p>Overview: Learners will use research and analysis to inform the development of their character(s) for performance. By the end of the session, learners will have explored key influences (e.g., social, historical, psychological) and applied this understanding to make informed choices about physicality, voice, and motivation, demonstrating how research supports character development in a musical theatre context.</p> |
| .4 | Choreography focus | <p>To develop and refine choreography within a musical theatre context, demonstrating accuracy, style, and effective ensemble coordination in performance</p> <p>Overview: Learners will develop choreography and enhance dance skills as part of a group working on a set piece of musical theatre repertoire. By the end of the session, learners will demonstrate improved technical and performance skills, contribute to group choreography, and apply timing, spatial awareness, and ensemble coordination appropriate to the style and demands of the musical number.</p> |
| .5 | Vocal Focus | <p>To develop vocal technique and performance skills appropriate to musical theatre, focusing on pitch, tone, projection, and characterisation in ensemble and solo work.</p> <p>Overview: Learners will develop ensemble vocal skills through rehearsal of their given musical. By the end of the session, learners will demonstrate improved vocal technique, blend, and harmonisation, while maintaining character and performance energy appropriate to the style and context of the piece.</p> |
| .6 | Scene and character development | <p>To develop scenes through character exploration and interaction, applying acting techniques to enhance storytelling, emotional depth, and ensemble performance in a musical theatre context.</p> <p>Overview: Learners will explore and develop their characters through scene work from their given musical, focusing on emotional depth, physicality, and vocal choices. By the end of the session, learners will demonstrate an understanding of character motivations and relationships, applying acting techniques to enhance their portrayal in a scene from a musical theatre production.</p> |
| .7 | Run, Recap and consolidate + logbook check in | <p>To consolidate performance work through rehearsal runs and targeted refinement, while using logbooks to reflect on progress and identify areas for continued development.</p> <p>Overview: Learners will run selected sections of the show, focusing on consolidating vocal, dance, and acting skills, while refining performance details. By the end of the session, learners will have reviewed key moments in the production, applied feedback to enhance their performance, and reflected on their progress in their logbooks, demonstrating their ability to track development and identify areas for improvement</p> |
| .8 | Cleaning sessions | <p>To refine and polish performance material by improving precision, timing, and consistency across vocal, movement, and acting elements in preparation for final performance</p> <p>Overview: Learners will focus on cleaning specific sections of the show, refining performance details such as timing, coordination, and precision in movement and vocal delivery. By the end of the session, learners will demonstrate improved technical accuracy and consistency in their performances, ensuring that all aspects of the section are polished and ready for presentation in the final production.</p> |



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| .9 | Run, Recap and Consolidate + logbook check in | <p>To consolidate performance work through rehearsal runs and targeted refinement, while using logbooks to reflect on progress and identify areas for continued development.</p> <p>Overview: Learners will run selected sections of the show, focusing on consolidating vocal, dance, and acting skills, while refining performance details. By the end of the session, learners will have reviewed key moments in the production, applied feedback to enhance their performance, and reflected on their progress in their logbooks, demonstrating their ability to track development and identify areas for improvement</p> |
| .10 | Showtime! Tech week /Show/evaluating and analysing D12.2) | <p>To participate in technical and final performances with professionalism, and to evaluate and analyse individual and ensemble work through reflective logbook entries, demonstrating awareness of strengths, challenges, and progress</p> <p>Overview: Learners will prepare for and participate in the final technical and show week rehearsals, focusing on performance readiness and refining their skills. By the end of the session, learners will complete a self-evaluation in their logbooks, reflecting on their strengths and areas for improvement throughout the rehearsal process, demonstrating an understanding of their personal development and contribution to the overall production</p> |



Desired End Points – Key Outcomes for Assessment

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| <p>Expected Outcomes for All Students</p> | <p>Improved Performance Skills <i>Students will demonstrate growth in technical abilities across vocal, dance, and acting elements. They will refine their performance techniques through rehearsal and performance, showcasing greater confidence, consistency, and skill in their roles and contributions to the production.</i></p> <p>Enhanced Character and Scene Development <i>Students will develop a deeper understanding of their characters, exploring motivations, relationships, and performance dynamics. They will be able to apply acting techniques effectively, contributing to the overall success of group scenes and musical numbers.</i></p> <p>Effective self critique on analysing and evaluating their skills Logbooks for Reflection (D12.2) <i>Students will consistently document their progress, challenges, and reflections in their logbooks. They will show the ability to critically assess their own development, track improvements in specific skills, and identify areas for future focus. The logbook will serve as a tool for ongoing self-evaluation throughout the course.</i></p> <p>Collaboration and Ensemble Work <i>Students will actively engage in group work, demonstrating effective communication, coordination, and contribution to ensemble scenes and musical numbers. They will work collaboratively with peers, supporting each other in achieving a cohesive and professional final performance</i></p> |
| <p>Desired Outcomes for Most Students</p> | <p>Development of Technical Performance Skills <i>Most students will show progress in their technical skills across the key areas of vocal performance, movement, and acting. They will be able to execute choreography, sing with increased control, and deliver their character with more precision, contributing to a polished and cohesive group performance.</i></p> <p>Improved Understanding and Application of Characterisation <i>Students will demonstrate the ability to develop their characters through research, rehearsal, and reflective practice. They will apply techniques to express motivations, relationships, and emotional depth, helping to bring the character to life in the context of the overall production.</i></p> <p>Consistent and indepth written Logbooks for Reflection and Self-Assessment (D12.2) <i>Students will maintain a well-organized logbook, reflecting on their rehearsal process, performance development, and areas for improvement. They will be able to assess their strengths and weaknesses, identifying how their technical and interpretive skills evolve over the course of the project.</i></p> <p>Successful Collaboration and Ensemble Skills <i>Most students will demonstrate effective teamwork during rehearsals and performances, contributing positively to ensemble scenes and group numbers. They will develop strong communication and interpersonal skills, ensuring that their performance integrates seamlessly with the group’s work, achieving a professional and unified outcome</i></p> |

Y- LEARNING MAP

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|--------------------------------|--|----------------------------|---|
| Dates of Study: | September – March 2026 | Exam Board: | Pearsons (BTEC) |
| Assessments: | Planning a career in the Industry | Qualification Code: | 603/4669/3 |
| | F16 1 - Understand the development of the performing arts industry | Tier: | Level 3 BTEC in Performing Arts Practice |
| | F16 2 – Understand the employment opportunities in the performing arts industry | | |
| | F16 3 – Identify potential opportunities for the future performing arts industry | | |
| Additional Information: | Students will take part in a series of theory sessions in which we will explore the development of Musical Theatre focusing on historical context, the evolving employment market within performing arts, and potential developments for the future of the industry. They will use the time within school and independent study to create a written project for formal submission. | | |



Musical Theatre

Starting Points – Assumed Prior Learning

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| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Initial collaborative project rehearsals creating a mini musical exploring the key areas of singing, dancing and acting working with a variety of practitioners to create a studio performance | Studio performance of the collaborative project demonstrating an understanding of musical theatre roles and techniques and how they interrelate with each other to create and deliver effective performing arts content. |
| | Timeline Contextual Studies Musical Theatre classes where the students are taken on a guided exploration of the historical creative development of the industry. | Participation in seminar sessions on Musical Theatre history culminating in a formally submitted SWAY project analysing the students understanding of the development of the creative elements of the industry. |
| | Practical sessions of singing, dancing and acting that explore the performer's role and responsibilities within the framework of technical progress. | In class formative feedback sessions examining dance technique, the approach to acting through song and the exploration of character and text through monologue rehearsal and delivery. |
| | Guest workshops delivered by visiting industry professionals | Consideration of the different roles and responsibilities within Musical Theatre. Question and answer sessions where the students can interact with industry professionals to gain a greater understanding of employment opportunities and ongoing developments. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|---------|--|---|
| Week .1 | Introduction session and Stage Musical Theatre Timeline creation | Students will be introduced to Module F – links will be clearly signposted to prior learning to provide the students with a concrete foundation going into the main body of work. Students will then explore within the explore (led by their teacher) the history of Musical theatre, identifying what they consider to be the 'first stage musical' and creating a timeline of key musicals over the last 100 years or so. They will also consider the impact of significant world events on the creative |

Independent Study Plan

Week 1: Complete the introduction and the Musical Theatre on Stage timeline. Complete analysis of 3 key historical moments that have shaped the industry and vice versa. This should be written up into the students CANVA project or within a PowerPoint.

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| | | development of material and will also consider how Musical Theatre has spoken to society in return. |
| Week .2 | Film Musicals – Stage or Screen | Exploring the timeline of movie musicals, comparing and contrasting stage v movie musicals and exploring potential controversies. |
| Week .3 | The roles of drama schools | Exploring the development of drama schools, considering the pros and cons of attending such institutions and directly comparing two different schools of the students choosing to compare and contrast. |
| .4 | Consolidation of Weeks 1 – 3 and foundation exploration of employment opportunities. | To consolidate the last three weeks of learning with teachers taking in the first section (weeks 1 – 3) of the CANVA project for formative feedback. Students are then given an introduction into employment opportunities within the industry after which they are expected within their independent study time to research the roles and responsibilities of two contrasting jobs (e.g. actor and director) within the industry and reflect on how they relate to each other. They are also expected to within their independent study time research the logistics of a variety of performing arts contracts, consider the logistics of self-employment and add this information to their project as always exploring the pros and cons of each situation. |
| .5 | Recap roles and responsibilities and consolidate self-employment. | Students will be given time within class to discuss the different roles and responsibilities and then the teacher will lead a session on self-employment with student participation stemming from their independent research - allowing time for confirmation and to address any misconceptions that may have developed. |
| .6 | Future developments in Musical Theatre | Students will explore the growth of mass media and the importance of self-promotion within the industry. They will explore the increasing occurrence of self-tape auditions and contrast this with the traditional in person approach. They will explore how the development of technology is influencing the creative direction of musicals and debate the place for performing arts within compulsory education. |

Week 2: Complete the Film musicals timeline and discuss the pros and cons and stage v screen. Highlight a particular controversy within the film musical industry (such as Emilie Perez) and write all of this up into the ongoing CANVA/PowerPoint

Week 3: Complete the CANVA/PowerPoint section on drama schools analysing the historical development of training in Musical Theatre and directly analysing the pros and cons of such training by comparing two contrasting drama schools.

WORK TO BE INFORMALLY HANDED IN FOR CHECKING AS TO PROGRESS THUS FAR

Week 4: Complete the research section on roles and responsibilities and self-employment

Week 5: Students to ensure that their projects are up to date taking time to edit and tighten up the section in relation to any new information or addressed misconceptions that have been raised within the classroom.

Week 6. Students will continue to update their projects adding on the section on future developments. They will then be given two weeks of independent study time to finalise their projects before handing them in in their entirety for a formal assessment submission.

Desired End Points – Key Outcomes for Assessment

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| Expected Outcomes for All Students | <ul style="list-style-type: none"> Learners will demonstrate a consistent and clear understanding of the performing arts industry’s development and how key events and advances have had an impact on it related to their specialism. They give detailed background information on why these advances and events made an impact Learners will examine two related roles within the performing arts industry, detailing the dependent links between them. They will cover how key roles relate to each other and the impact they can have on each other’s success. Learners will identify how the performing arts industry is evolving, acknowledging and detailing potential opportunities and threats. They will demonstrate a considered awareness of current industry issues. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> Learners will demonstrate an in-depth understanding of the performing arts industry’s development related to their specialism. They will evaluate the impact of key events and advances, making links and judgements. Learners will assess how two related roles within the performing arts industry work in relation to each other, making pertinent links to industry successes and shortcomings. They will discuss issues of contract types and interdependence Learners will provide a considered and imaginative analysis of how the modern performing arts industry is evolving, incorporating a clear understanding of potential opportunities and threats. They will demonstrate a detailed and perceptive awareness of current industry issues. |

PATHWAY SUBJECT

VISUAL ART & DESIGN

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN ART & DESIGN)

Y12



YEAR 12 PATHWAY – Unit 3 and 12: Incomplete portrait

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| Dates of Study: | 09/09/25 to 18/12/25 | Exam Board: | Pearson |
| Assessments: | <p>Formative assessment occurs every lesson and is documented in students' assessment books. Verbal feedback during practical work, Whole-class critique sessions, Use of assessment criteria: Learning aim A, B, C and D, Consolidation tasks: Peer and self-assessment, Sketchbook reviews, written reflections.</p> <p>One to one tutorial's occur every three weeks where students are given a working at grade and areas for improvement.</p> <p>Summative assessment occurs at the end of each internal unit using the BTEC assessment sheet.</p> | Qualification Code: | 601/7229/0 |
| | | Tier: | N/A |
| Additional Information: Vocational context/scenario | <p>Birmingham Museum and Art gallery are holding an exhibition titled "The Incomplete portrait" and are inviting young artists to submit their responses. You should begin by exploring the history of portraiture and how this has developed over time, taking inspiration from other artists and designers and how they develop their ideas into finished pieces. You should experiment with different techniques and materials including 2D, 3D and digital processes. You will then explore the idea of being incomplete in more depth and reflect on how the people surrounding you and life events can change and develop who we are as people. Consider how we grow and reinvent ourselves as we move from childhood to adulthood and are influenced by the world around us. Refine your ideas by selecting a particular technique or process and the work of other artists to produce an outcome.</p> | | |



VAD

Starting Points – Assumed Prior Learning

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| Consolidated through knowledge gained at GCSE. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <p>Students have an awareness of artists, movements and styles.</p> <p>Students understand historical contexts and fine art materials, techniques and processes. Students have experience of artist research and responding to themes. Students can analyse sources and plan artwork.</p> | <p>Students can apply different techniques creatively and with skill.</p> <p>Students can execute ideas based on research.</p> <p>Students show mastery skill of some fine art methods and processes</p> |

Sequence of Lessons – Building Knowledge & Skills

| Sequence of Lessons – Building Knowledge & Skills | | | Independent study tasks |
|---|--|--|--|
| Lesson s | Lesson Title(s) | Key Lesson Objective(s) | |
| 1 | History of portraiture and drawing exercises. | To understand how portraiture has changed and progressed overtime. To be able to create a range of drawing experiments. | Week 1: History of portraiture PowerPoint. Collect 10 different portraiture photographs of yourself, family or friends. |
| 2 | Realism / Hyperrealism and expressionism – Facial studies | To understand how to record from primary observation. | |
| 3 | Realism / Hyperrealism - Chiaroscuro (White acrylic) | To understand the meaning of chiaroscuro and how to identify examples. To understand how to create your own chiaroscuro artwork. | |

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| 4 | Expressionism – Guy Denning (Charcoal/Chalk) | To understand the formal elements within Guy Dennings work. To be able to create your own interpretation in response to his work. | Week 2: Artist research and formal element analysis. Sketchbook presentation. |
| 5 | Expressionism – Jenny Saville (Oil paint) | To understand the formal elements within Jenny Saville’s work. To be able to create your own interpretation in response to her work. | |
| 6 | Impressionism – Van Gogh (Acrylic) | To understand the formal elements within Van Goghs work. To be able to create your own interpretation in response to his work. | Week 3: Artist research and formal element analysis. Sketchbook presentation. |
| 7 | Impressionism – Berthe Morisot (Oil pastel) | To understand the formal elements within Berthe Morisot’s work. To be able to create your own interpretation in response to her work. | |
| 8 | Surrealism - Giacometti (Clay sculpture) | To understand the formal elements within Giacometti’s work. To be able to create your own interpretation in response to his work. | Week 4: Artist research and formal element analysis. Sketchbook presentation. |
| 9 | Surrealism – Agnes Cecile (ink/watercolour) | To understand the formal elements within Agnes Cecile’s work. To be able to create your own interpretation in response to her work. | |
| 10 | Surrealism – Hannah Hoch (Collage) | To understand the formal elements within Hannah Hochs work. To be able to create your own interpretation in response to her work. | Week 5: Artist research and formal element analysis. Sketchbook presentation. |
| 11 | Abstract - Elizabeth Peyton (Watercolour) | To understand the formal elements within Elizabeth Peytons work. To be able to create your own interpretation in response to her work. | |
| 12 | Pop Art – Andy Warhol (Screen printing) | To understand the formal elements within Warhols work. To be able to create your own interpretation in response to his work. | Week 6: Mind map presentations, collect primary sources. |
| 13 | Contemporary art – Digital techniques (WPAP) | To understand the contemporary art movement and how digital techniques have changed the way we create artwork. be able to identify key formal elements within the work. | |
| 14 | Photography (Stitching, bleaching, burning) | To understand how photography is used as an art form. To understand different photography manipulation techniques. | Week 7: Artist research and experiments |
| 15 | Plaster casting – Marc Quinn | To understand the formal elements within Quinns work. To be able to create your own interpretation in response to his work. | |
| ONE TO ONE TUTORIAL | | | |
| 16 | Assignment brief analysis/mind map of ideas | To analyse the assignment brief and create a mind map of initial ideas in response. | Week 9: Artist research and experiments |
| 17 | Incomplete portrait idea and research | To understand the meaning of incomplete and how this could be shown within a portrait. | |
| 18 | Incomplete portrait idea and research | To understand the meaning of incomplete and how this could be shown within a portrait. | Week 10: Artist research and experiments |
| 19 | Primary sources and observations | To identify primary sources for your incomplete portrait ideas. To understand how to effectively collect primary sources and observations. | |
| 20 | Presentation/research/task completion | To understand how to present your work in a creative and original way. | Week 11: Complete design ideas and material tests. Make notes for your evaluation and begin writing. |
| 21 | Artist 1 responses | To create a range of original experiments in response to your artist’s style. | |
| 22 | Artist 1 responses | To create a range of original experiments in response to your artist’s style. | |
| 23 | Artist 1 responses | To create a range of original experiments in response to your artist’s style. | |
| 24 | Presentation/research/task completion | To understand how to present your work in a creative and original way. To effectively manage your time to complete any outstanding tasks. | |
| 25 | Artist 1 responses | To create a range of original experiments in response to your artist’s style. | |

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| 26 | Artist 1 responses | To create a range of original experiments in response to your artist's style. |
| 27 | Artist 2 responses | To create a range of original experiments in response to your artist's style. |
| 28 | Artist 2 responses | To create a range of original experiments in response to your artist's style. |
| 29 | Presentation/research/task completion | To understand how to present your work in a creative and original way. To effectively manage your time to complete any outstanding tasks. |
| 30 | Artist 2 responses | To create a range of original experiments in response to your artist's style. |
| ONE TO ONE TUTORIAL | | |
| 31 | Artist 2 responses | To create a range of original experiments in response to your artist's style. |
| 32 | Artist 2 responses | To create a range of original experiments in response to your artist's style. |
| 33 | Presentation/research/task completion | To understand how to present your work in a creative and original way. To effectively manage your time to complete any outstanding tasks. |
| 34 | Artist 3 responses | To create a range of original experiments in response to your artist's style. |
| 35 | Artist 3 responses | To create a range of original experiments in response to your artist's style. |
| 36 | Artist 3 responses | To create a range of original experiments in response to your artist's style. |
| 37 | Presentation/research/task completion | To understand how to present your work in a creative and original way. To effectively manage your time to complete any outstanding tasks. |
| 38 | Refinement/combining styles | To understand how to combine different artist elements to create original and creative artwork. |
| 39 | Refinement/combining styles | To understand how to combine different artist elements to create original and creative artwork. |
| 40 | Refinement/combining styles | To understand how to combine different artist elements to create original and creative artwork. |
| 41 | Final piece design | To understand how to create a range of different ideas using the influence of your chosen artists and which communicate the theme of the incomplete portrait. |
| ONE TO ONE TUTORIAL | | |
| 42 | Final piece | To create a final artwork response which communicates the theme of the incomplete portrait. |
| 43 | Final piece | To create a final artwork response which communicates the theme of the incomplete portrait. |
| 44 | Final piece | To create a final artwork response which communicates the theme of the incomplete portrait. |
| 45 | Final piece | To create a final artwork response which communicates the theme of the incomplete portrait. |
| 46 | Final piece | To create a final artwork response which communicates the theme of the incomplete portrait. |
| 47 | Evaluation | To evaluate your project idea reflecting on your creative intentions and identifying areas of improvements. |

Desired End Points – Key Outcomes for Assessment

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| Expected Outcomes for All Students | <p>Learner aims Unit 3: A: Understand the stages and activities within the creative process B: Experiment with the stages and activities within the creative process to develop own working practice C: Apply stages and activities within the creative process to develop own art and design work D: Review how use of the creative process developed own art and design practice.</p> <p>Learner aims Unit 12: A: Explore 2D, 3D and digital materials, techniques and processes used to produce fine artwork B: Apply fine art materials, techniques and processes to produce work for a brief C: Review and reflect on own use of fine art materials, techniques and processes.</p> |
| Desired Outcomes for Most Students | <p>Level 3 Distinction UNIT 12 - A.D1 - Demonstrate an in-depth and imaginative exploration into the materials, techniques and processes used in fine art. UNIT 12 - B.D2 - Demonstrate a consistently imaginative approach in the application of fine art materials, techniques and processes UNIT 12 - C.D3 - Evaluate how far the application of fine art materials, techniques and processes met own creative intentions, making thorough suggestions on how to further develop fine art practice.</p> <p>UNIT 3 - AB.D1 Demonstrate an in-depth and innovative exploration into the stages and activities within the creative process, evaluating how far the stages can interrelate to develop and refine ideas and develop own working practice. Unit 3 – CD2 Demonstrate innovation when applying the creative process to the development of own Art and design work, clear development of own creative practice. Unit 3 – D.D3 Evaluate the extent to which the stages and activities within the creative process can improve future art & design practices.</p> |

YEAR 12 PATHWAY – Unit 2 Critical and Contextual studies EXTERNAL

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| Dates of Study: | 17/11/2025 - 07/01/2026 | Exam Board: | Pearson |
| Assessments: | One to one tutorial | Qualification Code: | 601/7229/0 |
| | Feedback on notes Externally assessed | Tier: | N/A |
| Additional Information: Vocational context/scenario | This unit is assessed under supervised conditions. The assessment is set and marked by Pearson. This task has two parts. Part A is released four weeks before Part B is scheduled for learners to carry out research with no more than 15 hours allocated to this. Learners are given three hours of monitored sessions scheduled by the centre to compile materials from their research into notes. Part B is a supervised assessment in a single three-and-a-half-hour session timetabled by Pearson. RELEASE DATE: 17/11/2025, SUBMISSION DEADLINE 16/01/2026 EXAM DATE BETWEEN 07/01/2026 AND 14/01/2026 | | |



VAD

Starting Points – Assumed Prior Learning

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| Consolidated through knowledge gained in Unit 3 and 12 and from GCSE. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Students can recognise famous artists and identify different styles, media, or themes. Students are aware of some cultural and historical influences. Students have visited galleries and explored visual references. Students understand how to communicate ideas and emotions within an artwork. Students can visually analyse using the formal elements. | Students can use annotation and evaluation to describe their decisions. Students can make links between ideas, artist and outcome. |

Sequence of Lessons – Building Knowledge & Skills

Independent study tasks

| Lessons | Lesson Title(s) | Key Lesson Objective(s) | |
|---------|--|--|--|
| 1 | Design brief analysis and example responses analysis Understanding the theme. Learning aim A: Selecting a practitioner and initial research | To understand the design brief and the tasks which are being asked of you. To understand the meaning of contextual and critical analysis. To understand the given theme and how it is represented in the art world. To understand the work of selected practitioners and their art and design discipline. | Week 1 and 2: Identify any primary sources – Local exhibitions. Research your theme and chosen practitioner. Complete visual analysis of 6 artworks. Week 3: Complete critical analysis of chosen artwork. Analyse the example essays and make notes to help you. Week 4: Structure notes and article layout. |
| 2 | Learning aim A: Practitioner research (Chosen artist) | To understand how to research effectively to learn about your chosen practitioner gathering relevant information. | |
| 3 | Learning aim B: Visual analysis (4 artworks) | To understand how to visual analyse a piece of artwork using the formal elements and visual language. | |
| 4 | Learning aim C: Contextual influences | To understand how to analyse how the contextual factors can influence the work of creative practitioners | |
| 5 | Learning aim C: Critical analysis | To understand how to critically analyse the work of creative practitioners | |
| 6 | Learning aim D: Drawing conclusions and forming judgements | To be able to draw conclusions and form judgements on the research you have carried out. | |

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| 7 | Learning aim D: What is an article and example analysis | To understand the structure of an article and identify this in the work of others. | Week 5: Respond to feedback and re structure notes in preparation for exam. Complete notes and print ready for submission. |
| 8 | Structured notes | To be able to construct detailed and focused notes based on your research. | |
| 9 | Mock exam | To understand how to structure your article. | |
| 10 | Feedback and improvements | To understand how to respond to feedback and make improvements to your notes. | |

Desired End Points – Key Outcomes for Assessment

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| Expected Outcomes for All Students | <p>AO1 Be able to apply an effective investigation process to inform understanding of creative practitioners</p> <p>AO2 Demonstrate the ability to visually analyse the work of creative practitioners</p> <p>AO3 Demonstrate understanding of how contextual factors relate to creative practitioner’s work</p> <p>AO4 Communicate independent judgments demonstrating understanding of the work of creative practitioners</p> <p>Learners are able to conduct a basic investigation, using research which tentatively links to the enquiry. Their selection of research material will be inconsistent with tentative relevance to the enquiry. Their visual analysis of the art and design work will show a competent understanding and use of the formal elements and visual language. They will be able to develop competent explanations of how formal elements are used to communicate. They will be able to show some analysis of the contextual factors and explain how these relate to the work of the practitioners. They will show competence in their ability to synthesise their knowledge and develop some Judgements and conclusions about the work of others, supported with some relevant arguments. Their use of language and grammar in their written work will be competent with an adequate structure.</p> |
| Desired Outcomes for Most Students | <p>Learners are able to conduct an effective investigation with comprehensive research which demonstrates a clear purpose and is highly relevant to the enquiry. They will be able to thoroughly and effectively analyse how practitioners use formal elements and visual language to communicate, demonstrating a sophisticated understanding of their work. They will demonstrate a perceptive awareness and appreciation of how a broad range of contextual factors relate to creative practitioners and their work, making confident links between specific examples. They will develop independent judgements and conclusions that are fluently justified using pertinent arguments, showing an insightful ability to select examples and information that demonstrate and support own viewpoints. They will show a fluent and confident use of language and grammar, with a focused and logical structure.</p> |

YEAR 12 PATHWAY – Unit 4 and 16: Jewellery design: A day at the Allotment

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| Dates of Study: | 08/01/2026 - 16/03/2026 and 29/04/2026 to 22/05/2026 | Exam Board: | Pearson |
| Assessments: | <p>Formative assessment occurs every lesson and is documented in students' assessment books. Verbal feedback during practical work, Whole-class critique sessions, Use of assessment criteria: Learning aim A, B, C and D, Consolidation tasks: Peer and self-assessment, Sketchbook reviews, written reflections.</p> <p>One to one tutorial's occur every three weeks where students are given a working at grade and areas for improvement.</p> <p>Summative assessment occurs at the end of each internal unit using the BTEC assessment sheet.</p> | Qualification Code: | 601/7229/0 |
| | | Tier: | N/A |
| Additional Information: Vocational context/scenario | <p>An allotment is a piece of land that individuals or families rent, usually for a small annual fee, to cultivate their own fruits, vegetables, herbs, and sometimes even flowers, some allotment owners even keep chickens or bees. What would you do with the day at the allotment? What would you see? Who would you be with?</p> <p>As part of a craft exhibition at Birmingham Jewellery quarter you are required to design and create a contemporary jewellery range inspired by your day at the allotment.</p> | | |



VAD

Starting Points – Assumed Prior Learning

| | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
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| <p>Consolidated through knowledge gained in Unit 3, 12 and 2 and from GCSE.</p> | <p>Students understand the visual elements: line, shape, form, texture, tone, colour, pattern. Students understand of safety in the art room and safe handling of tools and materials. Students understand how art and design work can communicate meaning, Students are familiar with a range of artists, designers, or craft makers, especially in relation to jewellery or functional decorative objects. Students understand the design process: research, idea development, refinement, final piece. Students have a knowledge of materials and media commonly used in 2D and 3D art. Students understand how to analyse and respond to a brief. Students have a knowledge of how to evaluate artwork using subject-specific vocabulary. Students may understand basic jewellery-making techniques such as wire wrapping, threading, or moulding (if introduced in prior units).</p> | <p>Students have an ability to generate and record ideas using sketchbooks, mood boards or digital means. Students can experiment with materials, techniques, and processes safely and effectively. Students can plan and develop a design idea in response to a theme or brief. Students can reflect on their own work and the work of others with basic evaluative comments. Students can follow instructions independently and use tools appropriately for jewellery making.</p> |

Sequence of Lessons – Building Knowledge & Skills

| Lesson | Lesson Title(s) | Key Lesson Objective(s) | Independent study tasks |
|--------|--|--|--------------------------------|
| 1 | What is craft design? Sculptures, tableware, artefacts, interiors. Exteriors, worn on the body. | To understand what craft is and to recognise examples from industry professionals. | |
| 2 | What is jewellery? Observational studies from primary sources | To understand how to create a series of details observations from primary sources. | |
| 3 | Contemporary jewellery: Analyse of different artists. Tatty Divine, Hazel Atkinson, Karen | To understand the work of contemporary jewellery designers and how they are communicating their products to an audience. | |

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| | Howarth, Lula Castillo, Lisa and Scott Cylinder/ | | Week 2: Present your experiments and research in your sketchbook. |
| 4 | Birmingham school of jewellery and jewellery quarter visit | To understand the history of Birmingham jewellery quarter. To understand different aspects of jewellery design and making. | Week 3: Present your experiments and research in your sketchbook. |
| 5 | Present findings from visit in sketchbook. | To understand how to present your research in a creative way. | Week 4: Present your experiments and research in your sketchbook. |
| 6 | Materials workshops: Ceramics | To understand how to use clay to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | Week 5: Present your experiments and research in your sketchbook. |
| 7 | Materials workshops: Ceramics | To understand how to use clay to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | Week 6: Present your experiments and research in your sketchbook. |
| 8 | Materials workshops: Ceramics | To understand how to use clay to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | Week 7: Visit your local allotments or garden centre. Take pictures, make notes and create small sketches. |
| 9 | Materials workshops: Ceramics | To understand how to use clay to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | Week 8: Create two observational drawings from your photographs |
| 10 | Materials workshops: Ceramics | To understand how to use clay to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | Week 9: Find three artists who are going to inspire your design ideas. |
| 11 | Materials workshops: Wire and Aluminium | To understand how to use wire to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | Week 10: Annotate experiments explaining your use of materials and justifying your decisions. |
| 12 | Materials workshops: Wire and Aluminium | To understand how to use wire to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | Week 11: Photograph someone wearing your outcome. Check through sketchbook before submitting. |
| 13 | Materials workshops: Wire and Aluminium | To understand how to use wire to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | |
| 14 | Materials workshops: Wire and Aluminium | To understand how to use wire to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | |
| 15 | Materials workshops: Wire and Aluminium | To understand how to use wire to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | |
| ONE TO ONE TUTORIAL | | | |
| 16 | Materials workshops: Felting | To understand how to use felt to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. | |

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| 17 | Materials workshops: Felting | To understand how to use felt to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 18 | Materials workshops: Felting | To understand how to use felt to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 19 | Materials workshops: Felting | To understand how to use felt to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 20 | Materials workshops: Felting | To understand how to use felt to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 21 | Material workshop: Resin | To understand how to use resin to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 22 | Material workshop: Resin | To understand how to use resin to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 23 | Material workshop: Resin | To understand how to use resin to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 24 | Material workshop: Resin | To understand how to use resin to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 25 | Material workshop: Leather | To understand how to use leather to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 26 | Material workshop: Leather | To understand how to use leather to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 27 | Material workshop: Leather | To understand how to use leather to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 28 | Material workshop: Leather | To understand how to use leather to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 29 | Material workshop: Paper, card, plastic | To understand how to use recycled materials to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 30 | Material workshop: Paper, card, plastic | To understand how to use recycled materials to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |

| ONE TO ONE TUTORIAL | | |
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| 31 | Material workshop: Paper, card, plastic | To understand how to use recycled materials to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 32 | Material workshop: Paper, card, plastic | To understand how to use recycled materials to create a range of samples. To learn about the material and its limitations. To understand the health and safety guidelines when working with different materials. |
| 33 | Vocational brief analysis. Allotment mind map and mood board | To understand the vocational scenario. To understand what an allotment is and to create a visual mood board in response to this. |
| 34 | Visit presentation and sketchbook collation. | To understand how to present your research in a creative and clear way. |
| 35 | Target audience | To be able to identify your target audience and understand their needs within the brief. |
| 36 | Specific Focus | To understand how to identify a specific theme within the brief to refine your project ideas. |
| 37 | Primary photographs – Experiments/observations | To understand how to capture a range of stimuli to inspire your design ideas. To understand the formal elements and how they can influence your ideas. To understand how to create a series of observations from your primary sources. |
| 38 | Primary photographs – Experiments/observations | To understand how to capture a range of stimuli to inspire your design ideas. To understand the formal elements and how they can influence your ideas. To understand how to create a series of observations from your primary sources. |
| 39 | Design ideas | To understand how to create a range of design ideas from your chosen imagery. To understand how to focus on key elements of an image to create a series of marks. |
| 40 | Design ideas | To understand how to create a range of design ideas from your chosen imagery. To understand how to focus on key elements of an image to create a series of marks. |
| 41 | Artist research 1 | To understand how the work of other artists can influence and inspire your own design ideas. |
| 42 | Artist research 2 | To understand how the work of other artists can influence and inspire your own design ideas. |
| 43 | Artist research 3 | To understand how the work of other artists can influence and inspire your own design ideas. |
| 44 | Combining materials/ exploring techniques | To understand how to combine different materials to create original sample pieces. |
| 45 | Combining materials/ exploring techniques | To understand how to combine different materials to create original sample pieces. |
| ONE TO ONE TUTORIAL | | |
| 46 | Combining materials/ exploring techniques | To understand how to combine different materials to create original sample pieces. |
| 47 | Combining materials/ exploring techniques | To understand how to combine different materials to create original sample pieces. |

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| 48 | Final outcome | To create a personal and meaningful final outcome in response to your project theme and design brief. | |
| 49 | Final outcome | To create a personal and meaningful final outcome in response to your project theme and design brief. | |
| 50 | Final outcome | To create a personal and meaningful final outcome in response to your project theme and design brief. | |
| 51 | Final outcome | To create a personal and meaningful final outcome in response to your project theme and design brief. | |
| 52 | Final outcome | To create a personal and meaningful final outcome in response to your project theme and design brief. | |
| 53 | Final outcome | To create a personal and meaningful final outcome in response to your project theme and design brief. | |
| 54 | Final outcome | To create a personal and meaningful final outcome in response to your project theme and design brief. | |
| 55 | Evaluation | To understand how to evaluate your project, explaining your creative intentions and journey. To be able to justify your decisions making and reflect on how you have met the design brief. | |

Desired End Points – Key Outcomes for Assessment

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| <p>Expected Outcomes for All Students</p> | <p>Learner aims Unit 4: A Understand how materials, techniques and processes are used by art and design practitioners B Explore art and design materials, techniques and processes to develop practice C Apply materials, techniques and processes to a brief D Review own use of art and design materials, techniques and processes. Learner aims Unit 16: A Explore design craft materials, techniques and processes. B Apply design craft practices to produce a craft item that meets the requirements of a brief. C Review and reflect on own design craft practices to improve future work.</p> |
| <p>Desired Outcomes for Most Students</p> | <p>Distinction Learner aims Unit 4: A Understand how materials, techniques and processes are used by art and design practitioners B Explore art and design materials, techniques and processes to develop practice C Apply materials, techniques and processes to a brief D Review own use of art and design materials, techniques and processes. Distinction Learner aims Unit 16: A Explore design craft materials, techniques and processes. For distinction standard, learners will show they can apply techniques and processes to resistant and non-resistant materials innovatively, producing imaginative samples. They will recognise potential in the materials they have experimented with, often producing unexpected results. They will keep a thorough log of results, reflecting on the results and offering opinions on their working practices. B Apply design craft practices to produce a craft item that meets the requirements of a brief. C Review and reflect on own design craft practices to improve future work. For distinction standard, learners will produce an accomplished final craft item that shows innovation and creativity as well as a mastery of the materials, techniques and processes they have selected to work in. Their log will show thorough analysis and reflection through the development of their ideas and their working practices. Learners will produce in-depth evaluations, making recommendations on how they can improve their 3D practice further with insightful and detailed plans for future development.</p> |

YEAR 12 PATHWAY – Unit 1 Visual recording: External

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| Dates of Study: | 16/03/2026 - 28/04/2026 | Exam Board: | Pearson |
| Assessments: | One to one tutorial – Fortnightly | Qualification Code: | 601/7229/0 |
| | End of Unit assessment and resubmission feedback | Tier: | N/A |
| Additional Information: Vocational context/scenario | 25 hours research and preparation. Eight hours of monitored preparations, ahead of three hours of supervised assessment in a period specified by Pearson. For this task you will produce a piece of art or design that responds to the theme TBC. A document starts on page 11 giving a series of images, quotes, artists and designers, which will provide starting points for the development of your ideas. At first you should explore the theme using contextual research, primary and observational recordings and secondary sources. By completing this task, you will demonstrate you are able to: <ul style="list-style-type: none"> visually record from primary and secondary sources in response to the theme research and record work by art and design practitioners linked to the theme research and record your own contextual influences and factors in response to the theme produce a fully developed piece of art or design that communicates the theme. SUPERVISED WINDOW 27/04/2026 - 01/05/2026 - SUBMISSION 06/05/2026 | | |



VAD

Starting Points – Assumed Prior Learning

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| Consolidated through knowledge gained in Unit 3,12,4,16 and 2 and from GCSE. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Students understand the Elements of Art & Design: Understanding of line, tone, shape, colour, texture, form, space, and pattern. Students are confident with Visual Recording Techniques: drawing, painting, photography, or other media. Students have good visual analysis skills: Ability to observe and describe visual elements in art and design work. Students have used sketchbooks and can work on larger scales. Prior experience compiling ideas and work in visual formats. Students understand safe use of materials and tools in a studio/classroom setting. Students understand the Influences from Artists/Designers: General knowledge of key figures in art, design, and photography who use visual recording in their work. Students have a contextual understanding: Ability to relate recorded images to a theme, brief, or environment. | Students can record from First-Hand Observation with confidence: Ability to draw or record from life with attention to accuracy and detail. Students can experiment with different techniques: Ability to test and refine visual recording techniques across 2D and/or 3D media. Students can analyse and reflect: Can evaluate visual recording outcomes and make reasoned adjustments. Students are competent in presenting a visual recording process (e.g., through sketchbooks or digital portfolios). Many students have good time management: Ability to plan and structure work within set deadlines or task frameworks. |

Sequence of Lessons – Building Knowledge & Skills

| Lesson | Lesson Title(s) | Key Lesson Objective(s) | Independent study tasks |
|--------|--|---|--|
| 1 | Design brief analysis , past examples. Understanding your theme. | To understand how to analyse the design brief. To visual examine the design brief using past examples. To understand the given theme and in the context of Art and Design. | Week 1: Ensure all tasks are complete and prepared to be presented on your A2 board. Week 2: Ensure all tasks are complete and prepared to be presented on your A2 board. |
| 2 | Activity 1. Sheet 1: Mind map and mood board, Primary photographs, Artist research mood board | To understand how to create a specific mind map and mood board to show your initial ideas in response to the theme. To understand how to collect a range of primary sources in response to your theme. To understand how to find reliable contextual sources. | |
| 3 | Activity 1. Sheet 1: Observational drawings from photographs | To understand how to create a range of primary observations. | |

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| 4 | Activity 1. Sheet 1: Experiments from photographs or artist research using other materials | To understand how to create a range of experiments using different materials/techniques in response to your primary photographs. | Week 3: Ensure all tasks are complete and prepared to be presented on your A2 board. |
| 5 | Activity 1. Sheet 1: Analysis and presentation | To understand the requirements of the brief and present your initial ideas onto one A2 board. | |
| 6 | Activity 1. Sheet 2: Developing ideas (Mind map) Photoshoot 2 (if needed) Linked to specific area chosen. Artist research | To understand how to refine your project ideas and develop a specific focus in response to the brief. To understand how to find reliable contextual sources to respond to. | |
| 7 | Activity 1. Sheet 2: Artist 1: Artist images and information, Artist 2: Artist images and information, Artist 3: Artist images and information | To understand how the work of other artists can influence our own ideas and aid us in developing original and creative responses. | Week 4: To prepare notes in preparation for your supervised time. |
| 8 | Activity 1. Sheet 2: Artist 1 Experiment | To understand how the work of other artists can influence our own ideas and aid us in developing original and creative responses. | |
| 9 | Activity 1. Sheet 2: Artist 2 Experiment | To understand how the work of other artists can influence our own ideas and aid us in developing original and creative responses. | |
| 10 | Activity 1. Sheet 2: Artist 3 Experiment | To understand how the work of other artists can influence our own ideas and aid us in developing original and creative responses. | |
| 11 | Activity 1. Sheet 1: Analysis and presentation | To understand the requirements of the brief and present your initial ideas onto one A2 board. | |
| 12 | Activity 1. Sheet 3: Final piece sketches | To be able to create a range of ideas in response to your project development and design brief. | |
| 13 | Activity 1. Sheet 3: Exploration with materials and processes | To explore a range of materials and processes to create tests, experiments and prototypes in response to your final outcome idea. | |
| 14 | Activity 1. Sheet 3: Exploration with materials and processes | To explore a range of materials and processes to create tests, experiments and prototypes in response to your final outcome idea. | |
| 15 | Activity 1. Sheet 1: Analysis and presentation | To understand the requirements of the brief and present your initial ideas onto one A2 board. | |
| 16 | Activity 2: Final outcome | To create a personal and meaningful final outcome in response to your project theme and design brief. | |
| 17 | Activity 2: Final outcome | To create a personal and meaningful final outcome in response to your project theme and design brief. | |
| 18 | Activity 3 - Evaluate visual recording and communication skills – Exam conditions | To evaluate your visual and recording communication journey within the word limit. | |

| Desired End Points – Key Outcomes for Assessment | |
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| <p>Expected Outcomes for All Students</p> | <p>AO1 Understand how recording is used to communicate visually in the work of others AO2 Demonstrate understanding of visual communication through exploration and application of different methods of recording AO3 Demonstrate ability to record to communicate intentions AO4 Evaluate visual recording and communication skills. Level 3 Pass Learners will demonstrate a competent understanding of how themes, ideas, visual language and formal elements are used in the work of others. They will show understanding of relevant contextual factors and creative intentions. Learners will coherently demonstrate how others use visual recording and use this to inform their own practice. Learners will be able to coherently interpret themes and show a competent ability to communicate their own creative intentions through visual recording. They will competently explore and manipulate a range of materials, techniques and processes when using primary and secondary sources, showing a coherent understanding of visual communication. Their outcomes will show competence in their exploration of ideas, imagery, visual language and formal elements. In their own work, their communication of creative intentions and understanding of relevant contextual factors will be adequate. Learners’ explanations of creative decisions will be cohesive with partially developed justification. Learners will coherently identify their own strengths, weaknesses and areas for development, demonstrating a clear understanding of their own visual recording and communication skills.</p> |
| <p>Desired Outcomes for Most Students</p> | <p>AO1 Understand how recording is used to communicate visually in the work of others AO2 Demonstrate understanding of visual communication through exploration and application of different methods of recording AO3 Demonstrate ability to record to communicate intentions AO4 Evaluate visual recording and communication skills. Level 3 Distinction Learners will demonstrate a sophisticated understanding of how themes, ideas, visual language and formal elements are used in the work of others. They will demonstrate an exceptional understanding of the relevant contextual factors and the creative intentions of others. Learners will fluently interpret themes and their visual recording will show an exceptional ability to communicate their own creative intentions. They will confidently explore and manipulate a diverse range of materials, techniques and processes using primary and secondary sources, showing a sophisticated understanding of visual communication and recording. Their outcomes will show an innovative exploration of ideas, imagery, visual language and formal elements. There will be exceptional use of imagery in their own work, as well as communication of creative intention and a comprehensive understanding of relevant contextual factors. Learners will evaluate their creative decisions, demonstrating confidently developed justifications. Learners will fluently evaluate their own strengths, weaknesses and make insightful suggestions for areas of improvement, demonstrating a sophisticated understanding of their own visual recording and communication skills</p> |

YEAR 12 PATHWAY – Unit 42 Print making - “A moment of green in a journey through the city”.

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| Dates of Study: | 23/05/26 to 16/07/2026 | Exam Board: | Pearson |
| Assessments: | <p>Formative assessment occurs every lesson and is documented in students’ assessment books. Verbal feedback during practical work, Whole-class critique sessions, Use of assessment criteria: Learning aim A, B, C and D, Consolidation tasks: Peer and self-assessment, Sketchbook reviews, written reflections.</p> <p>One to one tutorial’s occur every three weeks where students are given a working at grade and areas for improvement.</p> <p>Summative assessment occurs at the end of each internal unit using the BTEC assessment sheet.</p> | Qualification Code: | 601/7229/0 |
| | | Tier: | N/A |
| Additional Information: Vocational context/scenario | <p>East side City Park, officially opened in 2013, is an exciting modern take on an Urban green space. The park offers, in the words of one of its architects Peter Taylor, “A moment of green in a journey through the city”. The development features more than 300 trees, a 110-metre canal water feature and a public square. Visitors can soak up the myriad colours, draw inspiration from the sightlines and enjoy the plant aromas. The park is seeking submissions from local printmakers. The submissions should emphasize and celebrate the calmness and beauty of a green space in contrast to the city. The chosen submissions will be displayed within the park and used to create accessories for the Think tank gift shop.</p> | | |



VAD

Starting Points – Assumed Prior Learning

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|---|--|--|
| Consolidated through knowledge gained at GCSE and from Year 12 Units. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Students are aware that printmaking exists as an art technique. Students know specific facts and terms related to printmaking. Students can explain how some printmaking methods work and why it’s used. | Students can perform some techniques involved in printmaking. Students can apply what they have learned to create print making outcomes. Students can follow instructions/demonstrations to create their own print making artwork. |

Sequence of Lessons – Building Knowledge & Skills

| Lessons | Lesson Title(s) | Key Lesson Objective(s) | Independent study tasks |
|---------|--|--|---|
| 1 | The history of print making | Can you identify and understand the different types of printing methods and how they are used? Are you familiar with different print making techniques and artist examples? | Week 1: History of print making research Week 2: Write up print making process and evaluate samples. |
| 2 | The history of print making | Can you identify and understand the different types of printing methods and how they are used? Are you familiar with different print making techniques and artist examples? | |
| 3 | Collagraph printing and presentation | How do you create your own collagraph plate (and prints) in response to different artist styles? | |
| 4 | Collagraph printing and presentation | How do you create your own collagraph plate (and prints) in response to different artist styles? | |
| 5 | Dry Point etching | How do you use the dry point etching method to create your own plate and prints? | |
| 6 | Lino printing | How do you create a detailed and accurate Lino print? | |
| 7 | Lino printing and etching presentation | Can you present your samples and information in an informative and creative way? | |

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| 8 | Aluminum printing | How do you use different materials to create a relief print? | Week 3: Write up print making process and evaluate samples. Research your own print making technique. | |
| 9 | Choosing your own print making technique | How do you develop your own printing practice? Which print making technique would you like to explore further? | | |
| 10 | Working into your prints | How do you develop your printing practice? | | |
| 11 | Relief printing and own printing technique presentation | How do you develop your printing practice? | | |
| 12 | Digital manipulation | How do you develop your printing practice? | | |
| 13 | Digital presentation | Can you present your samples and information in an informative and create way? | | |
| 14 | Presentation | Can you present your work in a clear, concise and creative way? | | |
| 15 | Presentation | Can you present your work in a clear, concise and creative way? | | |
| ONE TO ONE TUTORIAL | | | | |
| 16 | Task 2 "A moment of green in a journey through the city", | Can you identify suitable places to display artwork at Eastside Park? Have you collected a range of primary images from Eastside Park? | | Week 4: Review photos and prints. Create two observational drawings. Research architects who designed the park. |
| 17 | Task 2 "A moment of green in a journey through the city", | Can you identify suitable places to display artwork at Eastside Park? Have you collected a range of primary images from Eastside Park? | | |
| 18 | Artist research and experimentation | Can you identify three different artists to influence your ideas and create responses in their style? | | |
| 19 | Artist research and experimentation | Can you identify three different artists to influence your ideas and create responses in their style? | | |
| 20 | Artist research and experimentation | Can you identify three different artists to influence your ideas? | | |
| 21 | Artist research and experimentation | Can you identify three different artists to influence your ideas? | | |
| 22 | Artist research and experimentation | Can you identify three different artists to influence your ideas? | | |
| 23 | Artist research and experimentation | Can you identify three different artists to influence your ideas? | | |
| 24 | Artist research and experimentation | Can you identify three different artists to influence your ideas? | | |
| 25 | Refining and developing your ideas | Can you merge different print making techniques? How do you experiment further with the formal elements? | | |
| 26 | Design ideas | Can you create three design ideas that meet the brief and show your printing knowledge? | Week 5: Artist research and analysis | |
| 27 | Final piece | Can you create a meaningful and purposeful final piece that meets your ideas and the brief? | | |
| ONE TO ONE TUTORIAL | | | | |
| 28 | Final piece | Can you create a meaningful and purposeful final piece that meets your ideas and the brief? | | |
| 29 | Final piece | Can you create a meaningful and purposeful final piece that meets your ideas and the brief? | | |
| 30 | Evaluation + Project submission | Can you evaluate your project brief and responses and reflect on your creative intentions? | Week 6: Complete final design ideas. | |
| | | | Week 7: Complete any outstanding tasks. | |

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| 31 | Evaluation + Project submission | Can you evaluate your project brief and responses and reflect on your creative intentions? | |
|----|---------------------------------|--|--|

Desired End Points – Key Outcomes for Assessment

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|------------------------------------|--|
| Expected Outcomes for All Students | <p>A: Explore how printmaking media, techniques and processes are used to communicate creative intentions.</p> <p>B: Apply printmaking media, techniques and processes in response to a brief</p> <p>C: Review own use of printmaking media techniques and processes to plan future skills development.</p> |
| Desired Outcomes for Most Students | <p>A: Explore how printmaking media, techniques and processes are used to communicate creative intentions.</p> <p>B: Apply printmaking media, techniques and processes in response to a brief</p> <p>C: Review own use of printmaking media techniques and processes to plan future skills development</p> <p>42/A.D1 - Demonstrate in-depth and innovative exploration into printmaking media, techniques and processes, evaluating how they are used to communicate creative intentions .</p> <p>42/B.D2 - Demonstrate an innovative application of printmaking media, techniques and processes to show how the development of ideas produced creative intentions that responded imaginatively to a brief.</p> <p>42/C.D3 - Evaluate how own exploration and application of printmaking media, techniques and processes produced a response to a brief, making in-depth and insightful suggestions for how own printmaking practice can be further developed.</p> |

YEAR 12 PATHWAY – Unit 45 Curating an Exhibition

| | | | |
|--|---|----------------------------|-------------------|
| Dates of Study: | 15/06/2026 to 16/07/2026 | Exam Board: | Pearson |
| Assessments: | <p>Formative assessment occurs every lesson and is documented in students' assessment books. Verbal feedback during practical work, Whole-class critique sessions, Use of assessment criteria: Learning aim A, B, C and D, Consolidation tasks: Peer and self-assessment, Sketchbook reviews, written reflections.</p> <p>One to one tutorial's occur every three weeks where students are given a working at grade and areas for improvement.</p> <p>Summative assessment occurs at the end of each internal unit using the BTEC assessment sheet.</p> | Qualification Code: | 601/7229/0 |
| | | Tier: | N/A |
| Additional Information: Vocational context/scenario | <p>An Art exhibition is traditionally the process by which artists present their work to an audience. As a celebration of you as an artist, the art department would like to hold an Arts festival at BOA. You will need to plan the exhibition space to exhibit Year 12 and Year 10 artwork as well as your own. As well as providing a space for artists to sell their work. A festival atmosphere should be created which includes refreshments, music and decorations. You will need to carefully consider which artwork you plan to exhibit and how this will affect how the audience interprets the work. The artwork should represent you as an artist and how you have developed your skills whilst at BOA.</p> | | |



VAD

Starting Points – Assumed Prior Learning

| | | |
|--|--|---|
| <p>Consolidated through knowledge gained in Unit 3, 12,16,4,1 and 2 and from GCSE.</p> | <p>Awareness <i>Knowledge and understanding</i></p> | <p>Ability & Application <i>Demonstrate Knowledge & Understanding</i></p> |
| | <p>Students are familiar with Art and Design Practices and understand artistic disciplines, media, and processes. Students are aware of Galleries and Exhibitions and have visited exhibitions (physical or virtual) and observed how work is displayed. Students understand how to present their personal work and have prior experience working in sketchbooks and on larger scales. Some students have participated in a school exhibition previously. Students are aware of Health and safety and how to handle tools when displaying work. Students understand Art Contexts and knowledge of how artists convey themes, ideas and messages. Students recognise the purpose of exhibition and different audiences. Some students may be aware of how visual elements like layout, lighting, space, and labels contribute to an exhibition's effectiveness.</p> | <p>Students are able to critically Review Artwork: Evaluating and justifying specific pieces on display. Students have good organisation and planning skills. Students have some experience of working collaboratively. Students are developing their communication skills and are able to discuss ideas and present a rationale for choices.</p> |

| Sequence of Lessons – Building Knowledge & Skills | | | Independent study tasks |
|---|--|---|---|
| Lessons | Lesson Title(s) | Key Lesson Objective(s) | |
| 1 | Assignment brief analysis and role of curator | To understand how to analyse your design brief and what you are being asked to do. To understand the role of the curator and the role they play with an exhibition. | <p>Week 1: Visit an exhibition and write a review. Prepare your presentation.</p> <p>Week 2: Go through your work and select items for your exhibition.</p> <p>Week 3: Work towards completing your individual role and contributing to your group roles.</p> <p>Week 4: Work towards completing your individual role and contributing to your group roles.</p> <p>Week 5: Present your work on a PowerPoint and evaluate your progress.</p> |
| 2 | Research and analysis of different types of exhibitions (commercial, public, digital) | To understand how to research and analyse different types of exhibitions and their purposes. | |
| 3 | Presentations: Presenting your research to the class. | To be able to communicate your experience at an exhibition with the class. | |
| 4 | Research art festivals create A2 Mood board | To understand the purposes of a mood board and how it can be used to communicate ideas. | |
| 5 | Define and research target audience, surveys present on A2 | To understand how to define your target audience. To understand how to collect audience feedback in the form of a survey to inform your ideas. | |
| 6 | Venue walks and sketches | To be able to identify specific spaces which would be suitable for an exhibition and plan accordingly. | |
| 7 | Identify and plan Individual exhibition space | To understand how to promote yourself as an artist through exhibiting your work. | |
| 8 | Model building | To understand how to design and build an exhibition model as part of your planning stage. | |
| 9 | Model building | To understand how to design and build an exhibition model as part of your planning stage. | |
| 10 | Individual and group role assignment and research into each one. Social media and marketing, music., program and poster design, invitation design, Artwork label designs. Decorations and colour scheme, Entrance design. Selling work, Year 10 Pathway Exhibition, Refreshments. Gather visitor feedback | To understand your role within the planning of the exhibition and how to work as part of a team. | |
| 11 | Individual and group tasks | To understand your role within the planning of the exhibition and how to work as part of a team. | |
| 12 | Individual and group tasks | To understand your role within the planning of the exhibition and how to work as part of a team. | |
| 13 | Individual and group tasks | To understand your role within the planning of the exhibition and how to work as part of a team. | |

| | | |
|----------------------|---|--|
| 14 | Individual and group tasks | To understand your role within the planning of the exhibition and how to work as part of a team. |
| 15 | Plan Individual exhibition space | To understand how to promote yourself as an artist through exhibiting your work. |
| ONE TO ONE TUTORIALS | | |
| 16 | Artist statement writing | To understand how to communicate yourself as an artist to an audience both visually and written. |
| 17 | Learn about signage/labels. Make mock-up exhibition labels/map | To understand the purpose of signage and labels and the role they plan within an exhibition. |
| 18 | Accessibility in exhibitions – Re visit plan to evaluate space and look at space between artwork. | To understand the safety regulations and accessibility guidelines ensuring the exhibition is accessible to all. |
| 19 | Exhibition roles on the night | To understand the role, you will play on the night of the exhibition. |
| 20 | Team debriefs, photo review, audience feedback | To reflect on how the exhibition went evaluating your role and audience feedback. |
| 21 | Evaluation and PowerPoint presentation | To present your exhibition project on a PowerPoint, reflecting and evaluating the process and the exhibition itself. |
| 22 | Evaluation and PowerPoint presentation | To present your exhibition project on a PowerPoint, reflecting and evaluating the process and the exhibition itself. |
| 23 | Evaluation and PowerPoint presentation | To present your exhibition project on a PowerPoint, reflecting and evaluating the process and the exhibition itself. |
| ONE TO ONE TUTORIALS | | |

Desired End Points – Key Outcomes for Assessment

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|---|--|
| <p>Expected Outcomes for All Students</p> | <p>Learning aim A: Explore the processes and activities for curating art and design pieces for exhibition. A.P1 Explain the role of a curator in the exhibition of art and design work. A.P2 Explain how curators have planned exhibition spaces for different types of work.</p> <p>Learning aim B: Exhibit art and design work using curatorial processes and activities. B.P3 Demonstrate some ability to plan for an exhibition. B.P4 Apply limited curatorial processes to exhibit art and design work.</p> <p>Learning aim C: Review the effectiveness of curatorial processes and activities used to exhibit art and design work. C.P5 Explain how curatorial processes were used to exhibit art and design work. C.P6 Explain how the audience responded to an exhibition of art and design work.</p> |
| <p>Desired Outcomes for Most Students</p> | <p>Learning aim A: Explore the processes and activities for curating art and design pieces for exhibition. A.D1 Evaluate how well curatorial processes have been used to exhibit different types of art and design work.</p> <p>Learning aim B: Exhibit art and design work using curatorial processes and activities. B.D2 Apply curatorial processes innovatively to plan and exhibit art and design work demonstrating professional practice throughout. Learning aim C:</p> <p>Review The effectiveness of curatorial processes and activities used to exhibit art and design work. C.D3 Evaluate the success of curatorial processes used in the exhibition of art and design work, making in-depth reference to audience response.</p> |

A' LEVEL SUBJECT

ENGLISH LITERATURE

(A' LEVEL)

Y12



Y12- LEARNING MAP: Paper 1: The Duchess of Malfi and Selected Poetry by Christna Rossetti



| | | | |
|--------------------------------|---|----------------------------|------|
| Dates of Study: | Term 1, Term 2 and Term 3 | Exam Board: | OCR |
| Assessments: | 1. Paper 1: Duchess of Malfi and Rossetti (week 18) | Qualification Code: | H472 |
| | | Tier: | N/A |
| Additional Information: | Set Texts: The Duchess of Malfi by John Webster and Selected Poetry by Christna Rossetti | | |

English Literature

Starting Points – Assumed Prior Learning

| | | |
|----------------------|--|---|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Knowledge of Jacobean and Elizabethan plays and their wider contexts Understanding of how poetry is read and explored | Be able to read, understand and discuss literature in both classroom and independent study Be able to make links between texts and relevant contexts |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|---|--|
| 1.1 | Intro to DOM and wider context | To understand the contextual landscape of DOM |
| 1.2 | Intro to Christina Rossetti and No Thank You John | To understand Rossetti's wider context and apply to the poem No Thank You John |
| 1.3 | DOM Act 1 | To examine Act 1 of DOM considering character development and political context |
| 1.4 | Good Friday (Oxford Movement) & DOM Act 2 Sc 1 | To examine links between religious context and poetry; to consider comparisons between texts |
| 1.5 | A Birthday, Soeur Louise & From the Antique | To identify links between the poems and context: gender, incarnational aesthetic and religion |
| 1.6 | DOM Act 2 Scenes 2 to 5 | To understand the developing plot and make links to context of gender, masculinity and sex |
| 1.7 | Goblin Market | To identify and explore wider critical interpretations and make links to the relevant context |
| 1.8 | DOM Act 3 Scenes 1 and 2 | To understand the developing plot with a focus on Jacobean relationships |
| 1.9 | Up-Hill and Twice | To justify Rossetti's views on religious doubt and romantic relationships |
| 1.10 | DOM Act 3 Scene 3 to 5 | To consider Webster's use of tragic conventions and apply them to the end of Act 3 |
| 1.11 | Winter: My Secret and Maude Clare | To examine how Rossetti considers the Victorian views on class and gender |
| 1.12 | DOM Act 4 Scene 1 & writing skills | To identify the assessment objectives and apply them to analytical comparative writing |
| 1.13 | DOM Act 4 Scene 2 | To justify Webster's use of the tragic hero and how this is impacted by societal views on gender |
| 1.14 | Remember and Echo | To understand the Victorian ideals surrounded death |
| 1.15 | Song: When I Am Dead & assessment preparation | To explore the mark scheme and model responses to develop examination skills |
| 1.16 | Shut Out & DOM Act 5 Scenes 1 and 2 | To explore comparative links between Webster's and Rossetti's work |
| 1.17 | In the Round Tower at Jhansi, 8 June 1857 | To identify links between all 15 Rossetti poems considering contextual relevance |
| 1.18 | DOM Act 5 Scenes 3 to 5 | To justify if Webster's play utilises the conventions of revenge tragedy successfully |

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

| | |
|---|--|
| <p>Expected Outcomes for All Students</p> | <ul style="list-style-type: none"> • To know and understand the plot and character development of the Duchess of Malfi. • To understand the 15-poem collection by Christina Rossetti • To understand the key contexts of the Jacobean and Victorian era considering the following: gender, politics, religion and class. • To be able to make specific links between the texts studied and the relevant contexts provided. • To be able to make specific links between the texts. • To consider the meaning of different critical lenses and consider how they can be applied to literature studied. |
| <p>Desired Outcomes for Most Students</p> | <ul style="list-style-type: none"> • To be able to explain why contexts are important when considering the creation and development of literature. • To identify key critical writers and apply their viewpoints in a thoughtful style. • To be able to be articulate and precise when discussing textual reference, contextual features and critical wider reading. • To craft a thesis statement that builds an argument grounded in research and textual understanding. • To have and utilise successfully a secure knowledge of the exam structure. |

Y12- LEARNING MAP: Paper 1: Hamlet

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|--------------------------------|--|----------------------------|------|
| Dates of Study: | Term 1, Term 2 and Term 3 | Exam Board: | OCR |
| Assessments: | 1. Paper 1: Hamlet Part A (week 3) | Qualification Code: | H472 |
| | 2. Paper 1: Hamlet Part A and B (week 9) | Tier: | N/A |
| Additional Information: | Set Text: Hamlet by William Shakespeare | | |



English Literature

Starting Points – Assumed Prior Learning

| | | |
|----------------------|---|---|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Knowledge of Jacobean plays with a focus on Shakespearean writing Understanding of plays are performed in a theatrical context | Be able to understand and analyse language considering authors intention and wider critical effects Be able to make different interpretations based on knowledge and reading of a set text |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|--|---|
| 2.1 | Introduction to Hamlet and Act 1 Scene 1 | To understand the conventions of a revenge tragedy and the application to the first scene |
| 2.2 | Act 1 Scene 2 | To understand the Machiavellian schemer and analyse Hamlet's first soliloquy |
| 2.3 | Hamlet Part A assessment | To demonstrate close analysis skills applied to a pre-studied extract |
| 2.4 | Act 1 Scene 3 | To examine the introduction of new characters and consider family dynamics in the play |
| 2.5 | Act 1 Scene 4 and 5 | To identify the importance of the supernatural in a revenge tragedy |
| 2.6 | Act 2 Scene 1 and 2 | To examine Hamlet's madness considering different critical interpretations |
| 2.7 | Act 2 Scene 2 (the players and Hamlet's soliloquy) | To understand the role of the players and consider Hamlet's developing internal monologue |
| 2.8 | Act 3 Scene 1 (To be, or not to be) | To identify the effects of language used within the soliloquy |
| 2.9 | Act 3 Scene 1 (Get thee to a Nunnery) | To examine the relationship between Hamlet and Ophelia & consider different interpretations |
| 2.10 | Act 3 Scene 2 | To understand the relevance of the play within a play |
| 2.11 | Act 3 Scene 3 | To examine the use of procrastination & consider the relationship between Hamlet and Claudius |
| 2.12 | Act 3 Scene 4 | To examine Freudian critical ideas and apply them to Hamlet and Gertrude |
| 2.13 | Act 4 Scene 1 to 4 | To analyse and examine Hamlet's changing madness (from feigned to real) |
| 2.14 | Act 4 Scene 5 and 6 | To analyse Ophelia's madness considering the use of symbolism (flowers) |
| 2.15 | Act 4 Scene 7 | To understand the importance of Ophelia's death and apply this to a Part B practice |
| 2.16 | Act 5 Scene 1 | To examine the theme of mortality through the comparison of Hamlet and Laertes |
| 2.17 | Act 5 Scene 2 | To justify Hamlet as a revenge tragedy at the end of the play |

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

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|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none">• To be able understand the plot of Hamlet, including character development throughout the scenes.• To be able understand the elements of a revenge tragedy and examine Hamlet as an example of this.• To be able to consider different critical interpretations and apply them to the play.• To have examined at least one production to consider interpretation through performance.• To be able to analyse specific language choices and consider their effects. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none">• To critically evaluate the text considering repeated motifs and ideas and the impact they have on the wider play.• To examine a wider range of critical reading and quotations which can be applied across the play.• To examine language in a precise and critical style to engage with the assessment mark scheme successfully.• To examine a wide range of productions to consider the difference in interpretation due to the changing landscape of time period, political context and performers. |

Y12- LEARNING MAP: Paper 2: Dracula and The Bloody Chamber



| | | | |
|--------------------------------|---|----------------------------|------|
| Dates of Study: | Term 4, Term 5 and Term 6 | Exam Board: | OCR |
| Assessments: | 3. Paper 2: Dracula and The Bloody Chamber (week 6) | Qualification Code: | H472 |
| | | Tier: | N/A |
| Additional Information: | Set Text: Dracula by Bram Stoker and The Bloody Chamber by Angela Carter | | |

English Literature

Starting Points – Assumed Prior Learning

| | | |
|----------------------|--|---|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Knowledge of the gothic genre, considering elements of horror and thriller Understanding of narrative devices | Be able to make links between texts and relevant contexts Be able to utilise comparative skills and language to articulate critical viewpoints |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|--|---|
| 3.1 | Introduction to the Gothic | To understand the key elements of the gothic genre considering the historical development |
| 3.2 | Introduction to Dracula and Chapter 1 | To explore the character of Dracula and Stokers use of gothic conventions |
| 3.3 | Introduction to Carter and The Snow Child | To explore second wave feminism and apply this to the abuse of innocence in text |
| 3.4 | Dracula Chapter 2 and The Werewolf | To examine gender roles in gothic texts and consider comparative links |
| 3.5 | Dracula Chapter 3 and 4 | To understand Harker's role in the novel and consider his position as a hero and damsel |
| 3.6 | The Company of Wolves and Assessment | To identify the relationship between the supernatural and gender; to build examination skills |
| 3.7 | Dracula Chapter 5 and 6 | To explore the change of narrative and the development of female voices |
| 3.8 | Wolf Alice | To explore Carter's different wolf stories and consider the feminist interpretations |
| 3.9 | Dracula Chapter 7 and 8 | To understand Stoker's use of setting and sleepwalking to utilise the gothic genre |
| 3.10 | Dracula 9 to 12 | To examine Lucy as a gothic victim and considering links to gender and the supernatural context |
| 3.11 | The Bloody Chamber | To explore Carters influence from the Marquis de Sade and the implications on the story |
| 3.12 | Dracula Chapter 13 to 16 | To examine the New Woman and its relevance to the sexualisation and death of Lucy |
| 3.13 | Dracula 17 to 20 | To examine the plot and character development, considering the role of the Victorina man |
| 3.14 | The Courtship of Mr Lyon & The Tiger's Bride | To explore Carter's utilisation of the Beauty and the Beast gothic tale |
| 3.15 | Dracula Chapter 21 | To understand Mina's role as a gothic victim, considering Stoker's use of gothic tropes |
| 3.16 | Dracula Chapter 22 to 25 | To understand the developing plot while considering the use of religious symbolism |
| 3.17 | The Lady of the House of Love | To identify comparisons of vampire mythology between the short story and Dracula |
| 3.18 | Dracula Chapter 26 and 27 | To examine the ending of the novel and consider Stoker's moral message |

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none">• To know and understand the plot and character development of the Dracula.• To understand the differing plots and ideas of the short story collection The Bloody Chamber.• To understand the key contexts of the Gothic genre.• To be able to apply specific contexts to the texts studied, such as gender, politics, religion and class.• To be able to make specific links between the texts studied and the relevant contexts provided.• To be able to make specific links between the texts.• To consider the meaning of different critical lenses and consider how they can be applied to literature studied. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none">• To be able to explain why contexts are important when considering the creation and development of literature.• To identify key critical writers and apply their viewpoints in a thoughtful style.• To be able to be articulate and precise when discussing textual reference, contextual features and critical wider reading.• To craft a thesis statement that builds an argument grounded in research and textual understanding.• To have and utilise successfully a secure knowledge of the exam structure. |

Y12- LEARNING MAP: NEA Task 1

| | | | |
|--------------------------------|--|----------------------------|------|
| Dates of Study: | Term 4 | Exam Board: | OCR |
| Assessments: | 1. NEA Draft 1 submission | Qualification Code: | H472 |
| | 2. NEA Final submission | Tier: | N/A |
| Additional Information: | Set Texts: A Streetcar Named Desire by Tennessee Williams, Cruise by Jack Holden, For Black Boys Who Have Considered Suicide When the Hue Gets Too Heavy by Ryan Calais Cameron and Fleabag by Pheobe Waller-Bridge | | |



English Literature

Starting Points – Assumed Prior Learning

| | | |
|----------------------|--|--|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Knowledge of playscripts with a consideration of stage direction, setting and character development Understanding of theme tracking | Be able to analyse language and articulate effects and writers' intentions Be able to consider developing narrative choices and consider meaning and impact |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|--|---|
| 4.1 | Introduction to NEA Task 1 | To understand the assessment criteria and the structure of the NEA Task 1 |
| 4.2 | A Streetcar Named Desire | To explore the key extracts & examine the themes of gender and violence |
| 4.3 | For Black Boys Who Have Considered Suicide | To explore the key extracts & examine the themes of race and family relationships |
| 4.4 | Cruise | To explore the key extracts & examine the themes of sexuality and loss |
| 4.5 | Fleabag | To explore the key extracts & examine the themes of sex and sisterhood |
| 4.6 | Writing support and task submission | To examine NEA responses and complete written task for submission |

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> To be able understand the plot of each of the four plays, including character development throughout the extracts. To be able understand the build-up of plot to create tension. To be able to consider thematic relevance and apply this to an extract of text. To be able to analyse specific language choices and consider their effects. To be able to create an argument between a theme and detailed analysis |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> To critically evaluate the extracts considering repeated motifs and ideas and the impact they have on the wider play. To examine a wide range of analytical devices to broaden written analysis To examine language in a precise and critical style to engage with the assessment mark scheme successfully. To build a precise and analytical writing style that is articulate and critical |

Y12- LEARNING MAP – Paper2: Unseen Gothic



| | | | |
|--------------------------------|---|----------------------------|------|
| Dates of Study: | Term 5 and Term 6 | Exam Board: | OCR |
| Assessments: | 1. Unseen Gothic Exam (Week 7) | Qualification Code: | H472 |
| | | Tier: | N/A |
| Additional Information: | Set Texts: A range of extracts from key gothic texts from specific eras of gothic (Core, Victorian, Modern, etc) | | |

English Literature

Starting Points – Assumed Prior Learning

| | | |
|----------------------|---|--|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understanding of the gothic from prior learning from topic 3 (Dracula and The Bloody Chamber) Understanding of writer's intention and analytical choices | Be able to analyse language and articulate effects and writers' intentions Be able to consider a texts role within the gothic by making link to specific contexts |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|---|--|
| 5.1 | Origins of the Gothic & The Castle of Otranto | To examine the history of the gothic through the first recognised gothic text |
| 5.2 | Core Gothic & The Mysteries of Udolpho | To explore the tropes used in the Core gothic |
| 5.3 | Romantic Gothic & Frankenstein | To understand the Romantic era gothic and to examine the gothic importance of Frankenstein |
| 5.4 | Victorian Gothic & Jane Eyre | To identify how the Victorian gothic can be viewed through different critical lenses |
| 5.5 | Victorian Gothic & Edgar Allan Poe | To explore Poe's exploration of the gothic and his creation of atmosphere |
| 5.6 | Modern American Gothic | To identify the differing tropes of the American Gothic and apply them to modern fiction |
| 5.7 | Unseen Gothic Assessment | To utilise analytical skills to approach an assessment question |

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> To understand the key contexts of the differing types of Gothic genre. To be able to apply specific contexts to the texts studied, such as gender, politics, religion and class. To be able to make specific links between the texts studied and the relevant contexts provided. To be able to analyse specific language choices and consider their effects. To be able to create an argument between a theme and detailed analysis |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> To be able to explain why contexts are important when considering the creation and development of literature. To be able to be articulate and precise when discussing textual reference, contextual features and critical wider reading. To craft a thesis statement that builds an argument grounded in research and textual understanding. To have and utilise successfully a secure knowledge of the exam structure. To examine language in a precise and critical style to engage with the assessment mark scheme successfully. |

A' LEVEL SUBJECT

ENVIRONMENTAL SCIENCE

(A' LEVEL)

Y12



Y12 ES- LEARNING MAP: Paper 1: The Living Environment (Chapters 1, 2 and 3)



| | | | |
|--------------------------------|---|----------------------------|------|
| Dates of Study: | 08.09 – 19. 12 | Exam Board: | AQA |
| Assessments: | Ongoing throughout the unit | Qualification Code: | 7447 |
| | | Tier: | N/A |
| Additional Information: | What students need to bring/equipment/trips | | |

Environmental Science

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell tasks and Recap Tasks | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Understand how living systems have responded to environmental changes. Understanding of what is biodiversity and what impact humans have on it | Students should be able to: <ul style="list-style-type: none"> Explain the value of biodiversity Evaluate strategies used to conserve biodiversity. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|---|--|---|
| 1 | Earth before life and the development of life on Earth (Chapter 1) 1-2 lessons | To describe the main conditions that allowed early life to develop on planet Earth came about. To describe how the presence of life on Earth has brought about change. |
| 2 | The importance of conserving biodiversity (Chapter 2) 4 hours (4 lessons) | <i>To explain why other species on Earth are vital for human survival by providing resources, maintaining life-support systems and supporting each other through inter-species relationships.</i> |
| 3 | Threats to biodiversity (Chapter 2) 2-3 hours | To explain how humans influence biodiversity, with examples in a range of different contexts. |
| 4 | Setting conservation priorities (Chapter 2) 1 hour | <i>To explain how priorities are set, based on assessments of importance and threats.</i> |
| 5 | Methods of conserving biodiversity 1: Legislation/ Protocols (Chapter 2) 1 hour | <i>To describe the different types of legislation and protocols protect wildlife and habitats in different ways:</i> <ul style="list-style-type: none"> protection of species protection of habitats restrictions on damaging activities control of trade <i>organisations/ agreements to enable exploitation but regulate it at a sustainable level.</i> |
| 6 | Methods of conserving biodiversity 2: Captive breeding and release programmes (Chapter 2) 2 hours | <i>To evaluate in-situ and ex-situ conservation and the contribution each makes to the conservation of biodiversity.</i> <i>Students should understand the role of captive breeding and release programmes in conservation and be able to use examples to illustrate the problems and methods used to increase success.</i> |
| 7 | Methods of conserving biodiversity 3: Habitat conservation (Chapter 2) 2-3 hours | <i>To explain how habitat protection by legislation/protocols may prevent harm by human activities, but management of natural processes and conditions may be needed to maintain or enhance conditions.</i> <i>To describe the decisions that are made when planning habitat creation.</i> |

Independent Study Plan

Weekly – Curriculum press worksheet

Case study work

Relevant podcast/documentary

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|----|--|--|--|
| 8 | Selected Habitats 1: Temperate Broadleaf woodland (Chapter 2) | To describe the key features of selected habitats, including their controlling environmental factors. Explain their ecological importance and the threats they face. Evaluate the effectiveness of current conservation efforts used to protect them. 5 hours | |
| 9 | Selected Habitats 2: Tropical Rainforest (Chapter 2) | | |
| 10 | Selected Habitats 3: Tropical coral reefs (Chapter 2) | | |
| 11 | Selected Habitats 4: Deep coral water reefs (Chapter 2) | | |
| 12 | Selected Habitats 5: Oceanic Islands (Chapter 2) | | |
| 13 | Selected Habitats 6: Mangroves (Chapter 2) | | |
| 14 | Selected Habitats 7: Antarctica (Chapter 2) | | |
| 15 | Adaptation to the environment (Chapter 3) 1 hour | To describe how species are adapted to habitats with conditions within their range of tolerance. Explain how habitat management can influence these conditions and evaluate how such management strategies can increase the survival of desired species. | |
| 16 | Ecological succession (Chapter 3) 1 hour | To describe the process of natural ecological succession and the development of climatic climax communities. Explain how human intervention can create plagioclimax communities and evaluate their role in supporting biodiversity and conservation goals. | |
| 17 | Species diversity and ecological stability (Chapter 3) 1 hour | To describe the concepts of population dynamics and carrying capacity and explain how they inform conservation strategies. Evaluate the importance of r- and K-selection strategies in predicting a species' vulnerability to exploitation and population decline. | |
| 18 | Ecological terminology (Chapter 3) 1 hour | To describe and accurately use key ecological terminology in a range of environmental contexts. Explain how correct terminology supports scientific understanding and evaluate the importance of clear communication in ecological studies and conservation efforts. | |

Desired End Points – Key Outcomes for Assessment

| | | | |
|------------------------------------|---|---|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> Explain the impact of the structure and movement of Earth and its position in the Solar System and how that makes life possible on Earth. | <ul style="list-style-type: none"> Explain the human impact on wildlife species and habitats. | <ul style="list-style-type: none"> Understand that all species have inter-species relationships for ecological services. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> Explain how the presence of life has changed the conditions on Earth. | <ul style="list-style-type: none"> Describe the range of different activities that can be used to conserve biodiversity. Evaluate the importance of selected habitats in the understanding of biodiversity and how it can be conserved. | <ul style="list-style-type: none"> Explain how conservation of biodiversity can be achieved using a variety of strategies, including: Legal protection, captive breeding and release programmes, the management of existing habitats, the creation of new habitats |

Y12- LEARNING MAP: Year 12 Block 1 - Paper 2. The Physical environment (Chapters 4 and 5)



Environmental Science

| | | | |
|--------------------------------|-----------------------------|----------------------------|-----|
| Dates of Study: | 08.09- 19.12 | Exam Board: | AQA |
| Assessments: | Ongoing throughout the unit | Qualification Code: | |
| | | Tier: | N/A |
| Additional Information: | | | |

Starting Points – Assumed Prior Learning

| | | |
|---|--|---|
| Consolidated through Bell tasks and Recap Tasks | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> The role of the atmosphere and its importance for sustaining life on Earth The direct and indirect impact of increasing atmospheric temperatures on natural processes | Students should be able to: <ul style="list-style-type: none"> Analyse the consequences of global climate change |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|--|---|
| 1 | Composition of the atmosphere and how the atmosphere supports life (Chapter 4) 1 hour | To describe the atmospheric energy processes involving ultraviolet (UV), infrared (IR), and visible light in the stratosphere and troposphere. Explain how these processes influence Earth's life-support systems and evaluate their environmental significance for ecosystems and human health. |
| 2 | The natural greenhouse effect 1 hour | To describe the processes involved in the natural greenhouse effect and explain how human activities enhance this effect through increased greenhouse gas emissions. Evaluate the role of the carbon cycle in regulating atmospheric carbon levels and its significance in climate change. |
| 3 -4 | The enhanced Greenhouse effect and Global climate change 3-4 hours | To describe the impacts of global climate change on sea level, wind patterns, ocean currents, the cryosphere, and climate processes. Explain the challenges in monitoring and predicting climate change, including uncertainties in natural processes, measurements, timescales, and system interactions. Evaluate how environmental changes can lead to positive and negative feedback mechanisms, including tipping points. Explain variations in carbon footprints between countries and evaluate strategies for developing more sustainable lifestyles. |
| 5 | Ozone depletion 2 hours | To describe the challenges involved in verifying theories related to newly observed environmental phenomena. Explain how advancements in research techniques have contributed to understanding stratospheric chemistry, Antarctic atmospheric conditions, and the chemistry of CFCs and other ozone-depleting substances (ODSs). Evaluate the strategies used to restore the ozone layer and assess their effectiveness. |
| 6 -7 | Global demand for water (Chapter 5) and The natural hydrological cycle 1 hour | To describe the factors that affect the availability and sustainability of water as a resource. Explain how issues such as local shortages or surpluses, temporal variations, contamination, and unsustainable usage rates impact water security. Evaluate the challenges these problems pose for long-term water management. |
| 8 | Human impacts on the hydrological cycle 2-3 hours | |

Independent Study Plan

- Weekly – Curriculum press worksheet
- Case study work
- Relevant podcast/documentary

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|----|--|--|--|
| 9 | Exploitation of new water sources 1 hour | To describe the natural and anthropogenic contaminants that affect water quality and make it unusable. Explain the methods used to treat water for public consumption and evaluate the effectiveness and challenges of these treatment processes. | |
| 10 | Sustainable management of water 1-2 hours | To describe the strategies and methods used to maintain or increase water supplies. Explain how these approaches contribute to sustainable water management through economical use and the exploitation of new sources. Evaluate the effectiveness and limitations of these strategies in different environmental and social contexts. | |

Desired End Points – Key Outcomes for Assessment

| | | |
|------------------------------------|--|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> • Demonstrate basic understanding of atmospheric composition • Explain fundamental principles of the greenhouse effect • Identify primary components of atmospheric systems | <ul style="list-style-type: none"> • Understand fundamental hydrological cycle principles • Recognise global water resource challenges • Identify basic human impacts on water systems |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> • Critically analyse complex interactions between atmospheric components • Demonstrate understanding of climate change mechanisms • Synthesise scientific evidence related to global environmental changes | <ul style="list-style-type: none"> • Develop comprehensive water resource management strategies • Critically analyse complex hydrological interactions |

Y12 ES- LEARNING MAP: Paper 2: The Physical Environment (Chapters 8, 6 and 7)



| | | | |
|--------------------------------|-----------------------------|----------------------------|------|
| Dates of Study: | 06.01-11.04 | Exam Board: | AQA |
| Assessments: | Ongoing throughout the unit | Qualification Code: | 7447 |
| | | Tier: | N/A |
| Additional Information: | | | |

Environmental Science

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell tasks and Recap Tasks | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Knowledge on the carbon cycle Using resources: phytomining and bioleaching | Students should be able to: Describe the natural processes of the carbon cycle, emphasizing the roles of living organisms and environmental factors that control process rates. Explain how human activities alter these processes |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|---|--|--|
| 1 | Human activities and their effect soil conditions and fertility. (Chapter 8) | To explain how human activities can alter soil conditions and affect soil fertility. |
| 2 | Causes of soil degradation and erosion. | To understand the natural balance between soil erosion and formation and explain how human activities can disrupt this equilibrium. Demonstrate knowledge of different types of soil erosion, the natural processes that reduce erosion, and the human activities that increase erosion rates. |
| 3 | The Universal Soil Loss Equation (USLE). | To use the Universal Soil Loss Equation (USLE) to estimate soil erosion rates under different land management practices. |
| 4 | The environmental impacts of soil erosion. | To explain the impacts of soil erosion on natural ecosystems and human activities, such as agriculture, water quality, and land use. |
| 5 | Soil management strategies to increase sustainability. | To describe the methods used to reduce soil erosion and understand how these methods help protect soil resources and maintain land productivity. |
| 6 | Minerals extracted from the lithosphere (Chapter 6) | To describe importance of a wide range of mineral resources obtained from the lithosphere and their role in supporting human activities and technological development. |
| 7 | Geological processes that produced localised concentrations of recoverable mineral deposits. | To describe the distribution of metals in the Earth's crust, explain how geological processes lead to economically viable concentrations, and evaluate the implications for resource exploitation. |
| 8 | Reserves, resource and Lasky's principle. | To explain the difference between mineral resources and reserves, describe why only a fraction of metals in the lithosphere is currently exploitable, and evaluate how Lasky's Principle illustrates the impact of ore purity on reserve size and economic viability. |
| 9 | How a range of exploratory techniques work. | To describe the sequence of methods used in mineral exploration, explain why initial techniques must be large-scale and cost-effective, and evaluate the economic considerations involved in choosing exploration strategies. |

Independent Study Plan

Weekly – Curriculum press worksheet

Case study work

Relevant podcast/documentary


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| 10 | Factors affecting mine viability. | To explain the various factors beyond the presence of valuable materials that affect the viability of a mine, describe their significance, and evaluate how these factors influence mining decisions. | |
| 11 | Control of the environmental impacts of mineral exploitation. | To describe the environmental impacts of different mineral exploitation methods, including deep mining, open-cast mining, placer/alluvial deposits, seabed mining (shallow and deep), and extraction from seawater. To Explain the challenges associated with each method and evaluate their relative environmental consequences. | |
| 12 | Strategies to secure future mineral supplies. | To describe the three main approaches to increasing future mineral supplies, including better exploration, improved efficiency of traditional mining methods, and new extraction techniques such as deep seabed mining, phytomining, bioleaching, and adsorption from seawater. Explain end-of-life strategies like recycling and cradle-to-cradle design and evaluate their potential to contribute to sustainable resource management. | |
| 13 | The carbon cycle (Chapter 7) | To describe the natural processes of the carbon cycle, emphasizing the roles of living organisms and environmental factors that control process rates. Explain how human activities alter these processes, affecting dynamic equilibria and carbon reservoirs. Evaluate the wider environmental impacts, including effects on climate, biological productivity, and species distribution, and analyse strategies for sustainable carbon management. | |
| 14 | The nitrogen cycle | To describe the natural processes of the nitrogen cycle, highlighting the roles of living organisms and environmental factors that influence the rates of these processes. Explain how human activities disrupt these processes and affect nitrogen reservoirs and dynamic equilibria. Evaluate the broader environmental consequences, including impacts on climate, biological productivity, and species distribution, and analyse strategies for sustainable nitrogen management. | |
| 15 | The phosphorous cycle | To describe the natural processes of the phosphorus cycle, focusing on the roles of living organisms and environmental factors that influence these processes. Explain how human activities impact phosphorus reservoirs and disrupt dynamic equilibria. Evaluate the wider environmental effects, such as on biological productivity, species survival, and ecosystem health, and analyse strategies for sustainable phosphorus management. | |

Desired End Points – Key Outcomes for Assessment

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|------------------------------------|--|--|--|
| Expected Outcomes for All Students | <p>Identify human activities that alter soil conditions and fertility.</p> <p>Describe the causes and types of soil erosion and methods used to reduce it.</p> <p>Explain the environmental and agricultural impacts of soil erosion.</p> | <p>Describe the composition and importance of mineral resources from the lithosphere.</p> <p>Explain the difference between mineral resources and reserves.</p> <p>Describe the main methods of mineral extraction (deep mining, open-cast, placer deposits, seabed mining, extraction from seawater).</p> <p>Explain the economic and environmental factors that influence mineral exploitation.</p> <p>Identify environmental impacts associated with different mining methods.</p> | <p>Describe the main processes and components of the carbon, nitrogen, and phosphorus cycles.</p> <p>Explain the roles of living organisms and environmental conditions that control the rates of these cycles.</p> <p>Identify how human activities affect these biogeochemical cycles and the dynamic equilibria of element reservoirs.</p> <p>Describe the wider environmental impacts of disruptions to these cycles (e.g., climate change, biodiversity loss).</p> <p>Explain basic strategies to manage these cycles sustainably.</p> |
|------------------------------------|--|--|--|

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| Desired Outcomes for Most Students | <p>Evaluate the effectiveness of various soil conservation techniques in different environmental contexts.</p> <p>Explain the economic and ecological implications of soil degradation.</p> <p>Apply the Universal Soil Loss Equation (USLE) to estimate soil erosion under different land management scenarios.</p> | <p>Evaluate the advantages and disadvantages of various mineral extraction techniques in terms of environmental impact and economic viability.</p> <p>Explain Lasky's Principle and how ore purity affects reserve size and exploitation potential.</p> <p>Analyse the role of social, political, and economic factors in shaping mineral resource management.</p> <p>Evaluate emerging technologies and strategies (phytomining, bioleaching, recycling) for increasing future mineral supplies sustainably.</p> <p>Critically assess strategies for mitigating environmental damage from mining activities.</p> | <p>Analyse alternative pathways and varying transfer rates within biogeochemical cycles and their environmental significance.</p> <p>Evaluate the effects of human-induced changes on cycle dynamics and related environmental consequences.</p> <p>Explain the interconnectedness of biogeochemical cycles and their influence on ecosystem functioning and species distribution.</p> <p>Critically evaluate strategies for sustainable management of these cycles, including mitigation of pollution and restoration efforts.</p> <p>Apply knowledge of biogeochemical cycles to real-world environmental case studies.</p> |
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| Y12 ES- LEARNING MAP: Paper 1: Biological Resources (Chapter 11) | | | |
|--|-----------------------------|----------------------------|------|
| Dates of Study: | 06.01-11.04 | Exam Board: | AQA |
| Assessments: | Ongoing throughout the unit | Qualification Code: | 7447 |
| | | Tier: | N/A |
| Additional Information: | | | |



Environmental Science

| Starting Points – Assumed Prior Learning | | |
|---|--|---|
| Consolidated through Bell tasks and Recap Tasks | <p>Awareness <i>Knowledge and understanding</i></p> <ul style="list-style-type: none"> Understanding of what GMOs are and how they are obtained. Understanding of biotic and abiotic factors and their impact on ecosystems. | <p>Ability & Application <i>Demonstrate Knowledge & Understanding</i></p> <p>Students should be able to:</p> <ul style="list-style-type: none"> Evaluate the impact and ethical issues surrounding the use of GMOs |
| | | |

| Sequence of Lesson Objectives – Building Knowledge & Skills | | |
|---|--|--|
| | Lesson Title(s) | Key Lesson Objective(s) |
| 1 | The principles of agriculture and selection of species for agriculture 1 hour | <i>To explain the different aspects of agroecosystems and how human developments have increased food production.</i> |
| 2 | Abiotic factors and their control 3 hours | <p><i>To explain how species selection is influenced by environmental conditions within a species' range of tolerance.</i></p> <p><i>To explain how environmental control and genetic modification can enable species to survive outside their natural range and improve yield or product quality.</i></p> |

| Independent Study Plan |
|-------------------------------------|
| Weekly – Curriculum press worksheet |
| Case study work |

| | | |
|----|---|---|
| 3 | Biotic factors and their control 3- 4 hours | To describe how managing predators and competitors of food species can increase food availability for humans To Explain the importance of supporting beneficial species such as pollinators and soil biota in enhancing food production. |
| 4 | Manipulation of the food species 2-3 hours | To explain how changes to the gene pool can be used to control agricultural production To evaluate the advantages and disadvantages of different methods used to alter the gene pool, such as selective breeding and genetic modification. |
| 5 | Agriculture energetics 2 hours | To explain how energy inputs, production intensity, and population density influence the productivity of agricultural systems. |
| 6 | Environmental impacts of agriculture 1-2 hours | To explain how different agricultural practices impact the environment and sustainability and begin to explore how these issues relate to long-term agricultural sustainability. |
| 7 | Social factors that affect agriculture 1 hour | To explain how social, economic, and political factors influence agricultural practices, including the types of food produced, their locations, and the methods used. |
| 8 | Availability of technology 1 hour | |
| 9 | Economic and political influences on agriculture 2 hours | |
| 10 | Strategies to increase agricultural sustainability 2-3 hours | To describe methods used to reduce the environmental impacts of agriculture, promote the use of renewable resources, and enhance sustainability. |

Relevant podcast/documentary

Desired End Points – Key Outcomes for Assessment

| | | |
|------------------------------------|---|--|
| Expected Outcomes for All Students | Describe basic principles of agricultural species selection Explain the fundamental interactions between agricultural systems and their environment | Explain the intricate relationships between abiotic factors and crop performance Analyse biotic factors that impact agricultural productivity |
| Desired Outcomes for Most Students | Evaluate complex interactions between agricultural species and their environmental contexts Justify strategic approaches to agricultural species selection | Evaluate strategies for manipulating food species for improved outcomes Justify approaches to enhancing agricultural sustainability |

Y12 ES- LEARNING MAP: Paper 1: Biological Resources (Chapter 11)

| | | | |
|--------------------------------|-----------------------------|----------------------------|------|
| Dates of Study: | 28.04 – 21.07 | Exam Board: | AQA |
| Assessments: | Ongoing throughout the unit | Qualification Code: | 7447 |
| | | Tier: | N/A |
| Additional Information: | | | |



Environmental Science

Starting Points – Assumed Prior Learning

| | |
|---|---|
| Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
|---|---|

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|---|--|--|
| Consolidated through Bell tasks and Recap Tasks | <ul style="list-style-type: none"> Biodiversity and the effect of human interaction on ecosystems: Deforestation | Students should be able to: <ul style="list-style-type: none"> Evaluate the impacts of the usage of finite resources, |
|---|--|--|

| Sequence of Lesson Objectives – Building Knowledge & Skills | | |
|---|--|---|
| | Lesson Title(s) | Key Lesson Objective(s) |
| 1 | Marine productivity | To describe the factors that influence marine productivity, including light levels and nutrient availability. Explain why temperature is not a major controlling factor, and evaluate how low productivity in open oceans contributes to the difficulty in discovering new, unexploited fisheries |
| 2 | Fishing | To describe the methods used to catch marine species and explain their environmental impacts, including effects on habitats and food chains. Evaluate how these impacts influence future fish stocks and assess strategies for achieving sustainable exploitation of marine resources. |
| 3 | Population estimates | To describe the methods used to estimate fish populations and maximum sustainable yield. Explain how these methods inform fisheries management and evaluate their reliability and limitations in ensuring sustainable exploitation. |
| 4 | Reducing environmental impact of fishing | To describe strategies used to reduce the environmental impacts of fishing. Explain how these methods help conserve marine ecosystems and evaluate their effectiveness in promoting sustainable fisheries. |
| 5 | Aquaculture | To describe the characteristics of extensive and intensive aquaculture systems. Explain how biotic and abiotic conditions are controlled to increase productivity and evaluate the benefits and environmental impacts of each method. |
| 6 | Potential of aquaculture | To describe the role of aquaculture in meeting global seafood demand. Explain the factors that influence its development and success and evaluate the extent to which aquaculture can replace wild capture fisheries in a sustainable manner. |
| 7 | Reducing environmental impact of aquaculture | To describe new and improved methods used in aquaculture to reduce environmental impacts. Explain how these methods address specific ecological concerns and evaluate their effectiveness and limitations in promoting sustainable aquaculture. |
| 8 | The resources and life-support services gained from forests. | To describe the diverse resources obtained from forests and the life-support systems they sustain. Explain the ecological and socio-economic significance of these resources and evaluate how different levels of forest use impact ecosystem services and long-term sustainability. |
| 9 | The relationship between forest productivity and biodiversity. | To explain how methods used to increase forest productivity can lead to a reduction in biodiversity. Describe specific examples of these practices and evaluate the trade-offs between maximizing resource yield and conserving ecological diversity. |
| 10 | Deforestation. | To describe the main causes of deforestation, distinguishing between over-exploitation and changes in land use. Explain how these drivers impact forest ecosystems and evaluate their relative significance in contributing to global deforestation trends. |
| 11 | Sustainable forest management. | To explain the principles used to increase the sustainability of forest management. Describe sustainable practices and evaluate their effectiveness in balancing resource extraction with conservation. |

Independent Study Plan

Weekly – Curriculum press worksheet

Case study work

Relevant podcast/documentary

Desired End Points – Key Outcomes for Assessment

| | | |
|------------------------------------|--|--|
| Expected Outcomes for All Students | <p>Describe the factors that influence marine productivity and explain why open ocean regions typically have low biological productivity.</p> <p>Explain how fishing activities can impact marine ecosystems and describe methods used to reduce the environmental impacts of fishing and aquaculture.</p> | <p>Describe the main resources and life-support services provided by forests, such as climate regulation, biodiversity, and raw materials.</p> <p>Explain the causes and consequences of deforestation, distinguishing between over-exploitation and land-use changes.</p> |
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| Desired Outcomes for Most Students | <p>Evaluate the effectiveness of different methods used to estimate fish populations and assess their importance in achieving sustainable fishery management.</p> <p>Explain the potential for aquaculture to replace wild fisheries and evaluate how improvements in aquaculture techniques can reduce environmental impacts while maintaining productivity.</p> | <p>Evaluate how efforts to increase forest productivity can negatively affect biodiversity, and assess the trade-offs involved in different management approaches.</p> <p>Explain the principles of sustainable forest management and evaluate their effectiveness in maintaining forest ecosystem services while allowing resource use.</p> |
|------------------------------------|---|--|

Y12 ES- LEARNING MAP: Paper 2: Energy Resources (Chapter 9)

| | | | |
|--------------------------------|-----------------------------|----------------------------|------|
| Dates of Study: | 28.04 – 21.07 | Exam Board: | AQA |
| Assessments: | Ongoing throughout the unit | Qualification Code: | 7447 |
| | | Tier: | N/A |
| Additional Information: | | | |



Environmental Science

Starting Points – Assumed Prior Learning

| | | |
|---|--|--|
| Consolidated through Bell tasks and Recap Tasks | Awareness <i>Knowledge and understanding</i> <ul style="list-style-type: none"> Energy: fossil fuels: Fractional distillation of crude oil and cracking Sustainability: carbon footprints. Exothermic and endothermic reactions | Ability & Application <i>Demonstrate Knowledge & Understanding</i> Students should be able to: <ul style="list-style-type: none"> Describe the process of fractional distillation. Explain how the separation of substances occurs based on boiling points. |
|---|--|--|

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|---|---|--|
| 1 | The importance of energy supplies in the development of society | To explain how the availability and types of energy resources influence the rate and direction of societal development, and evaluate the implications for economic growth, technological progress, and environmental sustainability. |
| 2 | The impact of the features of energy resources on their use | To describe the key properties of different energy resources and explain how these properties influence their uses. Evaluate how these factors affect the development and sustainability of societies that depend on them. |
| 3 | The sustainability of current energy resource exploitation | To describe the different ways in which current patterns of energy use are unsustainable, including environmental impacts and resource depletion. Explain the difference between direct and indirect impacts of energy use, such as pollution and embodied energy. Evaluate the relative scale and severity of problems caused by different energy resources, including the distinction between obvious but minor issues and less visible, serious consequences. |

Independent Study Plan

Weekly – Curriculum press worksheet

Case study work

Relevant podcast/documentary

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|---|---|---|--|
| 4 | Strategies to secure future energy supplies | To describe the current contribution of different energy resources to global and national energy supplies. Explain how technological improvements can reduce environmental impacts or limitations, such as pollution and intermittency. Evaluate the potential future role of each energy resource in supporting a more sustainable energy mix. | |
| 5 | New energy conservation technologies | To describe examples of improved and emerging technologies that reduce energy use. Explain how these technologies increase energy efficiency in different sectors and evaluate their potential to contribute to long-term energy sustainability. | |

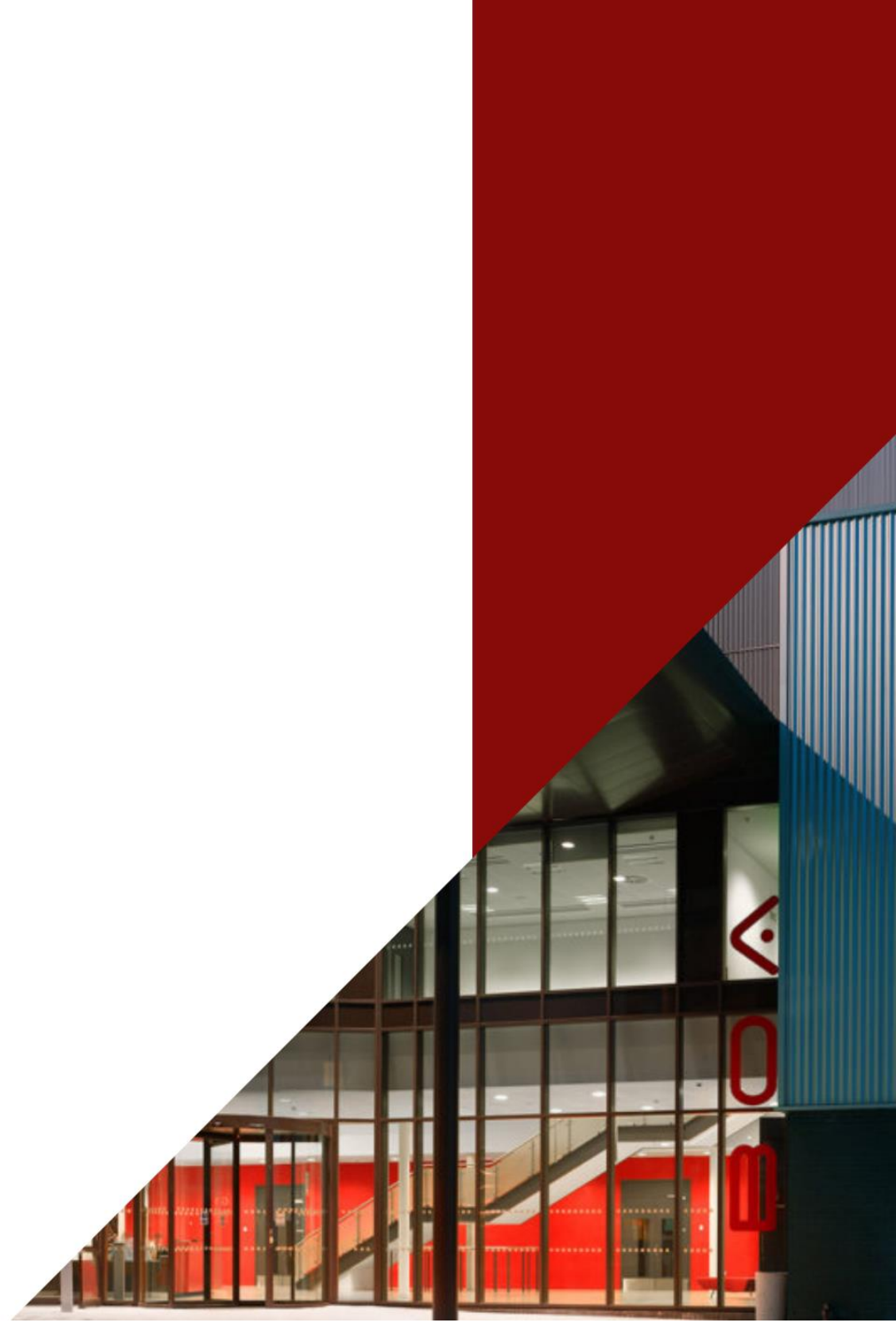
Desired End Points – Key Outcomes for Assessment

| | | |
|------------------------------------|---|---|
| Expected Outcomes for All Students | <p>Describe how energy resources contribute to the development of societies, including economic growth and technological advancement.</p> <p>Explain how the physical and environmental characteristics of different energy resources (e.g. intermittency, energy density, pollution) affect their suitability for specific uses.</p> | <p>Describe the environmental impacts of different energy resources, including fossil fuels, renewables, and nuclear power.</p> <p>Explain the difference between direct impacts (e.g. emissions) and indirect impacts (e.g. embodied energy or carbon footprints) associated with energy use.</p> |
| Desired Outcomes for Most Students | <p>Evaluate the sustainability of current patterns of energy resource exploitation, considering environmental impacts and resource depletion.</p> <p>Explain and evaluate a range of strategies for securing future energy supplies, including the development of new conservation technologies and improvements to existing energy systems.</p> | <p>Evaluate how improvements in technology can reduce the limitations of specific energy resources (e.g. reducing intermittency in solar or wind power).</p> <p>Explain the role of political, economic, and social factors in shaping national and global energy strategies, and evaluate their influence on future sustainability.</p> |

A' LEVEL SUBJECT

FINE ART
(A' LEVEL)

Y12



YEAR 12 – A LEVEL FINE ART: Project 1 LANDSCAPES

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| Dates of Study: | September 2025– December 2025 | Exam Board: | AQA |
| Assessments: | <p>Formative assessment occurs every lesson and is documented in students' assessment books. Verbal feedback during practical work, whole-class critique sessions. use of assessment criteria: Assessment objectives 1-4. Consolidation tasks: Peer and self-assessment, Sketchbook reviews, written reflections</p> <p>Summative assessment occurs at identified points with each SOW and is documented using the department tutorial sheet and added to students' assessment book.</p> | Qualification Code: | 7202 |
| | | Tier: | N/A |
| Additional Information: | In this scheme of work students are introduced to a range of practical and research skills designed to enable students to work independently and develop ideas to form the foundation of later work. | | |



VAD

Starting Points – Assumed Prior Learning

| | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
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| Consolidated through knowledge gained at GCSE | <p>Students have an awareness of key formal elements (line, tone, texture, colour, form, space, pattern) Students can recognise different media and techniques (e.g., watercolour, pencil, charcoal, acrylic) Students are aware of several artists and styles (e.g., Van Gogh, Hockney, Schiele) Students understand that art can communicate mood, ideas or meaning. Students have observed and recorded from life or photographs Students show understanding of how to develop ideas through experimentation Know how to reflect critically using annotation.</p> | <p>Some students can apply formal elements with intent. Students can use a range of materials effectively. Students can develop ideas from research to outcome, refining with feedback. Students can analyse and respond to artist influence. Students can produce sustained and focused practical work.</p> |

Sequence of Lessons – Building Knowledge & Skills

| Lessons | Lesson Title(s) | Key Lesson Objective(s) | Independent Study Plan |
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| 1 | Landscapes: Course introduction and assessment objective overview. Introduction to theme – Mind map. | To understand the course requirements and assessment objectives. To analyse the work of others. To understand how to present initial ideas to the standard expected at a level. | Week 1: Tree photographs. Primary observation – Tonal drawing from your bedroom window. |
| 2 | Observational drawing: Working from primary observation – Out of the window/rooftop. How to measure, select composition, working in pencil Line drawing. | To understand how to work from primary observation to create accurate line drawings. | Week 2: Select your landscape type and find 10 images/photographs. |
| 3 | Observational drawing: Working from primary observation - Identify a section out of the window. Large scale pen and ink | To understand how to work from primary observation to create large scale drawings using pen and ink. | Week 3: Collect objects linked to your chosen landscape. Present |
| 4 | Observational drawing: Working from primary observation – Identify Multiple sections out of the window – quick sketches using pencil crayon. | To understand how to work from primary observation to create accurate sketches. | |

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| 5 | Observational drawing: Working from Primary observation: East side or Aston Park. Charcoal - quick sketches. | To understand how to create a series of quick sketches from primary observation using charcoal. | any outstanding work in your sketchbooks. |
| 6 | Observational drawing: Working from Primary observation. Oil Pastel - East side or Aston Park. | To understand how to create a primary observational drawing using oil pastel. | |
| 7 | Tone/line Representing three dimensional objects in a 2-dimensional form. Trees from photographs– Pencil | To understand how to represent three dimensional objects in two-dimensional form. | Week 4: Research the artists Van Gogh and JWM Turner, analyse the formal elements for each artist and write a paragraph comparing their styles. |
| 8 | Tone/line Representing three dimensional objects in a 2-dimensional form. Trees from photographs– Pencil | To understand how to represent three dimensional objects in two-dimensional form. | |
| 9 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. | Week 5: Research the artist Caol nelson. Research print making techniques. |
| 10 | Choosing a landscape focus | To understand the different types of landscapes and how different factors and causes can affect the landscape. | |
| 11 | Darkroom Photography: Objects associated with a landscape Photograms. | To understand how to create your own photogram based on objects that represent your landscape. | Week 6: Present your printing experiments in your sketchbook along with your examples. |
| 12 | Darkroom Photography: Objects associated with a landscape – Photograms. | To understand how to create your own photogram based on objects that represent your landscape. | |
| 13 | Darkroom Photography: Objects associated – Cyanotypes. | To understand how to create your own cyanotype based on objects that represent your landscape. | Week 7: Research the artist Choi So Young and analyse his work using the formal elements. |
| 14 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. | |
| 15 | Ink wash landscapes: Explore mood through one colour palette – Picasso blue period. | To understand how to create artwork in a less structured way allowing the materials to interact. To understand the effects of creating a monochromatic landscape. | Week 8: Create a second response to the artist David Tres. |
| 16 | Ink wash landscapes: Explore mood through one colour palette – Picasso blue period. | To understand how to create artwork in a less structured way allowing the materials to interact. To understand the effects of creating a monochromatic landscape. | |
| 17 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. | Week 9: Research the artist Marinel Vieleers and analyse his work using the formal elements. |
| 18 | Painting: JMW Turner – Watercolour landscapes | To understand the work of the artists and how to take inspiration to create your own outcome. | |
| 19 | Painting: JMW Turner – Watercolour landscapes | To understand the work of the artists and how to take inspiration to create your own outcome. | Week 10: Create a series of sketches from your 3D model inspired by the work of Marinel Vieleers |
| 20 | Painting: Van Gogh – Oil paint experiments and landscape section. | To understand the work of the artists and how to take inspiration to create your own outcome. | |
| 21 | Painting: Van Gogh – Oil paint experiments and landscape section. | To understand the work of the artists and how to take inspiration to create your own outcome. | Week 11: Research a range of artists and select two to respond too. |
| 22 | Painting: Carol Nelson – Abstract acrylic. | To understand the work of the artists and how to take inspiration to create your own outcome. | |
| 23 | Painting: Carol Nelson – Abstract acrylic. | To understand the work of the artists and how to take inspiration to create your own outcome. | Week 12: Complete any outstanding tasks and make sure all work is presented in your sketchbook. |

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| 24 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. | |
| 25 | Mono Printing Techniques – Working from primary photographs | To understand the process of print making and how it can be used to to create original and creative artwork. | |
| 26 | Mono Printing Techniques – Working from primary photographs | To understand the process of print making and how it can be used to to create original and creative artwork. | |
| 27 | Lino Printing – Working from primary photographs | To understand the process of print making and how it can be used to to create original and creative artwork. | |
| 28 | Lino Printing – Working from primary photographs | To understand the process of print making and how it can be used to to create original and creative artwork. | |
| 29 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. | |
| 30 | Mixed media - Choi So Young – Denim and acrylics. | To understand how unconventional materials can be used to create artwork. | |
| 31 | Mixed media - Choi So Young – Denim and acrylics. | To understand how unconventional materials can be used to create artwork. | |
| 32 | Mixed media - Choi So Young – Denim and acrylics. | To understand how unconventional materials can be used to create artwork. | |
| 33 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. | |
| 34 | Textured surfaces – Plaster, salt, sand | To understand how unconventional materials can be used to create artwork. | |
| 35 | Texture – Experimenting with surfaces, mixed media techniques Cardboard, string | To understand how unconventional materials can be used to create artwork. | |
| 36 | Texture – Experimenting with surfaces, mixed media techniques. | To understand how unconventional materials can be used to create artwork. | |
| 37 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. | |
| 38 | Analysing and responding to the work of others – Artist 1: David Tres mixed media textured landscape. | To understand how to create original artwork inspired by the work of another artist. | |
| 39 | Analysing and responding to the work of others – Artist 1: David Tres mixed media textured landscape. | To understand how to create original artwork inspired by the work of another artist. | |
| 40 | Analysing and responding to the work of others – Artist 1: David Tres mixed media textured landscape. | To understand how to create original artwork inspired by the work of another artist. | |
| 41 | Analysing and responding to the work of others – Artist 1: David Tres mixed media textured landscape. | To understand how to create original artwork inspired by the work of another artist. | |

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| 42 | Analysing and responding to the work of others – Artist 1: David Tres mixed media textured landscape. | To understand how to create original artwork inspired by the work of another artist. |
| 43 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. |
| 44 | Analysing and responding to the work of others - Artist 2 - Marinel Vieleers – Wire houses/Photographs/large scale drawings from model | To understand how to create original artwork inspired by the work of another artist. |
| 45 | Analysing and responding to the work of others - Artist 2 - Marinel Vieleers – Wire houses/Photographs/large scale drawings from model. | To understand how to create original artwork inspired by the work of another artist. |
| 46 | Analysing and responding to the work of others - Artist 2 - Marinel Vieleers – Wire houses/Photographs/large scale drawings from model | To understand how to create original artwork inspired by the work of another artist. |
| 47 | Analysing and responding to the work of others - Artist 2 - Marinel Vieleers – Wire houses/Photographs/large scale drawings from model | To understand how to create original artwork inspired by the work of another artist. |
| 48 | Analysing and responding to the work of others - Artist 2 - Marinel Vieleers – Wire houses/Photographs/large scale drawings from model | To understand how to create original artwork inspired by the work of another artist. |
| 49 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. |
| 50 | Analysing and responding to the work of others - Artist 3: Students own choice of artist. | To understand how to create original artwork inspired by the work of another artist. |
| 51 | Analysing and responding to the work of others - Artist 3: Students own choice of artist | To understand how to create original artwork inspired by the work of another artist. |
| 52 | Analysing and responding to the work of others - Artist 3: Students own choice of artist | To understand how to create original artwork inspired by the work of another artist. |
| 53 | Analysing and responding to the work of others - Artist 3: Students own choice of artist | To understand how to create original artwork inspired by the work of another artist. |
| 54 | Analysing and responding to the work of others - Artist 3: Students own choice of artist | To understand how to create original artwork inspired by the work of another artist. |
| 55 | Presentation | To understand how to present your work in an original and creative way. To be able to explain your artwork using the formal elements. |

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| 56 | Review and refinement. Group reviews/Identify strengths and weaknesses. Select and combine techniques to create a final outcome. | To understand how to reflect on your work in a positive and informative way. To understand how to combine techniques to create an original final outcome. |
| 57 | Review and refinement. Group reviews/Identify strengths and weaknesses. Select and combine techniques to create a final outcome. | To understand how to reflect on your work in a positive and informative way. To understand how to combine techniques to create an original final outcome. |
| 58 | Final outcome | To understand how to create an original final outcome in response to your artists, techniques and project theme. |
| 59 | Final outcome | To understand how to create an original final outcome in response to your artists, techniques and project theme. |
| 60 | Final outcome | To understand how to create an original final outcome in response to your artists, techniques and project theme. |

Desired End Points – Key Outcomes for Assessment

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| Expected Outcomes for All Students | <p>Assessment objective 1 A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding. Demonstrates reasonably consistent use of appropriate specialist vocabulary.</p> <p>Assessment objective 2 A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with a degree of success as work develops.</p> <p>Assessment objective 3 A reasonably consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress.</p> <p>Assessment objective 4 A reasonably consistent ability to present a personal and meaningful response. Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Basic clarity, coherence and accuracy in using language.</p> |
| Desired Outcomes for Most Students | <p>Assessment objective 1 A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding. Demonstrates assured use of appropriate specialist vocabulary.</p> <p>Assessment objective 2 A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.</p> <p>Assessment objective 3 A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.</p> <p>Assessment objective 4 A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Clear, coherent and accurate use of language.</p> |

YEAR 12 – A LEVEL FINE ART: Project 2 Behind the door

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| Dates of Study: | January 2026 – May 2026 | Exam Board: | AQA |
| Assessments: | <p>Formative assessment occurs every lesson and is documented in students' assessment books. Verbal feedback during practical work, whole-class critique sessions. use of assessment criteria: Assessment objectives 1-4. Consolidation tasks: Peer and self-assessment, Sketchbook reviews, written reflections</p> <p>Summative assessment occurs at identified points with each SOW and is documented using the department tutorial sheet and added to students' assessment book.</p> | Qualification Code: | 7202 |
| | | Tier: | N/A |
| Additional Information: | "Behind the Door" explores both literal and metaphorical meanings – what is hidden, private, mysterious, forgotten, protected, or forbidden. Themes may include memory, identity, trauma, secrets, discovery, or domestic space. | | |



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Starting Points – Assumed Prior Learning

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| Consolidated through knowledge gained at GCSE and from Year 12 project 1. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <p>Students understand the creative process: from initial idea to final outcome. Students understand the importance of context, audience, and meaning in art. Students have an awareness of contemporary and historical artists explored within Project 1. Students have an awareness of assessment objectives (AO1–AO4) and how they shape project development. Students understand key formal elements: line, tone, colour, texture, form, space, pattern, and composition. Students have knowledge of a range of media and processes (e.g. graphite, ink, collage, digital, print, mixed media). Students understand visual language and how to interpret and apply it critically. Students understand how to analyse artists' work and make meaningful links to their own ideas. Students have an awareness of visual and conceptual development through experimentation.</p> | <p>Students have an ability to record from primary and secondary sources (e.g. photography, life drawing, observational sketches). Students can research, present and evaluate an artist's influence effectively. Students can use a range of materials and techniques with control and creativity. Students are confident in developing and refining ideas based on feedback and reflection. Students are experienced in annotating sketchbooks to show decision-making and process. Students are able to create a personal response. Students are able to select and use appropriate materials and techniques to explore an idea. Students can analyse and respond to artists in a way that informs their own creative development. Students can record observations, thoughts and evaluations in both visual and written form. Students can plan and begin to structure a coherent project journey with confidence.</p> |

Sequence of Lessons – Building Knowledge & Skills

| Lessons | Lesson Title(s) | Key Lesson Objective(s) | INDEPENDENT STUDY |
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| 1. | Introduction to theme: Initial ideas and images | To understand your project theme and produce your initial ideas in the form of a mind map. | Week 1: Complete your artist research and present your images and analysis in your sketchbook. |
| 2. | Introduction to theme: Initial ideas and images | To understand your project theme and produce your initial ideas in the form of a mind map. | |
| 3. | Contextual studies: Artist research and analysis: Louise Bourgeois, Edward Hopper, Do Ho Suh, Tracey Emin | To understand how to analyse the work of other artists and understand their contextual influences. | |

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| 4. | Contextual studies: Artist research and analysis: Louise Bourgeois, Edward Hopper, Do Ho Suh, Tracey Emin | To understand how to analyse the work of other artists and understand their contextual influences. | <p>Week 2: Collect a series of primary photos in response to theme.</p> <p>Week 3: Create one experiment in a material of your choice.</p> <p>Week 4: Create an artist response in a material of your choice.</p> <p>Week 5: Present your research and experimentation in your sketchbook</p> <p>Week 6: Present your research and experimentation in your sketchbook</p> <p>Week 7: Present your research and experimentation in your sketchbook</p> <p>Week 8: Present your research and experimentation in your sketchbook</p> <p>Week 9: Present your research and experimentation in your sketchbook</p> <p>Week 10: Present your refinement and tests in your sketchbook and annotate.</p> <p>Week 11: Present your refinement and tests in your sketchbook and annotate.</p> <p>Week 12: Final outcome ideas</p> <p>Week 13: Final outcome ideas</p> <p>Week 14: Present your work and complete any outstanding tasks.</p> <p>Week 15: Present your work and complete any outstanding tasks.</p> |
| 5. | Contextual studies: Artist research and analysis: Louise Bourgeois, Edward Hopper, Do Ho Suh, Tracey Emin | To understand how to analyse the work of other artists and understand their contextual influences. | |
| 6. | Primary photos: “doors” in the urban/natural environment | To understand how to collect a range of primary sources in response to your project theme. | |
| 7. | Primary photos: “doors” in the urban/natural environment | To understand how to collect a range of primary sources in response to your project theme | |
| 8. | Observational drawings: Pen, pencil | To create a series of observational studies in response to your primary research using materials of your choice. | |
| 9. | Observational drawings: Pen, pencil | To create a series of observational studies in response to your primary research using materials of your choice. | |
| 10. | Observational drawings: Pen, pencil | To create a series of observational studies in response to your primary research using materials of your choice. | |
| 11. | Experimental media: Drawing and painting, mixed media, including collage and assemblage, sculpture, ceramics, installation, printmaking (relief, intaglio, screen processes and lithography), moving image and photography. | To understand how to experiment with a range of materials in response to your artist research. To understand how the work of other artists can inspire your own ideas. | |
| 12. | Experimental media: Drawing and painting, mixed media, including collage and assemblage, sculpture, ceramics, installation, printmaking (relief, intaglio, screen processes and lithography), moving image and photography. | To understand how to experiment with a range of materials in response to your artist research. To understand how the work of other artists can inspire your own ideas. | |
| 13. | Experimental media: Drawing and painting, mixed media, including collage and assemblage, sculpture, ceramics, installation, printmaking (relief, intaglio, screen processes and lithography),moving image and photography. | To understand how to experiment with a range of materials in response to your artist research. To understand how the work of other artists can inspire your own ideas. | |
| 14. | Sketchbook presentation | To be able to present your initial responses to the theme in an original and creative way. | |
| 15. | Sketchbook presentation | To be able to present your initial responses to the theme in an original and creative way. | |
| 16. | Visual and conceptual development Artist response 1: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 17. | Visual and conceptual development Artist response 1: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 18. | Visual and conceptual development Artist response 1: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |

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| 19. | Visual and conceptual development Artist response 1: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | Week 16: Present your work and complete any outstanding tasks. |
| 20. | Visual and conceptual development Artist response 1: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 21. | Visual and conceptual development Artist response 1: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | Week 17: Complete your evaluation and submit your project. |
| 22. | Visual and conceptual development Artist response 1: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 23. | Visual and conceptual development Artist response 1: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 24. | Visual and conceptual development Artist response 1: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 25. | Visual and conceptual development Artist response 2: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 26. | Visual and conceptual development Artist response 2: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 27. | Visual and conceptual development Artist response 2: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 28. | Visual and conceptual development Artist response 2: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 29. | Visual and conceptual development Artist response 2: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 30. | Visual and conceptual development Artist response 2: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 31. | Visual and conceptual development Artist response 2: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |
| 32. | Visual and conceptual development Artist response 2: | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. | |

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| 33. | Sketchbook presentation | To be able to present your initial responses to the theme in an original and creative way. |
| 34. | Choose final direction (personal theme/interpretation of "Behind the Door") | To understand how to refine your project ideas in response to your own interpretation of behind the door. |
| 35. | Choose final direction (personal theme/interpretation of "Behind the Door") | To understand how to refine your project ideas in response to your own interpretation of behind the door. |
| 36. | Choose final direction (personal theme/interpretation of "Behind the Door") | To understand how to refine your project ideas in response to your own interpretation of behind the door. |
| 37. | Choose final direction (personal theme/interpretation of "Behind the Door") | To understand how to refine your project ideas in response to your own interpretation of behind the door. |
| 38. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 39. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 40. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 41. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 42. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 43. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 44. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 45. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 46. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 47. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |

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| 48. | Artist research and experimentation | To understand how the work of other artists can inspire your own ideas. To be able to select appropriate materials to create your own meaningful responses. |
| 49. | Refinement and Testing: Focused experimentation using chosen media Large and small scale material trials | To understand how to combine artist styles to create your own original artwork. To be able to select and combine appropriate materials and techniques. |
| 50. | Refinement and Testing: Focused experimentation using chosen media Large and small scale material trials | To understand how to combine artist styles to create your own original artwork. To be able to select and combine appropriate materials and techniques. |
| 51. | Refinement and Testing: Focused experimentation using chosen media Large and small scale material trials | To understand how to combine artist styles to create your own original artwork. To be able to select and combine appropriate materials and techniques. |
| 52. | Refinement and Testing: Focused experimentation using chosen media Large and small scale material trials | To understand how to combine artist styles to create your own original artwork. To be able to select and combine appropriate materials and techniques. |
| 53. | Refinement and Testing: Focused experimentation using chosen media Large and small scale material trials | To understand how to combine artist styles to create your own original artwork. To be able to select and combine appropriate materials and techniques. |
| 54. | Refinement and Testing: Focused experimentation using chosen media Large and small scale material trials | To understand how to combine artist styles to create your own original artwork. To be able to select and combine appropriate materials and techniques. |
| 55. | Refinement and Testing: Focused experimentation using chosen media Large and small scale material trials | To understand how to combine artist styles to create your own original artwork. To be able to select and combine appropriate materials and techniques. |
| 56. | Refinement and Testing: Focused experimentation using chosen media Large and small scale material trials | To understand how to combine artist styles to create your own original artwork. To be able to select and combine appropriate materials and techniques. |
| 57. | Refinement and Testing: Focused experimentation using chosen media Large and small scale material trials | To understand how to combine artist styles to create your own original artwork. To be able to select and combine appropriate materials and techniques. |
| 58. | Final outcome ideas | To understand how to create a range of final outcome ideas. To understand how to create materials tests, samples and experiments to develop your ideas. |
| 59. | Final outcome ideas | To understand how to create a range of final outcome ideas. To understand how to create materials tests, samples and experiments to develop your ideas. |
| 60. | Final outcome ideas | To understand how to create a range of final outcome ideas. To understand how to create materials tests, samples and experiments to develop your ideas. |
| 61. | Final outcome ideas | To understand how to create a range of final outcome ideas. To understand how to create materials tests, samples and experiments to develop your ideas. |

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| 62. | Final outcome ideas | To understand how to create a range of final outcome ideas. To understand how to create materials tests, samples and experiments to develop your ideas. |
| 63. | Final outcome ideas | To understand how to create a range of final outcome ideas. To understand how to create materials tests, samples and experiments to develop your ideas. |
| 64. | Final outcome ideas | To understand how to create a range of final outcome ideas. To understand how to create materials tests, samples and experiments to develop your ideas. |
| 65. | Final outcome ideas | To understand how to create a range of final outcome ideas. To understand how to create materials tests, samples and experiments to develop your ideas. |
| 66. | Final outcome ideas | To understand how to create a range of final outcome ideas. To understand how to create materials tests, samples and experiments to develop your ideas. |
| 67. | Peer critique and analysis | To understand how to critique your project and that of others identifying areas of success and improvements. |
| 68. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 69. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 70. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 71. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 72. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 73. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 74. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 75. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 76. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 77. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 78. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |
| 79. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. |

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| 80. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. | |
| 81. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. | |
| 82. | Final piece | To understand how to create an original and creative final outcome in response to the project theme. | |
| 83. | Evaluation, presentation, and assessment | To understand how to evaluate your project, reflecting on your creative journey and justifying your decisions. | |
| 84. | Evaluation, presentation, and assessment | To understand how to evaluate your project, reflecting on your creative journey and justifying your decisions. | |
| 85. | Evaluation, presentation, and assessment | To understand how to evaluate your project, reflecting on your creative journey and justifying your decisions. | |

Desired End Points – Key Outcomes for Assessment

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|------------------------------------|--|
| Expected Outcomes for All Students | <p>Assessment objective 1 A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding. Demonstrates reasonably consistent use of appropriate specialist vocabulary.</p> <p>Assessment objective 2 A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with a degree of success as work develops.</p> <p>Assessment objective 3 A reasonably consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress.</p> <p>Assessment objective 4 A reasonably consistent ability to present a personal and meaningful response. Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Basic clarity, coherence and accuracy in using language.</p> |
| Desired Outcomes for Most Students | <p>Assessment objective 1 A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding. Demonstrates assured use of appropriate specialist vocabulary.</p> <p>Assessment objective 2 A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.</p> <p>Assessment objective 3 A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.</p> <p>Assessment objective 4 A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Clear, coherent and accurate use of language.</p> |

YEAR 12 – A LEVEL FINE ART: COMPONENT 1 PERSONAL INVESTIGATION

| | | | |
|--------------------------------|--|----------------------------|--------|
| Dates of Study: | MAY 2026 – JANUARY 2027 | Exam Board: | AQA |
| Assessments: | <p>Formative assessment occurs every lesson and is documented in students' assessment books. Verbal feedback during practical work, whole-class critique sessions. use of assessment criteria: Assessment objectives 1-4. Consolidation tasks: Peer and self-assessment, Sketchbook reviews, written reflections</p> <p>Summative assessment occurs at identified points with each SOW and is documented using the department tutorial sheet and added to students' assessment book.</p> | Qualification Code: | 7202/C |
| | | Tier: | N/A |
| Additional Information: | <p>In Component 1 the emphasis is on self-directed study based on a personal, issue, interest or theme. Students are expected to work independently, demonstrating increasing confidence in their ability to explore and handle ideas, issues or themes, materials, techniques and processes. Students produce a coursework project and a written response. Work assessed internally, marks submitted to AQA and then visiting moderation arranged. Deadline 31 May.</p> | | |



VAD

Starting Points – Assumed Prior Learning

| | |
|---|---|
| Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
|---|---|

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| <p>Consolidated through knowledge gained at GCSE and from Year 12 projects.</p> | <p>Students are aware of the creative process: theme development, artist research, experimentation, refinement, outcome. Students understand the AO1–AO4 assessment objectives, and how they influence planning and presentation. Students understand the need for a personal, meaningful theme that invites in-depth exploration. Students have an awareness of how to link practical and written elements in a cohesive investigation. Students have an understanding the role of critical analysis, not just description, when researching artists or contexts. Students have knowledge of a range of artists and movements, and how to apply contextual understanding to inform ideas. Students understand how to develop a sustained project journey, including: Initial research, Media exploration, Ongoing reflection, Final outcomes. Students understand how to use a sketchbook and written work to track and support progression.</p> | <p>Students have an ability to formulate a personal enquiry question or theme based on genuine interest or concern. Students are confident in using a wide range of media and processes to explore and test ideas. Students can record ideas visually and through annotation, showing depth and critical reflection. Students can independently research, analyse and respond to artists, movements, and contexts. Students can demonstrate problem-solving during practical work and evidence of creative risk-taking. Students can plan, manage time, and structure a sustained body of work. Students can select and explain a personal theme that is open-ended, exploratory, and suitable for investigation. Students can make connections between visual and written elements with clear intent. Students show that they can independently direct and manage a project while maintaining reflective documentation. Students can apply critical thinking, both visually and in writing, when discussing their own work and the work of others</p> |
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| Sequence of Lessons – Building Knowledge & Skills | | | |
|--|---|--|--|
| Lessons | Lesson Title(s) | Key Lesson Objective(s) | Independent study |
| 1 | Personal investigation: Introduction to the project, assessment objectives and project examples. Theme decision. | To understand the structure of your personal investigation. To be able to identify a theme for your project. To understand the different assessment objectives and explore practical examples. | Week 1: Research your chosen theme, making a list of keywords and collecting relevant imagery. |
| 2 | Initial Ideas – Theme research & presentation | To understand how to collect a range of primary and secondary research in response to your chosen theme. To present your findings in an original and creative way. | Week 2: Present your primary photographs and analyse each photograph |
| 3 | Initial Ideas – Theme research & presentation | To understand how to collect a range of primary and secondary research in response to your chosen theme. To present your findings in an original and creative way. | Week 3: Create an experiment in response to your research. |
| 4 | Initial Ideas – Theme research & presentation | To understand how to collect a range of primary and secondary research in response to your chosen theme. To present your findings in an original and creative way. | Week 4: Create an observational drawing in response to your primary research. |
| 5 | Initial Ideas – Primary photographs | To understand how to collect a range of primary sources relevant to your chosen theme. | Week 5: Complete your introduction to your essay |
| 6 | Initial Ideas – Primary photographs | To understand how to collect a range of primary sources relevant to your chosen theme. | Week 6: Complete the main body of your essay |
| 7 | Initial Ideas – Primary photographs | To understand how to collect a range of primary sources relevant to your chosen theme. | Week 7: Review your feedback and make adjustments to your essay. |
| 8 | Initial Ideas – Artist research and analysis | To understand how to collect a range of primary sources relevant to your chosen theme. | Week 8: Collect primary photographs for your refined project idea. |
| 9 | Initial Ideas – Different artist experiments using different materials/processes. | To understand how to respond to your artist research, interpreting their style to create your own artwork. | Week 9: Complete your artist analysis and presentation. |
| 10 | Initial Ideas – Different artist experiments using different materials/processes. | To understand how to respond to your artist research, interpreting their style to create your own artwork. | |
| 11 | Initial Ideas – Different artist experiments using different materials/processes. | To understand how to respond to your artist research, interpreting their style to create your own artwork. | |
| 12 | Initial Ideas – Different artist experiments using different materials/processes. | To understand how to respond to your artist research, interpreting their style to create your own artwork. | |

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| 13 | Initial Ideas – Different artist experiments using different materials/processes. | To understand how to respond to your artist research, interpreting their style to create your own artwork. | Week 10: Complete your artist analysis and presentation. |
| 14 | Initial Ideas – Different artist experiments using different materials/processes | To understand how to respond to your artist research, interpreting their style to create your own artwork. | |
| 15 | Initial drawing - Observational drawings from photographs and secondary sources. | To understand how to create a series of observational drawings in response to your primary and artist research. | |
| TUTORIAL 1: INITIAL IDEAS | | | |
| 16 | Initial drawing - Observational drawings from photographs and secondary sources. | To understand how to create a series of observational drawings in response to your primary and artist research. | Week 12: Complete your artist analysis and presentation. |
| 17 | Initial drawing - Observational drawings from photographs and secondary sources. | To understand how to create a series of observational drawings in response to your primary and artist research. | Week 13: Complete your artist analysis and presentation. |
| 18 | Initial drawing - Observational drawings from photographs and secondary sources. | To understand how to create a series of observational drawings in response to your primary and artist research. | Week 14: Create an experiment combining to artist techniques. |
| 19 | Initial drawing - Observational drawings from photographs and secondary sources. | To understand how to create a series of observational drawings in response to your primary and artist research. | |
| 20 | Initial drawing - Observational drawings from photographs and secondary sources. | To understand how to create a series of observational drawings in response to your primary and artist research. | Week 15: Complete any outstanding tasks within your project. |
| 21 | Personal investigation: Written material - Introduction to the essay content and structure. Title and initial research | To understand the purpose of your written material. To understand how to structure a contextual essay in response to your theme. | Week 16: Complete any outstanding tasks within your project. |
| 22 | Written material initial research and essay plan | To understand how to structure a contextual essay in response to your theme. | |
| 23 | Written material introduction | To understand how to structure a contextual essay in response to your theme. | Week 17: Complete any outstanding tasks within your project. |
| 24 | Written material Main body | To understand how to structure a contextual essay in response to your theme. | |
| 25 | Written material Main body | To understand how to structure a contextual essay in response to your theme. | |
| 26 | Written material Main body | To understand how to structure a contextual essay in response to your theme. | Week 18: Evaluate your project and prepare to submit your work for assessment. |
| 27 | Written material Main body | To understand how to structure a contextual essay in response to your theme. | |
| 28 | Written material Conclusion | To understand how to structure a contextual essay in response to your theme. | |
| 29 | Written material bibliography, structure, printing | To understand how to structure a contextual essay in response to your theme. | |
| 30 | Written material Review, feedback and adjustments | To understand how to structure a contextual essay in response to your theme. | |
| TUTORIAL 2: PRIMARY RESEARCH AND WRITTEN ESSAY | | | |
| 31 | Written material Review, feedback and adjustments | To understand how to structure a contextual essay in response to your theme. | |
| 32 | Personal investigation: Project refinement Specific focus within the theme. | To understand how to refine your project theme to identify a specific focus. | |
| 33 | Project refinement: Specific focus within the theme, research and presentation | To understand how to refine your project theme to identify a specific focus. | |
| 34 | Project refinement: Research and presentation | To understand how to collect relevant sources for your project focus including artist research. To understand how to present your research in an original and creative way. | |
| 35 | Project refinement: Research and presentation | To understand how to collect relevant sources for your project focus including artist research. To understand how to present your research in an original and creative way. | |
| 36 | Project refinement: Research and presentation | To understand how to collect relevant sources for your project focus including artist research. To understand how to present your research in an original and creative way. | |

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| 37 | Project refinement: Primary photographs | To understand how to collect a range of primary sources relevant to your project focus and to inform your ideas. |
| 38 | Project refinement: Primary photographs | To understand how to collect a range of primary sources relevant to your project focus and to inform your ideas. |
| 39 | Project refinement: Primary photographs | To understand how to collect a range of primary sources relevant to your project focus and to inform your ideas. |
| 40 | Project refinement: Exhibition visit | To visit a relevant exhibition to inform your project. To present your findings and respond to an artwork of your choice. |
| 41 | Project refinement: Exhibition visit presentation | To visit a relevant exhibition to inform your project. To present your findings and respond to an artwork of your choice. |
| 42 | Project refinement: Exhibition visit presentation | To visit a relevant exhibition to inform your project. To present your findings and respond to an artwork of your choice. |
| 43 | Project refinement: Exhibition visit presentation | To visit a relevant exhibition to inform your project. To present your findings and respond to an artwork of your choice. |
| 44 | Artist research 1: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 45 | Artist research 1: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| TUTORIAL 3: PROJECT REFINEMENT | | |
| 46 | Artist research 1: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 47 | Artist research 1: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 48 | Artist research 1: In depth study of artist. Analysis of formal elements, information, responses from own sources.: | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 49 | Artist research 2: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 50 | Artist research 2: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 51 | Artist research 2: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 52 | Artist research 2: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 53 | Artist research 2: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |

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| 54 | Artist research 3: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 55 | Artist research 3: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 56 | Artist research 3: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 57 | Artist research 3: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 58 | Artist research 4: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 59 | Artist research 4: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 60 | Artist research 4: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| TUTORIAL 4: ARTIST RESEARCH | | |
| 61 | Artist research 4: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 62 | Artist research 4: In depth study of artist. Analysis of formal elements, information, responses from own sources. | To understand your chosen artists contextual influences. To understand how to analyse the work of others. To create a series of responses influenced by your chosen artist. |
| 63 | Development and reflection: Combining artist techniques, materials and styles to create original artwork. | To understand how to reflect on your project so far to identify strengths and weaknesses. To understand how to combine different artist styles to create original artwork. |
| 64 | Development and reflection: Combining artist techniques, materials and styles to create original artwork. | To understand how to reflect on your project so far to identify strengths and weaknesses. To understand how to combine different artist styles to create original artwork. |
| 65 | Development and reflection: Combining artist techniques, materials and styles to create original artwork. | To understand how to reflect on your project so far to identify strengths and weaknesses. To understand how to combine different artist styles to create original artwork. |
| 66 | Development and reflection: Combining artist techniques, materials and styles to create original artwork. | To understand how to reflect on your project so far to identify strengths and weaknesses. To understand how to combine different artist styles to create original artwork. |
| 67 | Development and reflection: Combining artist techniques, materials and styles to create original artwork. | To understand how to reflect on your project so far to identify strengths and weaknesses. To understand how to combine different artist styles to create original artwork. |
| 68 | Development and reflection: Combining artist techniques, materials and styles to create original artwork. | To understand how to reflect on your project so far to identify strengths and weaknesses. To understand how to combine different artist styles to create original artwork. |

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| 69 | Development and reflection: Combining artist techniques, materials and styles to create original artwork. | To understand how to reflect on your project so far to identify strengths and weaknesses. To understand how to combine different artist styles to create original artwork. |
| 70 | Development and reflection: Combining artist techniques, materials and styles to create original artwork. | To understand how to reflect on your project so far to identify strengths and weaknesses. To understand how to combine different artist styles to create original artwork. |
| 71 | Development and reflection: Combining artist techniques, materials and styles to create original artwork. | To understand how to reflect on your project so far to identify strengths and weaknesses. To understand how to combine different artist styles to create original artwork. |
| 72 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 73 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 74 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 75 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| TUTORIAL 5: DEVELOPMENT AND REFLECTION | | |
| 76 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 77 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 78 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 79 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 80 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 81 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 82 | Final outcome | To create a final outcome that is relevant to your chosen theme and incorporates your artist research, primary photographs and selected materials. |
| 83 | Evaluation | To understand how to evaluate your project, detailing your creative journey and justifying your decisions. |
| 84 | Evaluation | To understand how to evaluate your project, detailing your creative journey and justifying your decisions. |
| 85 | Evaluation | To understand how to evaluate your project, detailing your creative journey and justifying your decisions. |

Desired End Points – Key Outcomes for Assessment

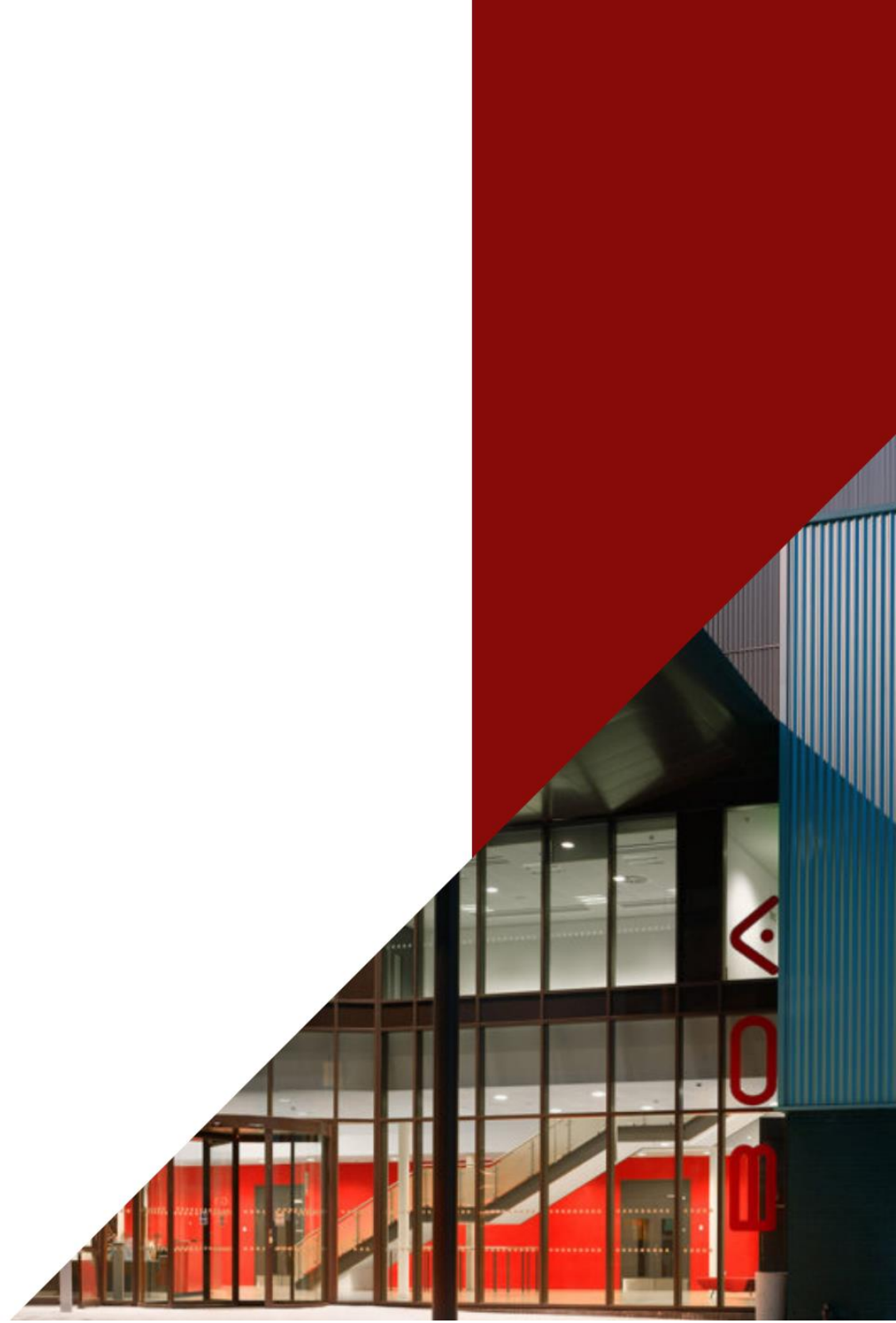
| | |
|---|--|
| <p>Expected Outcomes for All Students</p> | <p>Assessment objective 1 A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding. Demonstrates reasonably consistent use of appropriate specialist vocabulary.</p> <p>Assessment objective 2 A reasonably consistent ability to explore and select appropriate resources, media, materials, techniques and process. Reviews and refines ideas with a degree of success as work develops.</p> <p>Assessment objective 3 A reasonably consistent ability to record ideas, observations and insights relevant to intentions. Demonstrates a reasonably consistent ability to reflect critically on work and progress.</p> <p>Assessment objective 4 A reasonably consistent ability to present a personal and meaningful response. Demonstrates a reasonably consistent ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Basic clarity, coherence and accuracy in using language.</p> |
| <p>Desired Outcomes for Most Students</p> | <p>Assessment objective 1 A confident and highly developed ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates confident and highly developed analytical and critical understanding. Demonstrates assured use of appropriate specialist vocabulary.</p> <p>Assessment objective 2 A confident and highly developed ability to explore and select appropriate resources, media, materials, techniques and processes. Reviews and refines ideas in a confident manner as work develops.</p> <p>Assessment objective 3 A confident and highly developed ability to record ideas, observations and insights relevant to intentions. Demonstrates a confident and highly developed ability to reflect critically on work and progress.</p> <p>Assessment objective 4 A confident and highly developed ability to present a personal and meaningful response. Demonstrates a highly developed ability to successfully realise intentions and, where appropriate, makes connections between visual, written and other elements. Clear, coherent and accurate use of language.</p> |

A' LEVEL SUBJECT

HISTORY

(A' LEVEL)

Y12



Y- LEARNING MAP

| | | | |
|--------------------------------|--|----------------------------|---------|
| Dates of Study: | Term 1 – Term 2 | Exam Board: | AQA |
| Assessments: | | Qualification Code: | 70421KE |
| | | Tier: | N/A |
| Additional Information: | Unit 1 covers the causes of tension between Charles and parliament. | | |
| | This unit is taught alongside the USA topic. See the Lesson-by-Lesson Breakdown for a full overview. Homeworks are half termly readings with an accompanying document for notes – one for both Eng Rev and USA is set each half-term. | | |



History

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks, Diagnostic Questioning and Summative Assessment. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understanding of chronology Understanding of Primary and Secondary Sources | To be able to explain consequences of events To be able to link events together To be able to read and understand academic articles and historical interpretations To be able to evaluate the value of primary sources to a GCSE level |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|--------------------------|--|
| .1 | Baseline Test | To assess existing exam skills |
| .2 | Introduction to A-level | |
| .3 | James I intro | Analyse sources to |
| .4 | James I | Financial and Religious Policy |
| .5 | James I | Explain the impact of James' foreign policy |
| .6 | James I Source Eval | Single Source Green Sheet |
| .7 | Intro to Charles I | Compare the public image of Charles with the Historical Reality? |
| .8 | Charles Court | Describe the Court of Charles I |
| .9 | Charles Foreign Policy | Assess the impact of Charles Foreign Policy |
| .10 | Charles Financial Policy | To describe Charles financial policy |
| .11 | Charles Financial Policy | To explain the reasons behind Charles Forced Loan |
| 12 | Charles Religious Policy | To describe Charles changes to Religion |
| 13 | Parliaments Opposition | To explain how Parliaments opposition developed over 25-29 |
| 14 | Parliaments Opposition | To evaluate the causes of opposition over 25-29 |
| 15 | Charles Financial Policy | To describe Charles financial policy |
| 15 | Parliaments Opposition | To evaluate the causes of opposition over 25-29 |

Independent Study Plan

Reading 1: Term 1

King James VI and I The Royal Stuarts

O. Thompson

Reading 2: Term 2

TBD

| | | | |
|----|------------------|---|--|
| 16 | Essay Planning 1 | Collaborative Planning | |
| 17 | Essay Planning 2 | Independent Planning | |
| 18 | Exam Q | Main cause of tension essay (Green Sheet) | |

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> - Describe the reign of James and Early Reign of Charles - Explain how tensions grew between Crown and Parliament - To be able to evaluate a Source - To be able to write a Balanced Essay - To be able to define key terms - |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> - Describe with detail the reign of James and Early Reign of Charles - To be able to evaluate the differing cause of tensions between Crown and Parliament. - To be able to draw connections between the Reigns of Charles and James - To be able to evaluate a source using precise exam skills - To be able to formulate a complex argument - To be able to write a balanced essay with substantiated judgments - To be able to use key terms |

Y- LEARNING MAP

| | | | |
|--------------------------------|--|----------------------------|---------|
| Dates of Study: | Term 3 | Exam Board: | AQA |
| Assessments: | L7. Essay Question (Green Sheet) | Qualification Code: | 70421KE |
| | | Tier: | N/A |
| Additional Information: | Unit 2 covers the 11 year Tyranny – it is much shorter than unit 1. | | |
| | This unit is taught alongside the USA topic. See the Lesson-by-Lesson Breakdown for a full overview. Homeworks are half termly readings with an accompanying document for notes – one for both Eng Rev and USA is set each half-term. | | |



History

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks, Diagnostic Questioning and Summative Assessment. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understanding of chronology Understanding of Primary and Secondary Sources | To be able to explain consequences of events To be able to link events together To be able to read and understand academic articles and historical interpretations To be able to evaluate the value of primary sources to a GCSE level |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|---|--|
| .1 | PR Intro | To explain how Personal Rule worked in England |
| .2 | Financial Policy in PR | To explain how Charles was able to raise money |
| .3 | Religious Policy in PR | To evaluate the impact of William Laud |
| .4 | Government in England and Ireland in PR | To evaluate the Impact of Thomas Wentworth |
| .5 | The Bishops Wars | To Describe events in Scotland in the late 1620s |
| 6. | PR Overview | To assess the success of Personal Rule for Charles |
| .7 | Personal Rule Essay Q | Causes of Opposition (Green Sheet) |

Independent Study Plan

Reading 1: Term 3
TBD

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|--|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> - Describe the period of Personal Rule - Explain how opposition to Personal Rule developed. - To be able to evaluate a Source - To be able to write a Balanced Essay - To be able to define key terms |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> - Describe with detail the Period of Personal Rule - To be able to evaluate the differing causes and severity of opposition during the period - To be able to analyse the view that Charles was a Tyrant in this period - To be able to evaluate a source using precise exam skills - To be able to formulate a complex argument - To be able to write a balanced essay with substantiated judgments - To be able to use key terms |

Y- LEARNING MAP

| | | | |
|--------------------------------|--|----------------------------|---------|
| Dates of Study: | Term 5: | Exam Board: | AQA |
| Assessments: | L7. Source Evaluation (Green Sheet) | Qualification Code: | 70421KE |
| | | Tier: | N/A |
| Additional Information: | Unit 3 covers the Slide to war: Another short unit. | | |
| | This unit is taught alongside the USA topic. See the Lesson-by-Lesson Breakdown for a full overview. Homeworks are half termly readings with an accompanying document for notes – one for both Eng Rev and USA is set each half-term. | | |



History

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks, Diagnostic Questioning and Summative Assessment. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understanding of chronology Understanding of Primary and Secondary Sources | To be able to explain consequences of events To be able to link events together To be able to read and understand academic articles and historical interpretations To be able to evaluate the value of primary sources to a GCSE level |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|--|--|
| .1 | Charles Strengths and Weaknesses in the LP | To explain how Personal Rule worked in England |
| .2 | Trial of Wentworth | To explain how Charles was able to raise money |
| .3 | Growth of the Royal Party | To evaluate the impact of William Laud |
| .4 | Irish Rebellion | To evaluate the Impact of Thomas Wentworth |
| .5 | Failed Arrest of 5 Members | To Explain the Impact of Charles failed arrest |
| 6. | PR Overview | Slide to War |
| .7 | Mock Exam | (Green Sheet) |

Independent Study Plan

Reading 1: Term 5
TBD

Desired End Points – Key Outcomes for Assessment

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| Expected Outcomes for All Students | <ul style="list-style-type: none"> - Describe the period of build up to the outbreak of war - Explain how the relationship between crown and parliament broke down - To be able to evaluate a Source - To be able to write a Balanced Essay - To be able to define key terms |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> - Describe with detail the outbreak of war - To be able to evaluate the differing causes of the civil war - To be able to analyse the view that Charles was to blame for War - To be able to evaluate a source using precise exam skills - To be able to formulate a complex argument - To be able to write a balanced essay with substantiated judgments - To be able to use key terms |

Y- LEARNING MAP

| | | | |
|---|--|----------------------------|---------|
| Dates of Study: | Term 1 + Term 2 | Exam Board: | AQA |
| Assessments: | L7. – Extract Q – Self Assessed. | Qualification Code: | 70421KE |
| | L15 – Mid Unit Assessment – Essay – Green Sheet. | Tier: | N/A |
| | L21 – Essay (one paragraph) – Self Assessed. | | |
| L30 – Interpretation Q – Peer Assessed | | | |
| L34 – End of Unit- Full Extract Q – Green Sheet | | | |
| Additional Information: | Unit 1 covers the period 1865-1890 and looks at US economic, Social and Foreign Policy during the Reconstruction and Gilded Ages. | | |
| | This unit is taught alongside the English Rev topic. See the Lesson-by-Lesson Breakdown for a full overview. HomeWorks are half termly readings with an accompanying document for notes – one for both Eng Rev and USA is set each half-term. | | |



History

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks, Diagnostic Questioning and Summative Assessment. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understanding of chronology Understanding of Primary and Secondary Sources | To be able to explain consequences of events To be able to link events together To be able to read and understand academic articles and historical interpretations To be able to evaluate the value of primary sources to a GCSE level |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|--|---|
| .1 | Baseline Testing for historical skills | To assess existing exam skills |
| .2 | Intro to USA | Understand the nature of the A-level course + US influence |
| .3 | US Political system | Describe the US system |
| .4 | Civil War | Explain why the Civil War began |
| .5 | Civil War – Interpretation Skills | Evaluate different historical interpretations. |
| .6 | Legacy of Civil War 1 | Describe the issues facing US after the war |
| .7 | Legacy of Civil War 2 – Extract Q | Analyse historical interpretation on legacy of Lincon - Self-Assess |
| .8 | Andrew Johnson 1 | Analyse Johnson’s federal failures as President – poor relationship with Congress |
| .9 | Andrew Johnson 2 | Evaluate to what extent Johnson’s time as President can be labelled as a failure. |
| .10 | Radical Reconstruction | Describe the clash between Presidents + Congress |
| .11 | Grant and Reconstruction 1 | Describes Grants policies |
| 12 | Grant and Reconstruction 1 | Explain the impact of Grants Policies |

Independent Study Plan

Reading 1: Term 1

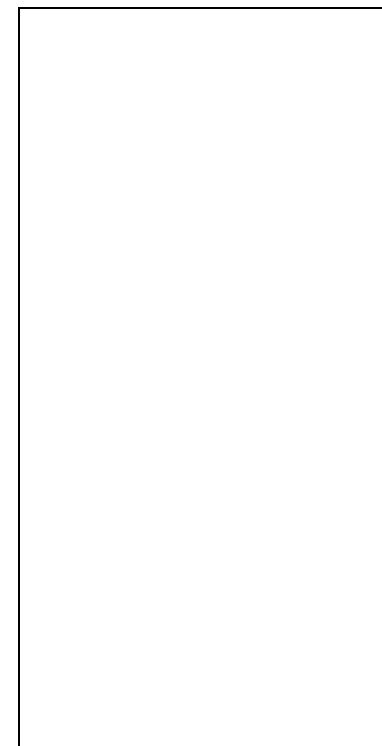
Rights and the Constitution in Black Life During the Civil War and Reconstruction:

Eric Foner

Reading 2: Term 2

TBD

| | | |
|----|--|---|
| 13 | Failure of Reconstruction | Evaluate the success of Reconstruction |
| 14 | Essay Skills – 1 | Plan a 25 mark Essay on Reconstruction |
| 15 | Essay Skills - 2 | Use the mark scheme to mark a sample answer |
| 15 | Mid Unit Assessment | To answer a question on Reconstruction (from a choice of three) |
| 16 | African Americans and Reconstruction - 1 | Describe the impact of Reconstruction on A.A |
| 17 | African Americans and Reconstruction - 1 | Evaluate the impact of reconstruction on A.A |
| 18 | Weak Presidents – 1 | Explain why the Presidency is weak after reconstruction |
| 19 | Weak Presidents -2 | Describe the presidency of Hays, Arthur, Garfield + Cleveland |
| 21 | Weak Presidents – 3 Essay Q | To write a paragraph on the Gilded age exam Q |
| 22 | Social Division 1 | Explain the causes of division in USA |
| 23 | Social Division 2 | Categorise Divisions |
| 24 | Economic Growth | Explain why the economy grows in the Gilded Age |
| 25 | Westward Expansion | Explain why there was Westward Expansion in the 1860s and 70s |
| 26 | End of Frontier | Evaluate the ' Turner Thesis '. |
| 27 | Economy – Extracts Practice | Analyse extracts on Economic Growth – Peer Assess. |
| 28 | Foreign Policy – 1 | Explain the idea of isolationism and the Munro Doctrine |
| 29 | Foreign Policy - 2 | Evaluate the extent to which the US were following the Munro Doctrine between 1865-1890 |
| 30 | Revision Lesson: Overview | To self reflect on areas of weakness. |
| 31 | End of Unit Assessment. | Full Extract Question |



Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> - Describe the USA during the Reconstruction and Gilded Ages - Explain how the USA has changed economically and politically - To be able to Analyse an extract - To be able to formulate an Argument - To be able to write a balanced essay - To be able to define key terms - |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> - Describe with detail the situation in the USA during the reconstruction and guided ages - To be able to explain how and why the USA has changed economically and socially. - To be able to draw connections between reconstruction and its impact on the gilded age - To be able to analyse an extract using precise exam skills - To be able to formulate a complex argument - To be able to write a balanced essay with substantiated judgments - To be able to use key terms |

Y- LEARNING MAP

| | | | |
|--------------------------------|--|----------------------------|---------|
| Dates of Study: | Term 3 & 4 | Exam Board: | AQA |
| Assessments: | L – Extract Q (Partial) - Self Assessed. L – Mock (2 extract + 1 Essay) Green Sheet L – Essay Q – Peer Assessed | Qualification Code: | 70421KE |
| | | Tier: | N/A |
| Additional Information: | Unit 2 covers the period 1890-1920 and looks at US economic, Social and Foreign Policy | | |
| | This unit is taught alongside the English Rev topic. See the Lesson-by-Lesson Breakdown for a full overview. HomeWorks are half termly readings with an accompanying document for notes – one for both Eng Rev and USA is set each half-term. | | |



History

Starting Points – Assumed Prior Learning

| | | |
|---|---|--|
| Consolidated through Bell Tasks, Diagnostic Questioning and Summative Assessment. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understanding of chronology Understanding of Primary and Secondary Sources | To be able to explain consequences of events To be able to link events together To be able to read and understand academic articles and historical interpretations. To be able to evaluate the value of primary sources to a GCSE level |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|------------------------------|---|
| .1 | Reaction to Big Business | Explain how the US Government reacted to the growth of 'Big Business' |
| .2 | Populism | Define and explain the growth of Populism |
| .3 | Populism 2 | Evaluate the importance of Populism |
| .4 | Republican Dominance | Explain why Republicans were so dominant |
| .5 | Republican Dominance 2 | Evaluate the reasons for republican dominance |
| .6 | Progressivism | Explain what caused the emergence of progressivism |
| .7 | Progressivism 2 | Evaluate the influence of 'muckrakers' on Progressivism |
| .8 | Roosevelt | Describe the career and reputation of Teddy R |
| .9 | Roosevelt 2 | Evaluate the reputation of Teddy R |
| .10 | Roosevelt 3 Extract Q | Extract Q (Partial – Self Assessed) |
| .11 | Taft | Explain the outcome of the 1912 election |
| 12 | Wilson | Evaluate the Progressive Presidents |
| 13 | Foreign Policy | Describe the Changes in US Foreign Policy |
| 14 | Foreign Policy 2 | Describe the changes in US Foreign Policy |

Independent Study Plan

Reading 1: Term 3

TBD

Reading 2: Term 4

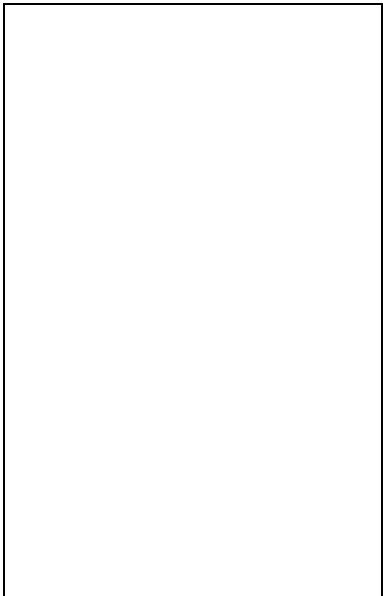
TBD

Reading 3: Term 4

TBD

L12: Presentation Homework is set.

| | | |
|----|--------------------------------------|---|
| 15 | Spanish American War | Explain why America declared war on Spain |
| 16 | Spanish American War 2 | |
| 17 | Progressive Presidents Presentations | To present their findings |
| 18 | Progressive Presidents Presentations | |
| 19 | WW1 - 1 | US opinions on WW1 |
| 20 | WW1 - 2 | Key events WW1 |
| 21 | WW1 - 3 | US Opinions on WW1 Changed |
| 22 | WW1 – 4 | Explain the reasons for US involvement in WW1 |
| 23 | WW1 – 5 | Interpretations Debate |
| 24 | African Americans | |
| 25 | African Americans 2 | |
| 26 | African Americans 3 | |
| 27 | African Americans 4 | |
| 28 | Mass Immigration after WW1 | |
| 29 | Economy after WW1 | |



| | |
|--|---|
| <p>Expected Outcomes for All Students</p> | <ul style="list-style-type: none"> - Describe the USA during the 1890-1920 - Explain how the USA has changed economically and politically in 1890-1920 - To be able to Analyse an extract - To be able to formulate an Argument - To be able to write a balanced essay - To be able to explain the shift in US Foreign Policy - To be able to define key terms - |
| <p>Desired Outcomes for Most Students</p> | <ul style="list-style-type: none"> - Describe with detail the situation in the USA during 1890-1920 - Compare this situation with the previous Unit. - To be able to explain how and why the USA has changed economically and socially. - To be able to draw connections between the foreign Policy and domestic policy of the US - To able to analyse an extract using precise exam skills - To be able to formulate a complex argument - To able to write a balanced essay with substantiated judgments - To be able to use key terms |

Y- LEARNING MAP

| | | | |
|--------------------------------|---|----------------------------|---------|
| Dates of Study: | Term 5: | Exam Board: | AQA |
| Assessments: | NEA | Qualification Code: | 70421KE |
| | | Tier: | N/A |
| Additional Information: | <p>As RPA is not working Mondays year 12 will have one hour a fortnight with NLA. We have put these sessions aside to encourage wider learning, literacy and research skills practice in order to feed into the NEA topic. We will aim to have the students ready to complete the full NEA draft over the summer.</p> <p>From L7 onwards all English Revolution Lessons will be devoted to NEA (See Lesson by Lesson Breakdown for Clarity)</p> | | |



History

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks, Diagnostic Questioning and Summative Assessment. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understanding of chronology Understanding of Primary and Secondary Sources | To be able to explain consequences of events To be able to link events together To be able to read and understand academic articles and historical interpretations To be able to evaluate the value of primary sources to a GCSE level |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|--|---|
| .1 | Research Task – Timelines | To find and research several timelines on various key topics |
| .2 | Personal Research – Timelines for own potential topics | To create timelines based on their own interests – potential NEA topics |
| .3 | Primary Source Research | Students gather primary sources on various key moments from history |
| .4 | Primary Source Reserch | Students gather sources on their own potential topics |
| .5 | Topic Proposal Prep | Students work on their presentation |
| 6. | Topic Proposal Prep | Students work on their presentation |
| .7 | Final Picking of Topic. | Students work on their presentation |
| .8 | Question Confirmation | Students present proposals to RPA and paperwork completion |
| .9 | Essay Planning | Students complete detailed Essay Plan |
| .10 | Essay PPlanning | Students complete detailed Essay Plan |
| .11 | Historians | Students work on A03 |
| .12 | Historians | Students work on A03 |
| .13 | Historians | Students work on A03 |
| .14 | Historians | Students work on A03 |
| .15 | Primary Sources | Students work on A02 |

Independent Study Plan

Final Term: Students are expected to be completing research on their chosen topics from L7 onwards

| | | |
|-----|------------------------|------------------------------|
| .16 | Primary Sources | Students work on A02 |
| .17 | Historians Advice | 1-1 Discussion on AO3 |
| .18 | Primary Sources | Students work on A02 |
| .19 | Primary Sources | Students work on A02 |
| 20 | Primary Sources Advice | 1-1 Discussion on AO2 |
| 21 | Feedback | Class Discussion on Progress |
| .22 | Ready for Summer | Final Prep for full draft. |



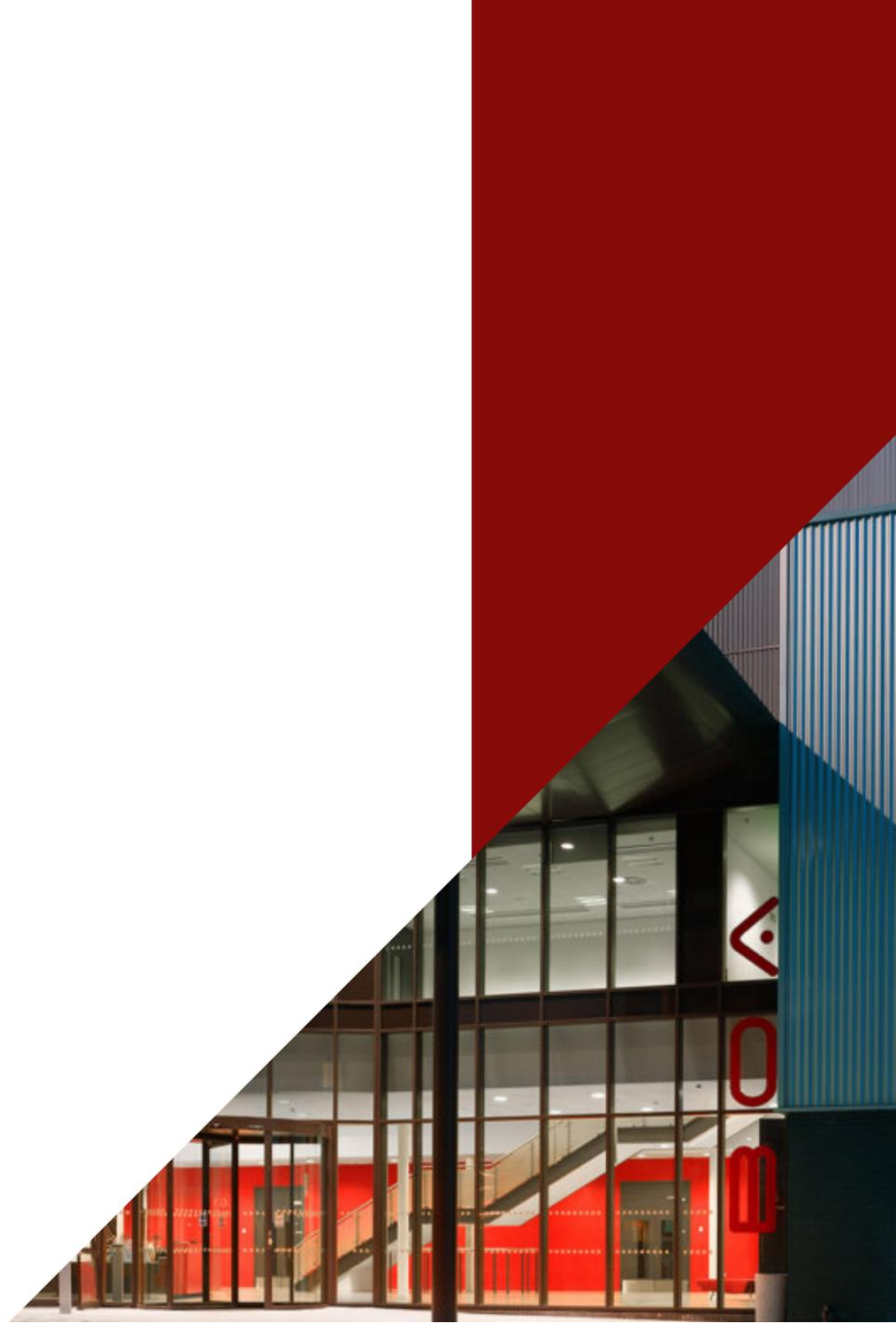
Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|--|
| Expected Outcomes for All Students | - To be ready to complete a first draft of the NEA over Summer |
| Desired Outcomes for Most Students | - To be ready to complete a first draft of the NEA over Summer |

A' LEVEL SUBJECT

GEOGRAPHY
(A' LEVEL)

Y12



Year 12 - LEARNING MAP – COASTAL ENVIRONMENTS: 3.1

| | | | |
|--------------------------------|--|---------------------------------|------|
| Dates of Study: | Term 1 (7 weeks) | Exam Board: | AQA |
| Assessments: | Baseline assessment - skills | Qualification Code: 7037 | 7037 |
| | Mid Unit Assessment – End of Unit Assessment | Tier: n/a | N/A |
| Additional Information: | This unit covers content for exam paper1. Coasts is the first unit taught in year 12 and is a continuation of the GCSE unit. Prior knowledge of this unit is expected to GCSE level. | | |



GEOGRAPHY

Starting Points – Assumed Prior Learning

| | | |
|---|--|--|
| Consolidated through Baseline Feedback and Bell Tasks | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Processes of erosion, transportation, deposition Processes of weathering and mass movement Formations of landforms of erosion and deposition | <ul style="list-style-type: none"> Analyse basic graph data Calculate averages and other basic mathematical functions Annotate and label coastal landforms from maps, diagrams and photographs |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|---|--|
| | BASELINE ASSESSMENT | |
| .1 | Systems, feedback and dynamic equilibrium | To define systems, positive and negative feedback loops and dynamic equilibrium in the global physical environment |
| .2 | Systems and processes | To categorise, and explain inputs, outputs and processes in a coastal system |
| .3 | systems and processes 2 | To understand and explain sediment cells and sub-cells |
| .4 | coastal landscapes 1 | Describe and explain the formation of landforms of erosion |
| .5 | coastal landscapes 2 | Describe and explain the formation of landforms of deposition |
| .6 | sea level change | To understand the process and global distribution of isostatic and eustatic sea level change |
| .7 | coastlines of emergence and submergence | To describe and explain formations of coastal landforms of emergence and submergence |
| .8 | coastal management 1 | Understand the costs and benefits of hard engineering at the coast |

Independent Study Plan

- Week 1:** Geofile reading 575
- Week 2:** geofile reading 576
- Week 3:** Geofile reading 577
- Week 4:** Revisin materials
- Week 5:** geofile reading 578
- Week 6:** Odisha case study map
- Week 7:** revision for end of unit assessment

| | | |
|-----|-------------------------------|---|
| .9 | coastal management 2 | Understand the costs and benefits of soft engineering at the coast |
| .10 | Holderness case study | To understand how coastal processes and management have impacted a local UK area |
| .11 | Odisha case study | To understand how coastal management has impacted a coastal area beyond the UK |
| .12 | ICZMs and SMPss | Understand the purpose, use of and content of coastal management plans in the UK and beyond |
| | END OF UNIT ASSESSMENT | Assess learning of weeks 1-12 |



Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|--|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> • To be able to analyse data using the PEDAL acronym (Patter)ns, Evidence, Data manipulation, Anomalies, Links • To be able to describe and explain formations including connectives and processes • To be able to explain how shorelines are managed in the UK and beyond including stakeholder influences • To be able to form links between the inputs, processes and outputs of sediment cells and the formation of landforms • To give examples of positive and negative feedback loops within the coastal system |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> • To be able to perform statistical analysis on data (Spearman’s Rank or Chi Squared) • To be able to describe sediment budgets and the factors influencing them |

Year 12 - LEARNING MAP – WATER AND CARBON CYCLES: 1.1

| | | | |
|--------------------------------|---|----------------------------|------|
| Dates of Study: | Term 1 (7 weeks) | Exam Board: | AQA |
| Assessments: | Baseline assessment - skills | Qualification Code: | 7037 |
| | Mid Unit Assessment – End of Unit assessment – | Tier: | N/A |
| Additional Information: | This unit covers content for exam paper 1 | | |



GEOGRAPHY

Starting Points – Assumed Prior Learning

| | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
|---|--|--|
| Consolidated through Baseline Feedback and Bell Tasks | <ul style="list-style-type: none"> Understanding of basic hydrological processes such as precipitation, evaporation, infiltration, and runoff (from GCSE/KS3). Awareness of the concept of the carbon cycle and the role of carbon in the atmosphere, biosphere, and fossil fuels. Familiarity with the idea of systems in geography, including inputs, outputs, stores, and flows. Knowledge of global environmental issues like climate change and deforestation, and how they affect natural cycles. | <ul style="list-style-type: none"> Ability to draw and interpret system diagrams, including feedback loops and flow arrows. Competence in interpreting data (e.g. graphs showing rainfall, CO₂ levels, temperature trends). Skill in writing structured geographical explanations using connective reasoning and terminology. Experience in comparing processes and evaluating causes/effects using case studies or examples. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|---|---|---|
| 1 | Introduction to the Water and Carbon Cycles | Define what is meant by a system and explain the concepts of open and closed systems and identify stores, flows, inputs and outputs in both cycles. |
| 2 | The Water Cycle: Global and Drainage Basin Scales | Describe the global hydrological cycle and explain the water cycle at a drainage basin scale, including inputs, stores, and outputs. |
| 3 | Water Cycle Processes | Examine key processes: precipitation, evapotranspiration, interception, infiltration, percolation, runoff, and groundwater flow. |
| 4 | The Carbon Cycle: Global and Local Scales | Outline the stores and transfers of carbon in the atmosphere, lithosphere, hydrosphere, and biosphere and explain short- and long-term carbon flows. |
| 5 | Carbon Cycle Processes and Feedback Loops | Explore the processes of photosynthesis, respiration, decomposition, combustion, weathering, and sequestration and understand positive and negative feedback. |
| | MID UNIT ASSESSMENT | Assess learning from weeks 1-5 |
| 6 | The Water Cycle in a Tropical Rainforest | Use a case study (e.g. Amazon Basin) to analyse how physical and human factors affect the water cycle and assess impacts of deforestation. |
| 7 | The Carbon Cycle in a Tropical Rainforest | Investigate how the carbon cycle operates in rainforest environments and evaluate the impact of human activity and climate change. |

Independent Study Plan

- 1: Create a dual systems diagram for the water and carbon cycles, labelling stores, flows, inputs, and outputs. Include definitions of all key terms.
- 2: Write a short comparison (approx. 250 words) between the global hydrological cycle and the drainage basin water cycle. Highlight similarities and differences.
- 3: Complete a process revision sheet: define and give an example of each water cycle process (e.g. infiltration, percolation, runoff, etc.). Include a labelled diagram.
- 4: Produce a carbon cycle diagram showing key stores and flows.

| | | |
|----|--|---|
| 8 | Water and Carbon Cycles in the Arctic Tundra | Examine the operation of both cycles in cold environments and analyse how climate and permafrost affect stores and flows. |
| 9 | Human Impact and Climate Change | Evaluate how urbanisation, deforestation, farming and fossil fuel use alter both cycles and examine links between cycles and global climate change. |
| 10 | Systems Interactions | Assess how the water and carbon cycles interact. |
| | End of unit assessment | Assess learning from weeks 1-10 |

Annotate it to explain the difference between fast and slow carbon cycling.

5: Create a revision resource (e.g. mind map or flashcards) on carbon cycle processes.

6: Case study task: write a 1-page fact file on the **Amazon Rainforest**. Include how deforestation affects both the **water** and **carbon** cycles.

7: revision for end of unit assessment

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> Identify and describe the key stores and flows in the water and carbon cycles at a range of scales. Explain the operation of natural processes such as precipitation, photosynthesis, decomposition, and respiration. Describe the concept of a system and apply this to the water and carbon cycles. Use case study examples (e.g. Amazon Rainforest, Arctic Tundra) to illustrate how cycles vary in different environments. Interpret diagrams and data related to hydrological and carbon systems. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> Evaluate how human activity (e.g. deforestation, farming, fossil fuel use) affects the operation of the water and carbon cycles. Analyse the interactions between the two cycles, including feedback loops and links to climate change. Assess the role of feedback mechanisms (positive and negative) in influencing system stability. Compare the operation of cycles in contrasting environments and explain how physical and human factors influence them. Construct well-structured exam responses that include analysis, evaluation, and synoptic links across topics. |

Year 12 - LEARNING MAP – POPULATION AND THE ENVIRONMENT: 3.2.4

| | | | |
|--------------------------------|---|---------------------------------|------|
| Dates of Study: | Year 1 (26 weeks) | Exam Board: | AQA |
| Assessments: | Baseline assessment - skills | Qualification Code: 7037 | 7037 |
| | Mid Unit Assessment End of Unit Assessment | Tier: n/a | N/A |
| Additional Information: | This unit covers content for exam paper 2 | | |



GEOGRAPHY

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Baseline assessment Feedback and Bell Tasks. | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | | |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|--|---|
| | BASELINE ASSESSMENT | To assess prior knowledge obtained from GCSE studies. |
| .1 | Introduction to Population & The Environment | What are the global patterns of population growth? What physical & environmental factors impact population growth/distribution? |
| .2 | Patterns of food production and consumption | What human and physical factors affect the global pattern of food production and consumption? |
| .3 | Patterns of food production and consumption | Too large to handle? - an oversize pandemic? |
| .4 | Agricultural Systems and Productivity Lesson 1 | What is the relationship between key physical environmental variables (climate and soils) and agricultural productivity? |
| .5 | Agricultural Systems and Productivity Lesson 2 | What is the relationship between key physical environmental variables (climate and soils) and agricultural systems/productivity? |
| .6 | Climate and Climate Change | How does the climate influence human activities/numbers? How will climate change impact agriculture? |
| .7 | Soils and Human Activities (Zonal Soils) | How does climate account for the distribution and character of tropical red latosols and podzol soils? How do these soils influence Human Activities? |
| .8 | Soil Problems and Management | How successfully can soil problems be managed? How do these strategies impact agriculture? |
| .9 | Food Security | What is food security? How successful have strategies to ensure food security been on a global scale? |
| .10 | Global Health | What are the global patterns of health, mortality, and morbidity? |
| .11 | Health and Morbidity in the UK | What are the regional variations in health and morbidity in the UK? What factors influence these variations? |
| .12 | Health and Well-being + The relationship between place and well-being. | How can the epidemiological transition theory be applied to society? What are longevity and blue zone communities? |
| .13 | Disease and the Physical Environment | To understand the links between disease and the physical environment and the impact of the environment on disease |
| .14 | Communicable Disease | To understand the global distribution and prevalence of malaria |

Independent Study Plan

Weeks 1-22 will consist of weekly reading and multiple-choice knowledge quizzes set via Microsoft Teams (self-marking).

Weekly exam question interrogation will also be set.

| | | |
|-----|---|---|
| .15 | The DTM and natural population change | To understand and explain how natural population rates change over time and space |
| .16 | Population Structures | To understand the DTM and population pyramids and how to analyse data from these. |
| .17 | Japan's population structure – case study | To be able to explain the DTM and population structures using Japan as an example |
| .18 | Factors affecting population structure | To understand factors affecting natural population change |
| .19 | Migration Change | To understand the causes, impacts and consequences of international migration |
| .20 | Environmental constraints | To understand and explain the environmental constraints on population growth |
| .21 | Balancing Population and Resources | To understand the concepts of carrying capacity, ecological footprint and demographic dividends |
| .22 | Malthusian and Boserup | To understand theoretical concepts of population and health |
| .23 | Lincoln case Study | To understand the relationship between place and health in Abbey Ward, Lincoln |
| .24 | Lincoln Case study 2 | To understand the relationship between place and health in Abbey Ward, Lincoln |
| | End of Unit Assessment | Assess learning from weeks 1-24 |

| |
|--|
| |
| Week 23: Japan case study |
| Week 24: revision for end of unit assessment |
| Pre-reading for changing places unit. |

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|--|
| Expected Outcomes for All Students | |
| Desired Outcomes for Most Students | |

A' LEVEL SUBJECT

MATHEMATICS

(A' LEVEL)

Y12



Y12 LEARNING MAP – PURE UNIT 1: Algebraic Expressions & Quadratics

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 1 – 2 weeks (8 th – 19 th September) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 06/10/25. - Students are given feedback and a Responsive Task to complete. - Students will also undertake an initial diagnostic assessment in class. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Textbook Chapters 1 & 2 | | |



Mathematics

Starting Points – Assumed Prior Learning

| Consolidated through Bell Tasks and Independent Study | Awareness | Ability & Application |
|---|--|---|
| | <i>Knowledge and understanding</i> Understand fractional and negative indices Understand the meaning and use of surds Know the difference between rational and irrational numbers Know and recognise properties of linear and quadratic graphs | <i>Demonstrate Knowledge & Understanding</i> Simplify expressions using laws of indices Expand the product of two or three binomials Factorise quadratics with coefficient of $x^2 = 1$, including the difference of two squares Simplify an expression involve sum, difference or product of surds Solve linear equations and inequalities |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|-----------------------------|--|
| 1.1 | Index Laws | Use the laws of indices with any rational power |
| 1.2 | Surds | Simplify surd expressions and rationalise a denominator in the form \sqrt{a} or $(\sqrt{a} + b)$ |
| 1.3 | Solving Quadratic Equations | Solve quadratic equations by factorising or using a calculator |
| 1.4 | Completing the Square | Write a quadratic expression or solve an equation in completed square form |
| 1.5 | Drawing Quadratic Graphs | Identify turning points and roots of a quadratic |
| 1.6 | Using the Discriminant | Use the discriminant to determine the number of roots of a quadratic |
| 1.7 | Modelling with Quadratics | Apply knowledge of turning points and roots to solve real life problems |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|--|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Multiply or divide expressions involving any rational powers, writing different terms as powers of the same base when necessary • Expand products of two or more expressions, and equate coefficients to find missing values • Factorise linear and quadratic expressions, and cubic equations where x is a factor • Simplify expressions involving surds, solve equations involving surds, and use index laws with expressions written as surds • Rationalise denominators in the form \sqrt{a} or $(\sqrt{a} + b)$ • Solve quadratic equations using factorisation, the quadratic formula and completing the square • Solve equations which are quadratic in another function, by substitution if necessary • Sketch the graph and find the turning point of a quadratic function • Find and interpret the discriminant of a quadratic expression, and use the discriminant to find possible values of an unknown constant • Use and apply models that involve quadratic functions in real-life contexts |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Prove the quadratic formula by applying knowledge of completing the square • Form and solve quadratic equations from real-life scenarios |

Y12 LEARNING MAP – PURE UNIT 2: Equations & Inequalities

| | | | |
|--------------------------------|--|----------------------------|-----------------|
| Dates of Study: | Term 1 – 3 weeks (15 th September – 3 rd October) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 20/10/25. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Textbook Chapters 3 & 4 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Understand the advantages and disadvantages of different types of simultaneous equation solving methods Understand the difference the highest power of a polynomial has on the shape. Understand the inequality symbol notation | <ul style="list-style-type: none"> Find the lowest common multiple of two or more numbers Solve linear equations Solve linear inequalities Simplify Surd Expressions Solving Quadratic Equations by factorising Identifying turning points and roots of a quadratic |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|---------------------------------------|--|
| 2.1 | Quadratic Simultaneous Equations | Solve quadratic simultaneous equations using appropriate method |
| 2.2 | Graphical Simultaneous Equations | How to use the discriminant to determine the number of points of intersection |
| 2.3 | Quadratic Inequalities | How to write using Set Notation the solution set for a quadratic inequality |
| 2.4 | Inequalities on Graphs | How to find a specified range of values by comparing two functions |
| 2.5 | Regions | How to identify regions that satisfy a given number of linear and/or quadratic inequalities. |
| 2.6 | Sketching Cubic Graphs | How to find roots of and sketch cubic functions |
| 2.7 | Sketching Quartic & Reciprocal Graphs | How to sketch reciprocal functions in the form $y = \frac{a}{x}$ and $y = \frac{a}{x^2}$ by considering asymptotes |
| 2.8 | Points of Intersection | How to sketch curves of functions to show points of intersection and solutions to equations |
| 2.9 | Translating Graphs | How to translate the graph of a function by altering the function |
| 2.10 | Sketching Graphs | How to stretch and reflect the graph of a function by altering the function |
| 2.11 | Transforming Graphs | How to combine transformations to unfamiliar functions |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|--|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none">• Solve linear simultaneous equations using elimination or substitution• Solve simultaneous equations, one linear and one quadratic, by substitution and applying methods for solving quadratics• Interpret algebraic solutions of equations graphically• Solve linear and quadratic inequalities, expressing solutions using set notation• Find a specified range of values where one function is greater or less than another by solving the appropriate inequality• Represent linear and quadratic inequalities graphically by shading regions on a graph• Sketch cubic and quartic graphs using knowledge of roots and y-intercept• Sketch reciprocal graphs in the form $y = \frac{a}{x}$ and $y = \frac{a}{x^2}$• Use intersection points of graphs to solve equations• Translate, stretch and reflection graphs• Transform graphs of unfamiliar functions |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none">• Find the value of an unknown constant given the solution to simultaneous equations• Solve linear inequalities with an algebraic denominator by finding an equivalent quadratic inequality• Find the value of an unknown constant given information about the points of intersection |

Y12 LEARNING MAP – PURE UNIT 3: Straight Line Graphs & Circles

| | | | |
|--------------------------------|--|----------------------------|-----------------|
| Dates of Study: | Term 1 – 2 weeks (6 th October – 17 th October) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 10/11/25. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Textbook Chapters 5 & 6 | | |



Mathematics

Starting Points – Assumed Prior Learning

| Consolidated through Bell Tasks and Independent Study | Awareness | Ability & Application |
|---|--|---|
| | <i>Knowledge and understanding</i> Know that the equation of a straight line is given in the form $y = mx + c$ where m is the gradient and c is the y-intercept Know the link between parallel and perpendicular gradients Find the midpoint between two coordinates Know that tangent meets a radius at 90° Know that the angle in a semicircle is always 90° Know that perpendicular bisector of a chord passes through the centre of a circle | <i>Demonstrate Knowledge & Understanding</i> Rearrange formulae Apply Pythagoras' theorem to right-angled triangles Can use completing the square to find the turning point of a vertex Find the equation of a perpendicular line given an original line. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|---|--|
| 3.1 | Equation of a Line Equation: New | How to find the equations of parallel and perpendicular lines using the new format equation. |
| 3.2 | Lengths and Area | How to find the area of a triangle defined by intersecting lines |
| 3.3 | Modelling with Straight Lines | How to interpret the graph of a linear model in context |
| 3.4 | Perpendicular Bisectors | How to find the equation of a perpendicular bisector |
| 3.5 | Equation of a Circle | How to find the centre and radius in the form $x^2 + y^2 + 2fx + 2gy + c = 0$ |
| 3.6 | Intersections of Straight Lines & Circles | How to find points of intersection between a linear graph and circle |
| 3.7 | Tangents and Chords | How to use properties of tangents and chord to find the equation of a tangent |
| 3.8 | Circles and Triangles | How to find the equation of a circumcircle of a given triangle |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|--|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> Calculate the gradient of a line joining two points Understand the link between the equation of a line and its gradient and intercept Find the equation of a line given coordinates and/or gradient Find the point of intersection of two straight lines Know and use rules for parallel and perpendicular gradients Solve length and area problems on coordinate grids Use straight line graphs to construct mathematical models Find the midpoint of a line segment Find the equation of the perpendicular bisector to a line segment Know to find the equation of a circle with centre (a, b) Find points of intersection between straight lines and circle to solve geometric problems involving straight lines and circles Use properties of circles to find the equation of a circle or tangent Find the angle in a semicircle and find the equation of a circumcircle |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> Find unknown constants in coordinates from the equation of a given line Find an unknown constant in the equation of a circle given information about the circle Use information about the discriminant to find the range of values for an unknown constant |

Y12 LEARNING MAP – PURE UNIT 4: Polynomials & Binomial Expansion

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 1 & 2– 4 weeks (13 th October – 14 th November) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 1/12/25. Students are given feedback and a Responsive Task to complete. Students will also undertake their Snapshot 1 assessment, assessing taught content so far. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Textbook Chapters 7 & 8 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|--|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Know that simplifying algebraic fractions requires quadratic factorisation Understand how to define odd and even numbers for proof questions Understands the relevance of fractional and negative indices | Can factorise quadratic equations Can solve equations using completing the square Can use the discriminant to identify the number of solutions Can sketch cubic graphs Can convert equations using symbols like square root and fractions into their index format. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|----------------------|---|
| 4.1 | Dividing Polynomials | How to use a long division method to divide a polynomial by a binomial How to factorise a cubic given one linear factor |
| 4.2 | Factor Theorem | How to use the factor theorem to fully factorise a cubic How to find the value of a constant in an expression given one of its factors |
| 4.3 | Proof by Deduction | How to prove a mathematical statement is true by deduction |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks

| | | |
|-----|---------------------------|--|
| 4.4 | Proof by Counter-Example | How to use Pascal's Triangle to quickly expand expressions in the form $(a + b)^n$ How to use factorial notation and the choose function to find coefficients |
| 4.5 | Pascals Triangle | How to write the binomial expansion for powers of a binomial |
| 4.6 | The Binomial Expansions | How to find specific coefficient in a binomial expansion |
| 4.7 | Solving Binomial Problems | How to estimate the value of powers using a binomial expansion |
| 4.8 | Binomial Estimation | How to find the equation of a circumcircle of a given triangle |

- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Cancel factors in algebraic fractions • Divide a polynomial by a binomial • Use the factor theorem to factorise a cubic expression • Construct mathematical proofs using algebra • Use proof by exhaustion and disproof by counterexample • Identify binomial coefficients and use these to expand binomial expressions • Understand and use factorial and combination notation • Use the binomial expansion formula to expand brackets • Find individual coefficients in a binomial expansion • Make approximations using the binomial expansion • Can solve binomial estimation problems where the value substituted relates to 1 eg. Estimate 1.03 |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Use the factor theorem to fully factorise a quartic • Apply proof by deduction to prove Pythagoras' theorem • Can solve binomial estimation problems where the value substituted is a factor or multiple of the estimation value. • Find unknown values in a binomial expression given coefficients in its expansion • Relate probabilities to the coefficients of a binomial expansion |

Y12 LEARNING MAP – PURE UNIT 5: Vectors

| | | | |
|--------------------------------|--|----------------------------|-----------------|
| Dates of Study: | Term 2 – 2 weeks (17 th November – 28 th November) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 15/12/25. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Textbook Chapter 11 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|--|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Know the mechanics of a column vector State the cosine rule and the method for its rearrangement to its angle form. Understand that vectors have a magnitude and a direction Know the relevant defining properties of geometric shapes | Demonstrate knowledge of additive and multiplicative nature of vectors Use Pythagoras Theorem to identify the hypotenuse of a triangle formed from two perpendicular lines. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|----------------------------|---|
| 5.1 | Representing Vectors | Represent vectors using both column and i/j notation |
| 5.2 | Magnitude and Direction | Prove that vectors are/are not parallel and collinear |
| 5.3 | Position Vectors | Calculate the magnitude and bearing of a vector Understand and apply the direction of i and j vectors. |
| 5.4 | Solving Geometric Problems | Use constants and ratio to solve vector problems |
| 5.5 | Modelling with Vectors | Apply vectors to formulae such as $F=ma$ and $d=st$ |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|--|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Use vectors in two dimensions • Use column vectors and carry out arithmetic operations on vectors • Calculate the magnitude and direction of a vector • Understand and use position vectors • Use vectors to solve geometric problems • Understand vector magnitude and use vectors in speed and distance calculations |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Use algebraic constants and ratio to solve problems with position vectors. • Solve vector problems in context. |

Y12 LEARNING MAP – PURE UNIT 6: Trigonometric Ratios & Identities

| | | | |
|--------------------------------|--|----------------------------|-----------------|
| Dates of Study: | Term 2 & 3 – 4 weeks (1 st December – 9 th January) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 19/1/26. - Students are given feedback and a Responsive Task to complete. - Students will also undertake an initial diagnostic assessment in class. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Textbook Chapters 9 & 10 | | |



Mathematics

Starting Points – Assumed Prior Learning

| Consolidated through Bell Tasks and Independent Study | Awareness | Ability & Application |
|---|--|---|
| | <i>Knowledge and understanding</i> Know and use the cosine rule for non-right-angled triangles Know and use the sine rule for non-right-angled triangles Know and use the trig formula for area of a triangle | <i>Demonstrate Knowledge & Understanding</i> Can simplify surd expressions Can solving quadratic equations using a variety of methods Can translating graphs of functions Can stretch and reflect graphs of functions |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|-----------------------------------|---|
| 6.1 | Mixed Trigonometry Problems 1 & 2 | How to use the sine rule to find angles in the ambiguous case How to apply trigonometry to solve a variety of triangle problems |
| 6.2 | Graphs of Sine, Cosine & Tangent | How to sketch the graphs of $\sin \theta$, $\cos \theta$, $\tan \theta$. How to apply translations and stretches to graphs of trigonometric functions |
| 6.3 | Transforming Trig Functions | Calculate the magnitude and bearing of a vector Understand and apply the direction of i and j vectors. |
| 6.4 | Exact Values of Trig | How values of $\sin \theta$, $\cos \theta$, $\tan \theta$ relate to co-ordinates of a point on the unit circle How to relate the value of a trig ratio for any angle to the ratio for an acute angle |
| 6.5 | Trigonometric Identities | How to use the identities $\sin^2 \theta + \cos^2 \theta = 1$, $\tan \theta = \frac{\sin \theta}{\cos \theta}$ to simplify expressions How to use the value of one trig ratio for any angle to find the other two trig ratios |
| 6.6 | Simple Trig Equations | How to find all solutions of a trigonometric equation in any given domain |
| 6.7 | Harder Trig Equations | How to find all solutions of trig equations in the form $\sin(n\theta + \alpha) = k$ or similar |
| 6.8 | Equations & Identities | How to use the two trig identities to solve harder trig equations, including quadratics |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|--|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> Use sine rule and cosine rule to solve any triangle Find the area of a triangle using the trigonometric formula Find missing lengths and angles given different information about a triangle Solve bearings problems using trigonometry Sketch graphs of the three trigonometric functions and know their key values Sketch graphs of functions involving stretches or translations of trigonometric graphs Find the sine, cosine or tangent of any angle by relating to the appropriate acute angle Know and use exact trigonometric ratios for 30°, 45°, 60° Given the value of one trig ratio for an angle, find the values of the other two trig ratios Use the identities $\sin^2 \theta + \cos^2 \theta = 1$, $\tan \theta = \frac{\sin \theta}{\cos \theta}$ to simplify expressions and prove identities Solve trigonometric equations in the form $\sin(n\theta + \alpha) = k$ or similar, finding all the solutions in a given domain Solve trigonometric equations involving quadratics in \sin, \cos or \tan, finding all the solutions in a given domain |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> Solve quadratic equations derived from unknown values in a triangle Deduce from a graph the number of solutions of a trigonometric equation in a given domain Understand and be able to state general relationships expressing the symmetry properties of trigonometric functions Use trigonometric identities to eliminate a variable between two equations |

Y12 LEARNING MAP – PURE UNIT 7: Differentiation

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 3 – 4 weeks (12 th January – 6 th February) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 19/1/26. Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Textbook Chapter 12 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|--|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Understand and use the laws of indices, especially the different formats of negative and fractional indices Understand the relationship between parallel and perpendicular gradients Know the format of the equation of a line, as well as the concepts of normal and tangent. | <ul style="list-style-type: none"> Find the gradient of a straight line Estimate the gradient of a curve at a point by drawing a tangent Can work out the equation of a line given the gradient and a included point |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|-------------------------------------|---|
| 7.1 | Differentiation by First Principals | <ul style="list-style-type: none"> How to use limits to find the value of the gradient at a given point on a curve How to find the 'gradient function' for a curve by differentiating from first principles |

Independent Study Plan

Weekly independent study plan is provided made up of:

| | | |
|-----|-------------------------------------|--|
| 7.2 | Differentiating x^n | How to write down the gradient function (derivative) for any function ax^n . The two forms of notation for the derivative: $\frac{dy}{dx}$ and $f'(x)$. |
| 7.3 | Differentiating Functions | How to find the derivative of any polynomial function How to find the gradient at a point, or the point at which a curve has a given gradient |
| 7.4 | Gradients, Tangents and Normals | How to find the equation of the tangent or the normal at a given point on a curve |
| 7.5 | Increasing and Decreasing Functions | How to find the range of values for which a function is increasing or decreasing How to find the stationary points of a function (where the derivative is zero) |
| 7.6 | Second Order Derivatives | Understanding the concept of the second derivative |
| 7.7 | Stationary Points | How to use the second derivative to identify whether a stationary point is maximum or minimum |
| 7.8 | Sketching Gradient Functions | How to use the features of a graph to sketch the graph of its derivative |
| 7.9 | Modelling with Differentiation | How to use differentiation to solve problems involving rates of change |

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|--|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Find the derivative of a function using $f'(x)$ or $\frac{dy}{dx}$ notation • Use the derivative of a function to find the gradient at a point, the equation of a tangent or the equation of a normal • Identify the range of a values where a function is increasing or decreasing • Find the stationary points of a function and use the second derivative to identify maxima or minima • Sketch the gradient function of a given function • Model real-life situations using differentiation |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Prove the derivative of a given function using differentiation from first principles, applying the binomial theorem where necessary • Use given information about a tangent or normal at a point to find unknown constants in a function • Solve harder problems involving rates of change in real-life situations |

Y12 LEARNING MAP – PURE UNIT 8: Integration

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 3 & 4 – 4 weeks (2 nd February – 20 th March) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 13/4/26. - Students are given feedback and a Responsive Task to complete. - This period also includes their Snapshot 2 summative assessment. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Textbook Chapter 13 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understand and use the laws of indices, especially the different formats of negative and fractional indices | Can demonstrate differentiation of all concepts from unit 7. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|--------------------------------|---|
| 8.1 | Integrating x^n | How to integrate by reversing the process of differentiation. |
| 8.2 | Indefinite Integrals | How to interpret notation for the process of integration. How to manipulate harder expressions so that they can be integrated. |
| 8.3 | Finding Functions | How to determine the constant of integration. |
| 8.4 | Definite Integrals | How to calculate an integral between two limits. |
| 8.5 | Areas under Curves | How to apply integration to find the area under a curve. |
| 8.6 | Areas under the X-Axis | How to apply integration to find the area under the x -axis. |
| 8.7 | Areas between curves and lines | How to apply integration to calculate the areas between curves and straight lines on a graph. |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|--|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Find y given $\frac{dy}{dx}$ for x^n • Integrate polynomials • Find $f(x)$, given $f'(x)$ and a point on a curve • Evaluate a definite integral • Find the area bounded by a curve and the x-axis • Find areas bounded by curves and straight lines |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Apply integration to kinematics problems. |

Y12 LEARNING MAP – PURE UNIT 9: Exponentials and Logarithms

| | | | |
|--------------------------------|--|----------------------------|-----------------|
| Dates of Study: | Term 4 & 5 – 4 weeks (16 th March – 24 th April) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 4/5/26. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Textbook Chapter 14 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Know the shape of an exponential function. Understand the concept and relevance of a line of best fit. | Can find the equation of a line in the form $y = mx + c$ |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|---------------------------------|--|
| 9.1 | Exponential Functions | How to sketch exponential functions and identify asymptotes. |
| 9.2 | Introducing e | How to differentiate terms in the form e^x and e^{ax} |
| 9.3 | Modelling with Exponentials | How to use e^x to model exponential growth and decay. |
| 9.4 | Logarithms | How use to $\log_a n$ to determine the value of x in an exponential equation, $a^x = n$. |
| 9.5 | Laws of Logarithms | How to apply logarithm laws to simplify expressions and solve equations. |
| 9.6 | Solving Exponential Equations | How to apply logarithm laws to solve exponential equations. How to recognise a disguised quadratic involving an exponential function. |
| 9.7 | Working with Natural Logarithms | Understand that the inverse of e^x is \ln . |
| 9.8 | Modelling with Log Equations | How to solve exponential equations using \ln . |
| 9.8 | Logarithms and Non-Linear Data | How to use logarithms to find the constants in an exponential model. |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none">• Sketch graphs of $y = a^x$, $y = e^x$, and transformations of these graphs.• Differentiate e^{kx} and understand why this result is important.• Use and interpret models that use exponential functions.• Recognise the relationship between exponents and logarithms.• Recall and apply the laws of logarithms• Solve equations of the form $a^x = b$• Describe and use the natural logarithm function• Use logarithms to estimate the values of constants in non-linear models |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none">• Use e^x to compare exponential models.• Solve simultaneous equations involving logarithms. |

Y12 LEARNING MAP – PURE UNIT 10: Algebraic Expressions 2

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 5 – 2 weeks (27 th April – 8 th May) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 15/6/26. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Year 2 Textbook Chapter 1 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understand the concept of comparing coefficients and understand how this can be used to speed up the factorisation process. | <ul style="list-style-type: none"> Can factorise quadratic expressions Can simplify algebraic fractions using factorisation Can prove statements which refer to odd and even numbers, multiples or factors |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|------------------------|--|
| 10.1 | Proof by Contradiction | How to use a contradiction to prove true statements |
| 10.2 | Partial Fractions | How to convert an algebraic fraction into partial fractions |
| 10.3 | Repeated Factors | How to convert an expression with repeated factors in the denominator into partial fractions |
| 10.4 | Algebraic Division 1 | How to divide improper algebraic expressions |
| 10.5 | Algebraic Division 2 | How to express an improper algebraic fraction in partial fractions |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Use proof by contradiction to prove true statements • Can multiply and divide two or more algebraic fractions • Can add and subtract two or more algebraic fractions • Can convert an expression with linear factors in the denominator into partial fractions • Can convert an expression with repeated linear factors in the denominator into partial fractions • Can divide algebraic expressions • Can convert an improper fraction into partial fraction form. |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Use proof by contradiction to prove statements regarding rational numbers |

Y12 LEARNING MAP – PURE UNIT 11: Functions – Domain and Range

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 5 & 6 – 4 weeks (11 th May – 12 th June) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 29/6/26. - Students are given feedback and a Responsive Task to complete. - Students will complete their end of year assessments during this unit. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Year 2 Textbook Chapter 2 | | |



Mathematics

Starting Points – Assumed Prior Learning

| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
|---|---|---|
| | Understands the concept of the turning points of graphs. Understands the shape of the core functions; (trig, quadratic, cubic, quartic, exponential, logarithmic). | Can rearrange equations with two versions of the unknown variable Can translate graphs horizontally and vertically Can identify roots and intercepts on all core functions; (trig, quadratic, cubic, quartic, exponential, logarithmic) |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|--|--|
| 11.1 | Introducing the Modulus Function | How to use modulus notation when applied to functions |
| 11.2 | Solving Equations using Modulus Function | How to solve equations involving the modulus function |
| 11.3 | Functions and Mappings | How to understand functions as mappings which are one-to-one or many-to-one How to interpret the domain and range of a function |
| 11.4 | Range and Domain of Functions | Understand the range and domain of the core functions (trig, quadratic, cubic, quartic, exponential, logarithmic) |
| 11.5 | Composite Functions | How to combine two or more functions into a composite function |
| 11.6 | Inverse Functions | How to find the inverse of a function graphically and algebraically |
| 11.7 | Modulus Functions | How to sketch the graphs of $y = f(x) $ and $y = f(x)$ |
| 11.8 | Combining Transformations | How to apply a combination of transformations to the same graph |
| 11.9 | Solving Modulus Problems | How to transform the modulus function |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Understand the concept of modulus and apply modulus function to a variety of input values • Understand the concept of domain and range • Can combine two functions to make a composite function • Know how to find the inverse of a function, graphically and algebraically • Understands the relationships between the domain and range of initial functions with their inverse function. • Sketch the graphs of $y = f(x)$ and $y = f(x)$ • Can combine two or more transformations to the same curve • Transform the modulus function |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Understands the relationships between the domain and range of initial functions with their composite function. |

Y12 LEARNING MAP – PURE UNIT 12: Sequences and Series

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 6 – 4 weeks (8 th June – 3 rd July) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 13/7/26. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Year 2 Textbook Chapter 3 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understands the concept of an nth term and how it relates to the positions of terms in a sequence | <ul style="list-style-type: none"> Can solve exponential equations Can rearrange formulae Can solve simultaneous equations |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|-----------------------|---|
| 12.1 | Arithmetic Sequences | How to use the formula for nth term of an arithmetic sequence |
| 12.2 | Arithmetic Series | How to use the formula for the sum of the first n terms of an arithmetic series |
| 12.3 | Geometric Sequences | How to find the nth term of a geometric sequence |
| 12.4 | Geometric Series | How to use the formula for the sum of a finite geometric series |
| 12.5 | Sum to Infinity | How to use the formula for the sum to infinity of a convergent geometric series |
| 12.6 | Sigma Notation | How to use sigma notation to describe series |
| 12.7 | Recurrence Relations | How to generate sequences from recurrence relations |
| 12.8 | Periodic Sequences | How to define increasing, decreasing and periodic sequences |
| 12.9 | Modelling with Series | How to use arithmetic and geometric series to model real-life situations |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Find the nth term of an arithmetic sequence • Use the formula for the sum of the first n terms of an arithmetic sequence • Find the nth term of a geometric sequence • Use the formula for the sum of a finite geometric series • Use the formula for the sum to infinity of a convergent geometric series • Use sigma notation to describe series • Generate sequences from recurrence relations • Model real life situations with sequences and series |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Prove the formula for the sum of the first n terms of an arithmetic sequence • Prove the formula for the sum of a finite geometric series • Prove the formula for the sum to infinity of a convergent geometric series |

Y12 LEARNING MAP – PURE UNIT 13: The Binomial Formula

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 6 – 2 weeks (29 th June – 10 th July) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 14/9/26. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Year 2 Textbook Chapter 4 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|--|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Knowledge of the importance of the domain of a function, and how this may change if functions are stretched | Can apply the binomial expansion methods to any bracket in the form $(ax + b)^n$ Can convert fractions to partial fractions |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|-------------------------|---|
| 13.1 | Expanding $(1 + x)^n$ | How to expand $(1 + x)^n$ for any rational value of n and know the values of x for which it is valid How to use a given substitution to approximate a value using a binomial expansion |
| 13.2 | Expanding $(a + bx)^n$ | How to expand $(a + bx)^n$ for any rational value of n and know the values of x for which it is valid |
| 13.3 | Expanding $(a + bx)^n$ | How to solve algebraic problems involving the expansion of $(a + bx)^n$ |
| 13.4 | Using Partial Fractions | How to apply the method of partial fractions in order to expand fractional expressions |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Expand $(1 + x)^n$ for any rational constant n and determine the range of values of x for which the expansion is valid • Expand $(a + bx)^n$ for any rational constant n and determine the range of values of x for which the expansion is valid • Use partial fractions to expand fractional expressions |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Rework functions into a form such that a combination of partial fractions and substitution can be used to simplify an expression in the form $\frac{(a+bx)^n}{(c+dx)^n}$ |

Y12 LEARNING MAP – PURE UNIT 14: Radians

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 6 - 2 weeks (6 th July – 17 th July) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 19/10/26 - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Pure Year 2 Textbook Chapter 5 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Know the exact values for key trigonometric ratios Know and understand how to use the two trigonometry identities. | Can solve trigonometric equations using a variety of domains |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|---------------------------------|---|
| 14.1 | Radian measure | How to convert between angles measured in degrees and in radians How to apply knowledge of radians to trig graphs and their transformations How to use exact values of trig ratios with radians |
| 14.2 | Arc length | How to find an arc length using radians |
| 14.3 | Areas of sectors and segments | How to find areas of sectors and segments using radians |
| 14.4 | Solving trigonometric equations | How to solve trigonometric equations in radians |
| 14.5 | Small angle approximations | How to use approximate trigonometric values when θ is small |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Convert between degrees and radians and apply this to trigonometric graphs and their transformations • Know exact values of angles measured in radians • Find an arc length using radians • Find a sector area using radians • Find a segment area using radians • Solve trigonometric equations using radians • Use small angle approximations to approximate trigonometric values |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Can find the sector area using the perimeter of the sector. |

Y12 LEARNING MAP – APPLIED UNIT A1: Data Collection and Representation



| | | | |
|--------------------------------|--|----------------------------|-----------------|
| Dates of Study: | Term 2 – 3 weeks (3 rd November – 27 th November) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 08/12/25. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Applied Textbook Chapters 1 & 2 | | |

Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|--|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Knows the difference between discrete and continuous data and how these can be represented | Can calculate the mean, median, mode and range of lists of data, and from grouped frequency tables Can calculate the interquartile range and range from a list of data |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|-----------------------------|---|
| A1.1 | Populations and Sampling | To understand the advantages and disadvantages of a census, a random sample, a systematic sample and a stratified sample. |
| A1.2 | Non-Random Sampling | To understand the advantages and disadvantages of a quota sample and an opportunity sample. |
| A1.3 | The Large Data Set | To understand the differences between quantitative and qualitative data, and discrete and continuous data. To be introduced to the large data set. |
| A1.4 | Other Methods of Location | How to use the interpolation formula to find the estimated value of the median, quartiles, percentiles and deciles of data. |
| A1.5 | Measures of Spread | How to calculate the standard deviation and variance from tables, using a calculator, or from summary statistics, using provided formulae |
| A1.6 | Standard Deviation & Coding | How to encode data and to understand that coding has on the mean and standard deviation of data. |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|--|--|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Will understand 'population', 'sample' and census and be able to comment on the advantages and disadvantages of each • Will understand the advantages and disadvantages of the various sampling techniques • Will be able to define vocabulary such as qualitative, quantitative, discrete and continuous • Will be able to access the large data set and comment on simple patterns of data • Can undertake a stratified sample • Can explain the methods behind a random sample and a systematic sample • Can use a calculator to calculate the mean, standard deviation and variance • Can calculate percentiles and deciles • Understands the concept and applications of coding |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Can use the interpolation formula • Understands logical data ranges and the units for the variables enclosed in the large data set. |

Y12 LEARNING MAP – APPLIED UNIT A2: Constant Acceleration

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 2 – 3 weeks (24 th November – 12 th December) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 12/1/26. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Applied Textbook Chapter 9 | | |



Mathematics

Starting Points – Assumed Prior Learning

| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
|---|---|---|
| | <ul style="list-style-type: none"> Knows that the gradient of a velocity time graph is acceleration Knows that the area under a velocity time graph is distance | <ul style="list-style-type: none"> Can solve simultaneous equations Can calculate the solutions to problems which require the use of the distance, speed, time relationship |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|-------------------------------|--|
| A2.1 | Velocity Time Graphs 1 | How to represent displacement data on a velocity time graph |
| A2.2 | Velocity Time Graphs 2 | How to interpret velocity-time graphs to calculate distance and acceleration |
| A2.3 | Constant Acceleration 1 | How to derive and use the suvat formula $s = \frac{u+v}{2} \times t$ and $v = u + at$ |
| A2.4 | Constant Acceleration 2 | How to derive and use the suvat formula $v^2 = u^2 + 2as$ and $s = ut + \frac{1}{2}at^2$ |
| A2.5 | Vertical Motion Under Gravity | How to apply the suvat equations to motion under gravity |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Can understand and interpret displacement-time and velocity-time graphs • Can use the suvat equations to solve problems • Can use the suvat equations to solve problems which include gravity |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Can derive the suvat equations • Can convert values from one compound unit to another, e.g. km/hr to m/s |

Y12 LEARNING MAP – APPLIED UNIT A3: Correlation

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Terms 2 & 3 – 2 weeks (15 th December – 9 th January) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 26/1/26. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Applied Textbook Chapters 3 & 4 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|--|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understands that spread relates to ranges and interquartile ranges and that consistency is a measurement of spread | <ul style="list-style-type: none"> Can construct and interpret a boxplot Can construct and interpret a cumulative frequency graph Can construct and interpret a histogram Can construct and interpret a scatter diagram Can calculate the gradient of a line |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|-------------------|--|
| A3.1 | Comparing Data | To understand that to compare data you compare a location and a spread, and to understand which partnership of these you should use under given contexts |
| A3.2 | Histograms | To calculate the sizes of the bars of histograms using the sizes other proportional groups |
| A3.3 | Correlations | To describe the correlation of bivariate data using the context of the data |
| A3.4 | Linear Regression | To interpret data using the equation of the line of least squares regression. |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|--|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Identify outliers in data sets • Compare two data sets • Interpret scatter diagrams for bivariate data • Interpret correlation and understand that it does not imply causation • Interpret the coefficients of a regression line • Understand when you can use a regression line to make predictions |
| Desired Outcomes for Most Students (Target A) | |

Y12 LEARNING MAP – APPLIED UNIT A4: Correlation

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Terms 3 – 5 weeks (12 th January – 13 th February) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 23/3/26. - Students are given feedback and a Responsive Task to complete. - This period will also include their Snapshot 2 assessment. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Applied Textbook Chapter 10 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Know and understand vector notation (i/j and column) Know that displacement is the vector equivalent of the scalar distance. | Can apply Pythagoras Theorem and sohcahotoa trigonometry Can apply the suvat equations |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|-------------------------|--|
| A4.1 | Force Diagrams | How to calculate the resultant force on an object |
| A4.2 | Forces as Vectors | How to calculate missing forces when objects are in equilibrium |
| A4.3 | Forces and Acceleration | How to calculate missing forces when provided with movement information (such as acceleration) about an object |
| A4.4 | Motion in 2 Dimensions | How to use $F=ma$ to solve problems involving vector forces acting on particles |
| A4.5 | Equations of Motion | How to write equations of motions for two connected particles, either being towed or attached to a pulley |
| A4.6 | Connected Particles | How to solve the equations of motion for two connected horizontal particles |
| A4.7 | Pulleys | How to solve the equations of motion for particles connected via a pulley system. |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Can draw force diagrams and calculate resultant forces • Understand and use Newton's first law • Calculate resultant forces by adding vectors • Understand and use Newton's second law – $F = ma$ • Apply N2L to vector forces and acceleration • Understand and use Newton's third law • Calculate the Tension in a set of connected particles. |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Solve problems with connected particles, where the particles detach from one another midway through scenario. |

Y12 LEARNING MAP – APPLIED UNIT A5: Probability Distributions

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Term 4 – 3 weeks (2 nd March – 20 th March) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 20/4/26. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Applied Textbook Chapters 5 & 6 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|--|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Understands the concept of mutual exclusivity Understands the setup of a binomial bracket. | <ul style="list-style-type: none"> Can construct a Venn Diagram Can work out probabilities from a completed Venn Diagram Can construct a Tree Diagram Can work out probabilities from a completed Tree Diagram Can work out the probabilities of independent events |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|---------------------------|--|
| A5.1 | Independent Events | How to carry out an independence test with two events |
| A5.2 | Probability Diagrams | How to construct and interpret Venn and Tree Diagrams |
| A5.3 | Probability Distributions | How to calculate probabilities in a uniform distribution How to construct a probability distribution table or mass function |
| A5.4 | Binomial Distributions | How to calculate an exact probability using a binomial formula. |
| A5.5 | Cumulative Probabilities | How to calculate a cumulative probability using the binomial formula. |

Independent Study Plan

Weekly independent study plan is provided made up of:

- Revision of GCSE work through Dr Frost tasks
- Consolidation of new learning through Mixed Exercises
- Preparation for assessment through completion of Skills Quiz A

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Can calculate probabilities for single events • Can calculate probabilities for multiple events • Can draw and interpret Venn Diagrams, including diagrams with an algebraic component • Can draw and interpret Tree Diagrams, working out probabilities of multiple branches. • Can explain the concept of independence and carry out an independence test on two events • Understands the difference between a uniform and a binomial distribution • Understands the conditions for where a variable can be modelled using a binomial distribution • Can calculate the probabilities of events under a binomial distribution |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Can calculate the probabilities of events using two binomial distributions |

Y12 LEARNING MAP – APPLIED UNIT A6: Variable Acceleration

| | | | |
|--------------------------------|---|----------------------------|-----------------|
| Dates of Study: | Terms 4 & 5 – 3 weeks (23 rd March – 24 th April) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 11/5/26. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Applied Textbook Chapter 11 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Aware that stationary means that the velocity is 0. | <ul style="list-style-type: none"> Can differentiate polynomials Can integrate polynomials Can calculate the turning point of a function |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|-------------------------------|--|
| A6.1 | Functions of Time | How to calculate the displacement from origin, instantaneous velocity and instantaneous acceleration given a value of time |
| A6.2 | Using Differentiation | How to use differentiation to find the velocity or acceleration function |
| A6.3 | Using Integration | How to use integration to find the velocity or displacement function |
| A6.4 | Constant Acceleration Formula | How to derive the suvat formulae using calculus |

Independent Study Plan

| |
|---|
| Weekly independent study plan is provided made up of: |
| <ul style="list-style-type: none"> • Revision of GCSE work through Dr Frost tasks • Consolidation of new learning through Mixed Exercises • Preparation for assessment through completion of Skills Quiz A |

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Understand that displacement, velocity and acceleration can be given as functions of time. • Use differentiation to solve kinematics problems • Use calculus to solve problems involving maxima and minima • Use integration to solve kinematics problems • Use calculus to derive constant acceleration formulae |
| Desired Outcomes for Most Students (Target A) | <ul style="list-style-type: none"> • Can solve scalar problems such as distance travelled which require the identification of the turning point of velocity. |

Y12 LEARNING MAP – APPLIED UNIT A7: Hypothesis Testing

| | | | |
|--------------------------------|--|----------------------------|-----------------|
| Dates of Study: | Term 5 – 2 weeks (20 th April – 15 th May) | Exam Board: | Pearson Edexcel |
| Assessments: | <ul style="list-style-type: none"> - Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 8/6/26. - Students are given feedback and a Responsive Task to complete. | Qualification Code: | 9MA0 |
| | | Tier: | N/A |
| Additional Information: | Applied Textbook Chapter 7 | | |



Mathematics

Starting Points – Assumed Prior Learning

| | | |
|---|---|---|
| Consolidated through Bell Tasks and Independent Study | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | Understands how to read Binomial notation | Can work out a cumulative binomial probability |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|------|-------------------------|--|
| A7.1 | Hypothesis Testing | To understand the language used in a hypothesis test and its purpose How to set up the null and alternate hypothesis on a variety of hypotheses |
| A7.2 | Finding Critical Values | How to find the critical values that aid in writing the conclusion to a hypothesis test |
| A7.3 | One Tailed Tests | How to carry out a hypothesis test for a one tailed test |
| A7.4 | Two Tailed Tests | How to carry out a hypothesis test for a two tailed test |

Independent Study Plan

| |
|---|
| Weekly independent study plan is provided made up of: |
| <ul style="list-style-type: none"> • Revision of GCSE work through Dr Frost tasks • Consolidation of new learning through Mixed Exercises • Preparation for assessment through completion of Skills Quiz A |

Desired End Points – Key Outcomes for Assessment

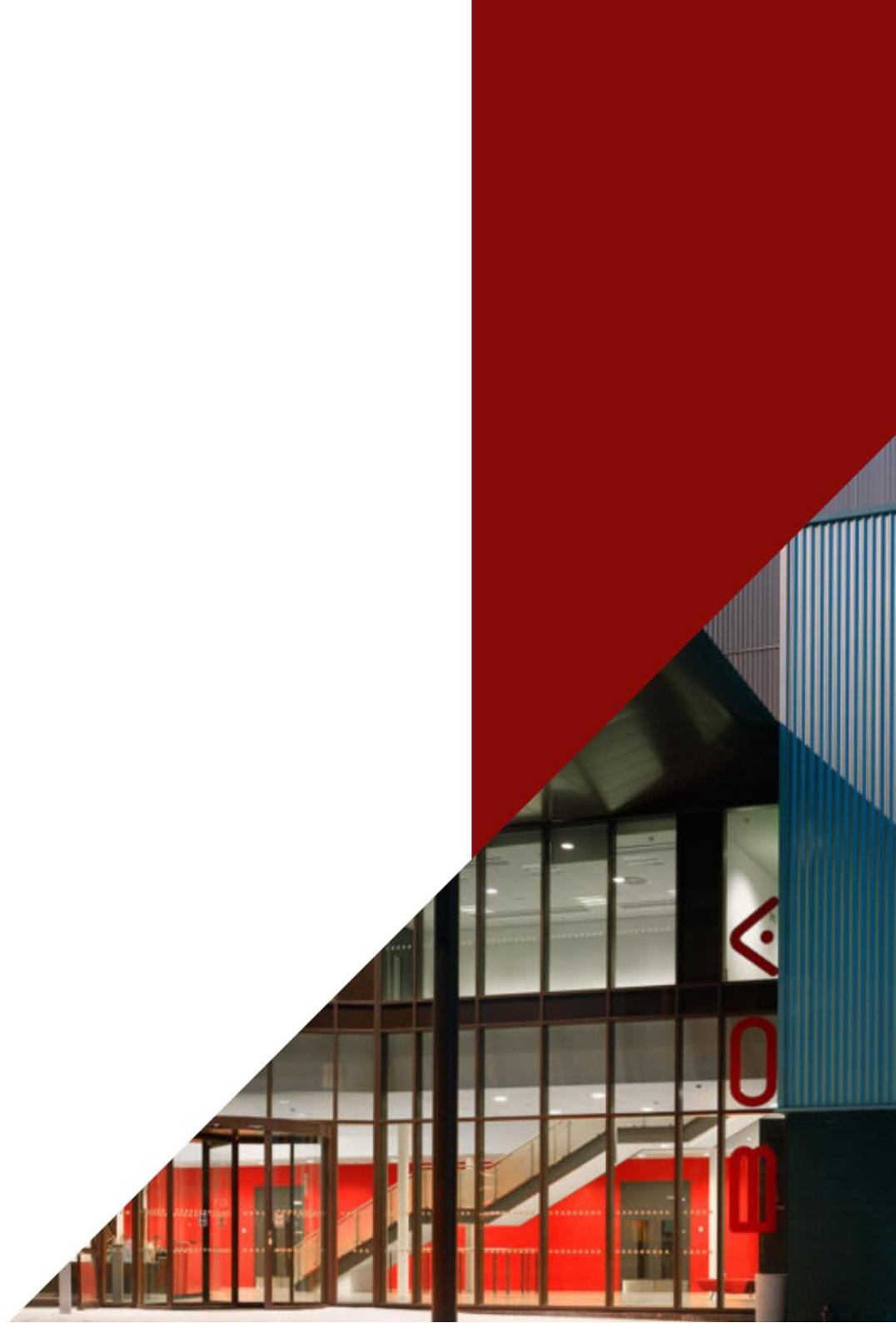
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| Expected Outcomes for All Students (Target C) | <ul style="list-style-type: none"> • Understands the language and concept of hypothesis testing • Understands that a sample is used to make an inference about a population and that the larger the sample, the more accurate the inference is likely to be • Finding critical values of a binomial distribution using tables • Can carry out a one-tailed or two-tailed hypothesis test either by comparing to a significance level, or by evaluating using a critical region |
| Desired Outcomes for Most Students (Target A) | |

A' LEVEL SUBJECT

MEDIA STUDIES

(A' LEVEL)

Y12



LEARNING MAP: COMPONENT ONE / MEDIA LANGUAGE & REPRESENTATIONS / ADVERTISING & MARKETING

| | | | |
|--------------------------------|--|----------------------------|--------|
| Dates of Study: | Year 12, Term 1 (17 hours) - TAUGHT 3 HOURS PER WEEK | Exam Board: | Eduqas |
| Assessments: | 28. Knowledge Quiz – ongoing assessment of student’s knowledge and understanding of content taught so far. 29. Baseline Assessment – baseline assessment to gauge students’ analytical skillset. 30. Grade Card Assessment – Component One exam style questions based on course content so far. | Qualification Code: | A680QS |
| | | Tier: | N/A |
| Additional Information: | This unit is delivered alongside the Audience content for the Advertising and Marketing topic – it includes study of the same texts (Tide and the Paralympics advertisements as well as a study of a film poster for Kiss of the Vampire). | | |



MEDIA STUDIES

Starting Points – Assumed Prior Learning

| | | |
|----------------------|---|--|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Some students may have prior knowledge of the codes and conventions used in advertising and marketing – either from studying GCSE Media Studies or from seeing different advertisements. Representations of key social groups, including stereotypes of gender, ethnicity, social class and age. | <ul style="list-style-type: none"> Students who have studied GCSE Media Studies may have previous knowledge of theoretical concepts, including genre theory (Steve Neale), narrative theory (Tzvetan Todorov and Vladimir Propp) or representation theory (Male Gaze Theory). |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|--|--|
| .1 | Media Language Conventions (Part 1) | To recognise the codes and conventions used for print advertisements (like Tide) and film posters (like Kiss of the Vampire). |
| .2 | Media Language Conventions (Part 2) | To recognise the codes and conventions used for audio/visual advertisements (like the Super Human advertisement for the Paralympics). |
| .3 | Media Language Theories | To understand how media language is controlled by media producers to create messages and meanings, with reference to theories by Roland Barthes and Claude Levi-Strauss. |
| .4 | Analysing Media Language Theories | To analyse how media language is controlled by producers to create messages and meanings (using an unseen media text). |
| .5 | Representations & Stuart Hall’s Theory | To identify how representations are constructed by institutions and decoded by audiences (with reference to Stuart Hall’s Representation Theory). |
| .6 | Identity & David Gauntlett’s Theory | To recognise how audiences use representations to construct their own identities (with reference to David Gauntlett’s Identity Theory). |
| .7 | Feminism & Liesbet Van Zoonen’s Theory | To understand how advertising and marketing texts create diverse representations of gender (with reference to Liesbet Van Zoonen’s Feminist Theory). |
| .8 | Feminism & bell hooks’ Theory | To understand how advertising and marketing texts create representations of different intersectional identities (with reference to bell hooks’ Feminist Theory). |
| .9 | Analysing Representations of Gender | To analyse how gender is typically represented in advertising and marketing media texts (by comparing an unseen media text to one that is studied). |
| .10 | Representations of Race & Ethnicity | To understand how historical, social, cultural and political contexts shape the represents of race and ethnicity in advertising and marketing texts over time. |
| .11 | Ethnicity & Paul Gilroy’s Theory | To analyse how race and ethnicity is typically represented in advertising and marketing media texts (with reference to Paul Gilroy’s Postcolonialism Theory). |

Independent Study Plan

Week 1: Use the Mrs Fisher videos for Roland Barthes and Claude Levi-Strauss’ theories to prepare for Media Language Theories lesson.

Week 2: Students find their own unseen print or TV advertisement to apply the media language theories.

Week 3: Use the Mrs Fisher videos from Liesbet van Zoonen and bell hooks to prepare for Feminist Theory lessons.

Week 4: Use the Mrs Fisher video on Paul Gilroy’s Postcolonialism Theory to prepare for the lessons on the representations of ethnicity.

Week 5: Use the ‘Media Theory for A Level’ book to read up advanced concepts for at least one of the theories studied for this topic.

Desired End Points – Key Outcomes for Assessment

| | |
|---|--|
| <p>Expected Outcomes for All Students</p> | <p>MEDIA LANGUAGE</p> <ul style="list-style-type: none"> • Recognise the different modes and language associated with advertising and marketing texts. • Understand how the combination of media language influences meaning. • Recognise the codes and conventions of advertising and marketing texts, which has developed as a genre. • Identify the different way that intertextuality can be used in advertising and marketing texts. • Recognise how meaning can be established through intertextuality. • Understand how audiences can respond to and interpret media language. • Understand that media language can incorporate viewpoints and ideologies. • Understand the key theoretical concepts of Roland Barthes (semiotics) and Claude Levi-Strauss' (structuralism) theories. <p>REPRESENTATIONS</p> <ul style="list-style-type: none"> • Recognise the key ways that events, issues, individuals and social groups are typically represented in advertising and marketing. • Understand how representations in advertising and marketing reflects realism. • Identify the ways that media language is used to construct representations in advertising and marketing. • Recognise that advertising and marketing texts use conventional processes to construct representations. • Understand the ways that historical, social and cultural contexts shape representations in advertising and marketing. • Understand how and why stereotypes can be used positively and negatively in advertising and marketing. • Understand and recognise how and why particular social groups are under-represented or misrepresented in advertising and marketing. • Identify how advertising and marketing convey values, attitudes and beliefs through their representations. • Understand how audiences respond and interpret representations in advertising and marketing. • Identify how representations in advertising and marketing invoke discourses and ideologies within audiences. • Understand the key concepts of audience theory – "Reception Theory" (Stuart Hall), "Theories of Identity" (David Gauntlett), "Feminist Theory" (Liesbet van Zoonen and bell hooks) and "Theories of Ethnicity and Postcolonial Theory" (Paul Gilroy). |
| <p>Desired Outcomes for Most Students</p> | <p>MEDIA LANGUAGE</p> <ul style="list-style-type: none"> • Analyse unseen advertising and marketing texts for how they construct multiple meanings. • Analyse unseen advertising and marketing texts for how media language can combine to construct meanings. • Recognise how codes and conventions are used in unseen advertising and marketing texts. • Analyse the significance and meanings constructed through intertextuality in unseen advertising and marketing texts. • Identify and analyse how audiences may respond to and interpret media language in unseen advertising and marketing texts. • Analyse the ways that media language incorporates viewpoints and ideologies in unseen advertising and marketing texts. • To analyse unseen advertising and marketing texts, using the theoretical concepts of Roland Barthes (semiotics) and Claude Levi-Strauss (structuralism). <p>REPRESENTATIONS</p> <ul style="list-style-type: none"> • Analyse how the key ways that events, issues, individuals and social groups are typically represented in the set advertising and marketing texts. • Compare how representations reflect realism in the set advertising and marketing texts to unseen texts. • Compare the similarities and differences in how media language is used to construct representations in the set and unseen advertising and marketing texts. • Analyse the effect of the conventional processes used to construct representations in advertising and marketing texts. • Analyse how historical, social and cultural contexts shape representations in the set advertising and marketing texts. • Compare how and why stereotypes can be used positively and negatively in the set and unseen advertising and marketing texts. • Analyse how and why particular social groups are under-represented or misrepresented in the set advertising and marketing texts. • Compare the similarities and differences how advertising and marketing convey values, attitudes and beliefs. • Analyse how audiences respond and interpret representations in the set advertising and marketing texts. • Analyse how representations in the set advertising and marketing texts invoke discourses and ideologies within audiences. • Analyse the set and unseen advertising and marketing texts, using the key concepts of audience theory – "Reception Theory" (Stuart Hall), "Theories of Identity" (David Gauntlett), "Feminist Theory" (Liesbet van Zoonen and bell hooks) and "Theories of Ethnicity and Postcolonial Theory" (Paul Gilroy). |

LEARNING MAP: COMPONENT ONE / AUDIENCES / ADVERTISING

| | | | |
|--------------------------------|--|----------------------------|--------|
| Dates of Study: | Year 12, Term 1 (10 hours) - TAUGHT 2 HOURS PER WEEK | Exam Board: | Eduqas |
| Assessments: | 31. Knowledge Quiz – ongoing assessment of student’s knowledge and understanding of content taught so far. 32. Baseline Assessment – baseline assessment to gauge students’ analytical skillset. 33. Grade Card Assessment – Component One exam style questions based on course content so far. | Qualification Code: | A680QS |
| | | Tier: | N/A |
| Additional Information: | This unit is delivered alongside the Media Language and Representations content for the Advertising and Marketing topic – it includes study of the same texts (Tide and the Paralympics advertisements). | | |



MEDIA STUDIES

Starting Points – Assumed Prior Learning

| | | |
|----------------------|---|---|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Some students may have prior knowledge of the ways that advertisements typically target and appeal to their intended audience (print adverts and audio/visual adverts). Identify how advertisements have changed over time, from the 1950s to today. | <ul style="list-style-type: none"> Students who have studied GCSE Media Studies may have previous knowledge of audience theoretical concepts, including Uses and Gratifications or Active/Passive audiences. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|--------------------------------------|---|
| .1 | Categorising and Targeting Audiences | To understand how audiences are categorised and targeted by the set advertising texts – a 1950s print advertisement for Tide and a 2020 TV advertisement for the Paralympics. |
| .2 | Stuart Hall Reception Theory | To identify why audiences interpret the same advertisement texts differently, with reference to Stuart Hall’s Reception Theory. |
| .3 | Contexts | To understand how audience interpretations reflect the social, cultural and historical contexts of the set texts (Tide and the Paralympics advertisements). |
| .4 | George Gerbner Cultivation Theory | To recognise how producers of advertisements attract, reach and potentially construct their own audiences, with reference to George Gerbner’s Cultivation theory. |
| .5 | End of Topic Assessment | To complete and end of topic assessment for the Advertising and Marketing topic (including the media language and representations topics alongside the audience topic). |

Independent Study Plan

- Week 1:** Find a different advertisement to compare how audiences are targeted.
- Week 2:** Use the Mrs Fisher and the Media Insider videos on YouTube to further research into Stuart Hall’s Reception theory.
- Week 3:** Create a collage of 1950s advertisements, to identify similar ways that adverts targeted audiences in similar ways.
- Week 4:** Revise and prepare for the end of topic assessment.

Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|---|
| Expected Outcomes for All Students | AUDIENCES <ul style="list-style-type: none"> Recognise how audiences are grouped and categorised by age, gender and social class, as well as by lifestyle and taste. Explain how the audiences for Tide and the Paralympics advertisements are targeted, attracted, reached and addressed. Explain how the content and appeal of the marketing and distribution targets audiences for advertisements. Explain why audiences have different interpretations and responses to advertisements. Explain how audiences use advertisements in different ways, such as identity and cultural capital. Explain how social, cultural and historical contexts can shape audience interpretations of advertisements. Understand the key concepts of audience theory for the set texts – “Cultivation Theory” (George Gerbner) and “Reception Theory” (Stuart Hall) |
| Desired Outcomes for Most Students | AUDIENCES <ul style="list-style-type: none"> Explain why the set advertisements (Tide and Paralympics advertisements) groups and categorises their audience in the ways they do. Identify examples from the set advertisements that shows how they target, attract, reach and address their audience. Explain how the content of the set advertisements appeals to their audience. Identify examples from the set advertisements that shows how audiences may respond differently to capitalism and consumerism. Identify examples from the set advertisements that shows how social, cultural and historical contexts have shaped it. Use the key concepts of audience theory in written analysis of video game audiences – “Cultivation Theory” (George Gerbner) and “Reception Theory” (Stuart Hall). |

LEARNING MAP: COMPONENT ONE / MEDIA INDUSTRY & AUDIENCES / RADIO

| | | | |
|--------------------------------|---|----------------------------|--------|
| Dates of Study: | Year 12, Term 2 (18 hours) - TAUGHT 3 HOURS PER WEEK | Exam Board: | Eduqas |
| Assessments: | 34. Knowledge Quiz – ongoing assessment of student’s knowledge and understanding of content taught so far. | Qualification Code: | A680QS |
| | 35. Grade Card Assessment – Component One exam style questions based on course content so far. | Tier: | N/A |
| Additional Information: | This unit is delivered alongside the Newspapers topic (studied for media language and representations). | | |



MEDIA STUDIES

Starting Points – Assumed Prior Learning

| | | |
|----------------------|--|---|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> The difference between commercial and publicly owned companies – through students either studying GCSE Media Studies or study on the A Level (being taught with Newspapers alongside this topic). Those who have studied GCSE Media Studies will be aware that radio programmes are regulated in the UK through OFCOM and their Broadcasting Code. Some students may have a prior knowledge of BBC Radio (possibly other BBC radio stations like Radio 1) through previously listening to them. Other students may have previous knowledge of podcasts, through previously listening to them. This includes their production patterns and the digital distribution methods. | <ul style="list-style-type: none"> From their previous study of audiences for advertising and marketing, students should be able to understand how audiences are categorised by their demographics and psychographics (including lifestyle and taste). Students who studied Eduqas GCSE Media Studies should already be familiar with BBC Radio 4 as a station, including their production and distribution patterns. Audience theoretical concepts (studied in previous topics) – “Reception Theory” (Stuart Hall) and “End of Audience” (Clay Shirky). |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|---|---|
| .1 | Contexts (Product, Historical, Social & Cultural) | Identify how different contexts shapes the production, distribution and circulation of radio programmes, with a focus on the BBC and Woman’s Hour. |
| .2 | Contexts (Product) | Identify and explain how the BBC’s choice of distribution methods (BBC Sounds) and hosts for Woman’s Hour has shaped Woman’s Hour. |
| .3 | Ownership Patterns | Understand and explain how the BBC operate as a publicly owned company, with direct reference to Curran and Seaton’s “Profit & Power” theory. |
| .4 | Ownership Patterns | To explain how the BBC operate as a publicly owned company, by applying Curran and Seaton’s “Profit and Power” theory in an example exam question. |
| .5 | Regulation | To understand the ways that radio is regulated in the UK through OFCOM and the Broadcasting Code, with reference to Livingstone and Lunt’s “Regulation” theory. |
| .6 | Regulation | Recognise and explain how digital convergence is putting regulation of radio at risk, with reference to Livingstone & Lunt’s “Regulation” theory. |
| .7 | Target Audience | To recognise how the BBC and the producers of Woman’s Hour group, categorise and target their intended audience. |
| .8 | Stuart Hall Reception Theory | To understand and explain how audiences may respond differently to Woman’s Hour, with direct reference to Stuart Hall’s Reception Theory. |
| .9 | Active & Passive Audiences | To understand the difference between active and passive audiences and identify ways that the producers of Woman’s Hour encourage active audience engagement. |
| .10 | Clay Shirky Theory | To understand how the radio industry typically targets active audiences, with direct reference to Clay Shirky’s “End of Audience” theory. |

Independent Study Plan

- Week 1:** Visit the Woman’s Hour website and listen to clips and further episodes to further understand the production and distribution methods of radio programmes.
- Week 2:** Visit websites and listen to episodes of other BBC radio programmes to identify how they are shaped by the BBC’s Public Purposes.
- Week 3:** Read through the audiences section of the Woman’s Hour fact sheet to prepare for the audience content.
- Week 4:** Further research into audience theories – Clay Shirky and Henry Jenkins – using the ‘Media Theory for A Level’ book or the Mrs Fisher videos.
- Week 5:** Revise the radio topic in preparation for the end of topic assessment.

| | | |
|-----|----------------------|--|
| .11 | Fandoms | To understand the importance of active fandoms to the success of radio programmes and identify how the producers of Woman’s Hour target these audiences. |
| .12 | Henry Jenkins Theory | To explain how active audiences are targeted and use radio programmes, like Woman’s Hour, with direct reference to Henry Jenkin’s “Fandom” theory. |



Desired End Points – Key Outcomes for Assessment

| | |
|------------------------------------|--|
| Expected Outcomes for All Students | <p>MEDIA INDUSTRY</p> <ul style="list-style-type: none"> • Recognise the production, marketing, distribution and circulation methods of radio. • Explain the institutionalised and specialised nature of publicly owned radio industries (with a specific focus on the BBC). • Explain how digital convergence has shaped production, marketing, distribution and circulation of radio. • Explain the significance of economic contexts on the production, marketing and distribution of radio programmes. • Explain the role of regulation on the production and distribution of radio in the UK. • Explain how publicly owned radio producers maintain national audiences through marketing (including synergy). • Understand the key concepts of media industry theory – “Power and Media Industries” (James Curran and Jean Seaton) and “Regulation” (Sonia Livingstone and Peter Lunt) <p>AUDIENCES</p> <ul style="list-style-type: none"> • Recognise how audiences are grouped and categorised by age, gender and social class, as well as by lifestyle and taste. • Explain how the audience for radio programmes are targeted, attracted, reached and addressed. • Explain how the content and appeal of the marketing and distribution targets audiences for radio programmes. • Explain how digital convergence changes radio audience’s consumption and response to them. • Explain why audiences have different interpretations and responses to radio programmes. • Explain how audiences can be actively involved with radio programmes. • Explain how audiences use radio programmes in different ways, such as identity and cultural capital. • Identify the significance of niche audiences and fans to the success of radio programmes. • Understand the key concepts of audience theory – “Reception Theory” (Stuart Hall), “Fandom” (Henry Jenkins) and “End of Audience” (Clay Shirky) |
| Desired Outcomes for Most Students | <p>MEDIA INDUSTRY</p> <ul style="list-style-type: none"> • Explain how production, marketing, distribution and circulation of radio directly shapes the set radio programme (Woman’s Hour). • Identify key examples from the set radio programme (Woman’s Hour), which show the institutionalised and specialised nature of the publicly owned radio industry (BBC). • Explain how convergent technologies have shaped publicly owned radio production, marketing and distribution over time. • To explain how the producers of the set radio programme (Woman’s Hour) operate within the restrictions implemented by OFCOM regulation. • Justify why the set radio programme (Woman’s Hour) has used specific marketing to maintain national audiences. • Use the key concepts of media industry theory in written analysis of the radio industry – “Power and Media Industries” (James Curran and Jean Seaton) and “Regulation” (Sonia Livingstone and Peter Lunt). <p>AUDIENCES</p> <ul style="list-style-type: none"> • Explain why the set radio programme (Woman’s Hour) groups and categorises their audience in the ways they do. • Identify examples from the set radio programme (Woman’s Hour) from its production, marketing, distribution and circulation that shows how they target, attract, reach and address their audience. • Explain how the content of the set radio programme (Woman’s Hour) – with a specific focus on two episodes of the programme – appeals to their audience. • Identify examples of how digital convergence has directly shaped the set radio programme (Woman’s Hour). • Identify examples from the set radio programme (Woman’s Hour) that shows how audiences may respond different to the taboo topics, guest experts and choice of hosts. • Identify how the BBC specifically target active audiences with the production, marketing, distribution and circulation of the set radio programme (Woman’s Hour). • Identify how Woman’s Hour has built a fan identity and cultural capital over time. • Justify why niche audiences and fans are so important to the success of the set radio programme (Woman’s Hour). • Identify examples from the set radio programme (Woman’s Hour) that shows how social, cultural and historical contexts have shaped it. • Use the key concepts of audience theory in written analysis of radio audiences, “Reception Theory” (Stuart Hall), “Fandom” (Henry Jenkins) and “End of Audience” (Clay Shirky). |

LEARNING MAP: COMPONENT ONE / MEDIA INDUSTRY & AUDIENCES / NEWSPAPERS

| | | | |
|--------------------------------|---|----------------------------|--------|
| Dates of Study: | Year 12, Term 3 (10 hours) - TAUGHT 2 HOURS PER WEEK | Exam Board: | Eduqas |
| Assessments: | 36. Knowledge Quiz – ongoing assessment of student’s knowledge and understanding of content taught so far. | Qualification Code: | A680QS |
| | 37. Grade Card Assessment – Component One exam style questions based on course content so far. | Tier: | N/A |
| Additional Information: | This unit is delivered alongside the Radio topic (studied for media industry and audiences). | | |



MEDIA STUDIES

Starting Points – Assumed Prior Learning

| | | |
|----------------------|--|---|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> The difference between commercial and publicly owned companies – through students either studying GCSE Media Studies or study on the A Level (being taught with Radio alongside this topic). Those who have studied GCSE Media Studies or Citizenship will be aware that newspapers are regulated in the UK through IPSO and their Editor’s Code – they may be familiar with the phone hacking scandal and the Leveson Inquiry. Students will have prior knowledge of the set texts from the previous term’s study – the Daily Mirror and The Times. | <ul style="list-style-type: none"> From their previous study of audiences for advertising and marketing, students should be able to understand how audiences are categorised by their demographics and psychographics (including lifestyle and taste). Audience theoretical concepts (studied in previous topics) – “Reception Theory” (Stuart Hall) and “End of Audience” (Clay Shirky). |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|--|--|
| .1 | Ownership Patterns (the Daily Mirror) | Identify the ownership pattern of Reach PLC (the producer and distributor of the Daily Mirror). Recognise and explain how Reach PLC’s ownership pattern shapes the content in the Daily Mirror (both in print and online). |
| .2 | Ownership Patterns (The Times) | Identify the ownership pattern of News Corp / News UK (the producers and distributor of The Times). Recognise and explain how News Corp / News UK’s ownership pattern shapes the content in The Times (both in print and online). |
| .3 | Commercial Industries (Hesmondhalgh and Curran & Seaton) | Understand the key concepts of theories by, David Hesmondhalgh (Cultural Industries) and James Curran and Jean Seaton (Profit and Power). Analyse the ways that Reach PLC and News Corp / News UK operate, by using the key concepts of Hesmondhalgh and Curran & Seaton’s theories. |
| .4 | Regulation (Livingstone and Lunt) | Understand the key concepts of Sonia Livingstone and Peter Lunt’s regulation theory. Analyse the ways that newspaper regulation shapes the content and distribution of newspapers, by using the key concepts of Hesmondhalgh and Curran & Seaton’s theories. |
| .5 | Target Audience (Hall) | Identify the target audience demographics and psychographics for both the Daily Mirror and The Times. Understand the key concepts of Stuart Hall’s reception theory. Analyse the ways that audiences may interpret newspapers differently, by using the key concepts of Hall’s reception theory. |

Independent Study Plan

Week 1: Visit the Woman’s Hour website and listen to clips and further episodes to further understand the production and distribution methods of radio programmes.

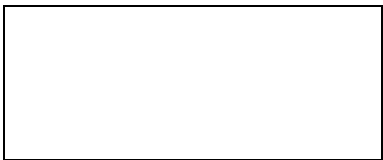
Week 2: Visit websites and listen to episodes of other BBC radio programmes to identify how they are shaped by the BBC’s Public Purposes.

Week 3: Read through the audiences section of the Woman’s Hour fact sheet to prepare for the audience content.

Week 4: Further research into audience theories – Clay Shirky and Henry Jenkins – using the ‘Media Theory for A Level’ book or the Mrs Fisher videos.

Week 5: Revise the radio topic in preparation for the end of topic assessment.

| | | |
|----|---|---|
| .6 | Active and Passive Audiences (Shirky and Gerbner) | <p>Identify the key differences between active and passive audience consumption of newspapers. Understand the key concepts of Clay Shirky's 'End of Audience' theory and George Gerbner's Cultivation theory.</p> <p>Analyse the ways that active and passive audiences engage with newspapers differently, by using the key concepts of Shirky and Gerbner's theories.</p> |
|----|---|---|



Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| <p>Expected Outcomes for All Students</p> | <p>MEDIA INDUSTRY</p> <ul style="list-style-type: none"> • Recognise the production, marketing, distribution and circulation methods of newspapers. • Explain the institutionalised and specialised nature of commercially owned newspaper industries. • Explain how digital convergence has shaped production, marketing, distribution and circulation of newspapers. • Explain the significance of economic contexts on the production, marketing and distribution of newspapers. • Explain the role of regulation on the production and distribution of newspapers in the UK. • Explain how commercially owned newspapers producers maintain regional and national audiences through marketing (including synergy). • Understand the key concepts of media industry theory – "Cultural Industries" (David Hesmondhalgh), "Power and Media Industries" (James Curran and Jean Seaton) and "Regulation" (Sonia Livingstone and Peter Lunt) <p>AUDIENCES</p> <ul style="list-style-type: none"> • Recognise how audiences are grouped and categorised by age, gender and social class, as well as by lifestyle and taste. • Explain how the audience for newspapers are targeted, attracted, reached and addressed. • Explain how the content and appeal of the marketing and distribution targets audiences for newspapers. • Explain how digital convergence changes newspaper audience's consumption and response to them. • Explain why audiences have different interpretations and responses to newspapers. • Explain how audiences can be actively involved with newspapers. • Explain how audiences use newspapers in different ways, such as identity and cultural capital. • Understand the key concepts of audience theory – "Reception Theory" (Stuart Hall), "End of Audience" (Clay Shirky) and Cultivation Theory (George Gerbner) |
| <p>Desired Outcomes for Most Students</p> | <p>MEDIA INDUSTRY</p> <ul style="list-style-type: none"> • Explain how production, marketing, distribution and circulation of newspapers directly shapes the set newspapers (the Daily Mirror and The Times – print editions and website). • Identify key examples from the set newspapers, which show the institutionalised and specialised nature of the commercially owned newspaper industry (Reach PLC and News Corp). • Explain how convergent technologies have shaped commercially owned newspaper production, marketing and distribution over time. • To explain how the producers of the set newspapers operate within the restrictions implemented by IPSO regulation. • Justify why the set newspapers has used specific marketing and synergy to maintain regional and national audiences. • Use the key concepts of media industry theory in written analysis of the newspaper industry – "Cultural Industries" (David Hesmondhalgh), "Power and Media Industries" (James Curran and Jean Seaton) and "Regulation" (Sonia Livingstone and Peter Lunt). <p>AUDIENCES</p> <ul style="list-style-type: none"> • Explain why the set newspapers (the Daily Mirror and The Times – print edition and website) groups and categorises their audience in the ways they do. • Identify examples from the set newspapers from their production, marketing, distribution and circulation that shows how they target, attract, reach and address their audience. • Explain how the content of the newspapers appeals to their audience. • Identify examples of how digital convergence has directly shaped the set newspapers. • Identify examples from the set newspapers that shows how audiences may respond different to the sensationalised style of reporting (Daily Mirror), political bias and regular featured content in the print editions and online. • Identify how Reach PLC and News Corp target active audiences with the production, marketing, distribution and circulation of the set newspapers. • Identify examples from the set newspapers that shows how social, cultural and historical contexts have shaped them. • Use the key concepts of audience theory in written analysis of newspaper audiences, "Reception Theory" (Stuart Hall), "End of Audience" (Clay Shirky) and Cultivation Theory (George Gerbner) |

LEARNING MAP: COMPONENT ONE / MEDIA LANGUAGE & REPRESENTATIONS / MUSIC VIDEOS

| | | | |
|--------------------------------|---|----------------------------|--------|
| Dates of Study: | Year 12, Term 3 (17 hours) - TAUGHT 3 HOURS PER WEEK | Exam Board: | Eduqas |
| Assessments: | 38. Knowledge Quiz – ongoing assessment of student’s knowledge and understanding of content taught so far. | Qualification Code: | A680QS |
| | 39. Grade Card Assessment – Component One exam style questions based on course content so far. | Tier: | N/A |
| Additional Information: | This unit is delivered alongside the Media Industry and Audiences content for the Newspaper topic. | | |



MEDIA STUDIES

Starting Points – Assumed Prior Learning

| | | |
|----------------------|---|--|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Some students may have prior knowledge of the codes and conventions used in music videos – either from studying GCSE Media Studies or from seeing different music videos online. Some students may be able to identify the key differences between mainstream and alternative music videos. Representations of key social groups, including stereotypes of gender, ethnicity, social class and age. | <ul style="list-style-type: none"> Students will have previous experience of applying media language theories (including Roland Barthes and Claude Levi-Strauss). Students will have previous experience of applying representation theories (including Stuart Hall, Liesbet van Zoonen, bell hooks, David Gauntlett and Paul Gilroy). |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|--|--|
| .1 | Form and Genre Conventions | Analyse how unseen music videos use the typical codes and conventions of their form (music videos) and genre. |
| .2 | Media Language Theories | Analyse how unseen music videos used media language to communicate viewpoints and ideologies (with reference to Roland Barthes and Claude Levi-Strauss’ theories). |
| .3 | Media Language Analysis | Understand and analyse the ways that intertextuality can be used to construct messages and meanings in unseen music videos. |
| .4 | Contexts (Janelle Monae) | Understand how contexts for Janelle Monae shape the representations of social groups and events in the music video for Turntables. |
| .5 | Contexts (Sam Fender) | Understand how contexts for Sam Fender shape the representations of social groups and events in the music video for Seventeen Going Under. |
| .6 | Identity Theory | Analyse how audiences may respond differently to the values and attitudes represented in music videos (with reference to David Gauntlett’s theory). |
| .7 | Representations (Othering and Stuart Hall) | Analyse the set and unseen music videos for how stereotypes are used positively or negatively in their representations (with reference to Stuart Hall’s theory). |
| .8 | Gender Representations (Feminist Theory) | Understand how gender representations in music videos reflect feminist ideologies (with reference to Liesbet van Zoonen’s theory). |
| .9 | Gender Representations (Feminist Theory) | Understand how gender representations in music videos reflect feminist ideologies (with reference to bell hooks’ theory). |
| .10 | Representations (Postcolonial Representations) | Understand how the set and unseen music videos typically represent race and ethnicity. |
| .11 | Representations (Paul Gilroy Theory) | Analyse how postcolonial attitudes towards race and ethnicity shape representations in the set and unseen music videos (with reference to Paul Gilroy’s theory). |

Independent Study Plan

- Week 1:** Find an example of a music video, which uses typical codes and conventions of form and genre to communicate meanings.
- Week 2:** Use the Janelle Monae and Sam Fender fact sheets to research their contexts.
- Week 3:** Use the ‘Media Theory for A Level’ book to research into advanced concepts for feminist theories (van Zoonen and hooks).
- Week 4:** Find an example of a music video that can be compared to Turntables or Seventeen Going Under – for direct similarities or differences.
- Week 5:** Revise and prepare for the end of topic assessment.

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| <p>Expected Outcomes for All Students</p> | <p>MEDIA LANGUAGE</p> <ul style="list-style-type: none"> • Recognise the different modes and language associated with music videos. • Recognise the codes and conventions of music videos, which has developed as a genre (both mainstream and alternative). • Identify the different ways that intertextuality can be used in music videos. • Understand how audiences can respond to and interpret media language in music videos. • Understand the key theoretical concepts of Roland Barthes (semiotics) and Claude Levi-Strauss' (structuralism) theories. <p>REPRESENTATIONS</p> <ul style="list-style-type: none"> • Recognise the key ways that events, issues, individuals and social groups are typically represented in music videos. • Identify the ways that media language is used to construct representations in music videos. • Recognise the ways that music videos use conventional processes to construct representations. • Understand the ways that historical, social and cultural contexts shape representations in the set music videos. • Understand how audiences respond and interpret representations in music videos. • Understand the key concepts of audience theory – "Reception Theory" (Stuart Hall), "Theories of Identity" (David Gauntlett), "Feminist Theory" (Liesbet van Zoonen and bell hooks) and "Theories of Ethnicity and Postcolonial Theory" (Paul Gilroy). |
| <p>Desired Outcomes for Most Students</p> | <p>MEDIA LANGUAGE</p> <ul style="list-style-type: none"> • Analyse unseen music videos for how they construct multiple meanings. • Analyse unseen music videos for how media language can combine to construct meanings. • Recognise the codes and conventions in unseen music videos. • Analyse the significance and meanings constructed through intertextuality in unseen music videos. • Identify and analyse how audiences may respond to and interpret media language in unseen music videos. • Analyse the ways that media language incorporates viewpoints and ideologies in unseen music videos. • To analyse unseen music videos, using the theoretical concepts of Roland Barthes (semiotics) and Claude Levi-Strauss (structuralism). <p>REPRESENTATIONS</p> <ul style="list-style-type: none"> • Analyse how the key ways that events, issues, individuals and social groups are typically represented in the set music videos. • Compare the similarities and differences in how media language is used to construct representations in the set and unseen music videos. • Analyse the effect of the conventional processes used to construct representations in music videos. • Analyse how historical, social and cultural contexts shape representations in the set music videos. • Compare how and why stereotypes can be used positively and negatively in the set and unseen music videos. • Analyse how and why particular social groups are under-represented or misrepresented in the set music videos. • Compare the similarities and differences between the set and unseen music videos in the ways they convey values, attitudes and beliefs. • Analyse how audiences respond and interpret representations in the set music videos. • Analyse how representations in the set music videos invoke discourses and ideologies within audiences. • Analyse the set and unseen music videos, using the key concepts of audience theory – "Reception Theory" (Stuart Hall), "Theories of Identity" (David Gauntlett), "Feminist Theory" (Liesbet van Zoonen and bell hooks) and "Theories of Ethnicity and Postcolonial Theory" (Paul Gilroy). |

LEARNING MAP: COMPONENT ONE / MEDIA INDUSTRY / FILM

| | | | |
|--------------------------------|---|----------------------------|--------|
| Dates of Study: | Year 12, Term 4 (18 hours) - TAUGHT 3 HOURS PER WEEK | Exam Board: | Eduqas |
| Assessments: | 40. Knowledge Quiz – ongoing assessment of student’s knowledge and understanding of content taught so far. | Qualification Code: | A680QS |
| | 41. Grade Card Assessment – Component One exam style questions based on course content so far. | Tier: | N/A |
| Additional Information: | This unit is delivered alongside the Video Games topic (studied for media industry and audiences). | | |



MEDIA STUDIES

Starting Points – Assumed Prior Learning

| | | |
|----------------------|--|--|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Most students will be able to recognise the differences between commercial and independent film. Some students may be able to outline the structure of the Marvel Cinematic Universe (MCU). Some students may be able to identify the key aesthetic features of British films. | <ul style="list-style-type: none"> Some students may be able to explain how the MCU targets a mainstream, global audience. In comparison, some students may be able to explain how British film has a more national/regional appeal to British audiences. From previous study of media industry, all students should have knowledge of key media industry theoretical concepts. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|-----|---|---|
| .1 | Contexts | Explain how contexts shape production and distribution of commercial film (Black Panther) and independent film (I, Daniel Blake). |
| .2 | Key Individuals | Identify the ways that key individuals (Stan Lee and Ken Loach) have shaped the production of Black Panther and I, Daniel Blake. |
| .3 | Ownership Patterns (Production) | Analyse how the production of film is shaped by institutionalised and specialised nature of the film industry. |
| .4 | Ownership Patterns (Distribution) | Compare the different ownership patterns of commercial film and independent film on the production of Black Panther and I, Daniel Blake. |
| .5 | Synergy (Commercial Film) | Identify examples of synergy in the marketing for Black Panther and the ways that it lead to commercial success with a mass, global audience. |
| .6 | Convergence (Commercial Film) | Explain how the production and distribution of commercial film has been shaped by the convergent nature of technologies. |
| .7 | Synergy (Independent Film) | Identify examples of synergy in the marketing for I, Daniel Blake and the ways that it lead to independent success with a niche, regional audience. |
| .8 | Convergence (Independent Film) | Explain how the production and distribution of independent film has been shaped by the convergent nature of technologies. |
| .9 | Cultural Industries (Hesmondhalgh Theory) | Apply Hesmondhalgh’s theory to the production, distribution and marketing of both Black Panther and I, Daniel Blake. |
| .10 | Profit & Power (Curran & Seaton Theory) | Apply Curran & Seaton’s theory to the production, distribution and marketing of both Black Panther and I, Daniel Blake. |
| .11 | Film Regulation | Identify the methods of regulation by the BBFC on films released in the UK, including ways that BBFC regulation has had to develop over time. |
| .12 | Citizen / Consumer Regulation (Livingstone & Lunt Theory) | Apply Livingstone & Lunt’s theory to the regulation of both Black Panther and I, Daniel Blake. |

Independent Study Plan

Week 1: Use the Mrs Fisher videos on YouTube for the set films to further research into their contexts.

Week 2: Compare the marketing (trailers and posters) from another MCU film to compare to Black Panther.

Week 3: Compare the marketing (trailers and posters) for previous Ken Loach film releases (or other social realism films).

Week 4: Compare three similarities or differences between the film posters and trailers for Black Panther and I, Daniel Blake.

Week 5: Research into the BBFC (film regulators of the UK) using the student section of their official website.

Week 6: Prepare and revise for the end of topic assessment.

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| <p>Expected Outcomes for All Students</p> | <p>MEDIA INDUSTRY</p> <ul style="list-style-type: none"> • Recognise the production, marketing, distribution and circulation methods of film. • Explain the institutionalised and specialised nature of commercial and publicly owned film industries. • Explain how digital convergence has shaped production, marketing, distribution and circulation of commercial and publicly owned films. • Explain the significance of economic contexts on the production, marketing and distribution of film. • Explain the role of regulation on the production and distribution of films in the UK. • Explain how film producers maintain global and national (UK) audiences through marketing (including synergy). • Understand the key concepts of media industry theory – “Power and Media Industries” (James Curran and Jean Seaton), “Regulation” (Sonia Livingstone and Peter Lunt) and “Cultural Industries” (David Hesmondhalgh) |
| <p>Desired Outcomes for Most Students</p> | <p>MEDIA INDUSTRY</p> <ul style="list-style-type: none"> • Explain how production, marketing, distribution and circulation of films directly shapes the set texts (Black Panther and I, Daniel Blake). • Identify key examples from the set films (Black Panther and I, Daniel Blake), which show the institutionalised and specialised nature of the film industry. • Explain how convergent technologies have shaped commercial and publicly owned film production, marketing and distribution over time. • Identify how budgets for the set films (Black Panther and I, Daniel Blake) has shaped production, marketing and distribution. • To explain how the producers of the set films (Black Panther and I, Daniel Blake) aimed for specific age ratings in the UK when targeting their desired audience. • Justify why the set films (Black Panther and I, Daniel Blake) have used specific marketing to maintain global and national (UK) audiences. • Use the key concepts of media industry theory in written analysis of the film industry – “Power and Media Industries” (James Curran and Jean Seaton), “Regulation” (Sonia Livingstone and Peter Lunt) and “Cultural Industries” (David Hesmondhalgh) |

LEARNING MAP: COMPONENT ONE / MEDIA INDUSTRY & AUDIENCES / VIDEO GAMES

| | | | |
|--------------------------------|---|----------------------------|--------|
| Dates of Study: | Year 12, Term 4 (14 hours) – TAUGHT 2 HOURS PER WEEK | Exam Board: | Eduqas |
| Assessments: | 42. Knowledge Quiz – ongoing assessment of student’s knowledge and understanding of content taught so far. | Qualification Code: | A680QS |
| | 43. Grade Card Assessment – Component One exam style questions based on course content so far. | Tier: | N/A |
| Additional Information: | This unit is delivered alongside the Film topic (studied for media industry). | | |



MEDIA STUDIES

Starting Points – Assumed Prior Learning

| | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
|----------------------|--|--|
| Consolidated through | <ul style="list-style-type: none"> All video games are produced by commercial companies, who aim to make a profit and increase their audience. Digital technologies play a vital role in the distribution of video games – they are now on consoles, mobile phones and PC through digital downloads. Video games are regulated in the UK through PEGI ratings. Video games have dedicated fandoms, who may cosplay or create “mods” (modifications) to video games to show their interest. Some students may have a prior knowledge of the Assassin’s Creed franchise (and the set video game, Valhalla) through previously playing it. This will include an understanding of the functionality of video games, their style and the ways that they are distributed. | <ul style="list-style-type: none"> Commercial companies use repeated patterns of ownership to ensure profit and power. The regulation of video games in the UK, through PEGI age ratings, can restrict who plays them. Audiences are categorised by the demographics and psychographics (including lifestyle and taste). Media Industry theoretical concepts (studied in previous topics) – “Profit and Power” (James Curran and Jean Seaton), “Regulation” (Sonia Livingstone and Peter Lunt) and “Cultural Industries” (David Hesmondhalgh). Audience theoretical concepts (studied in previous topics) – “Reception Theory” (Stuart Hall), “Fandom” (Henry Jenkins) and “End of Audience” (Clay Shirky). |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|--|---|
| .1 | Contexts | Understand how contexts shape the production and distribution of video games, with a specific focus on Assassin’s Creed Valhalla. |
| .2 | Ownership Patterns | Understand and explain how the specialised and institutionalised nature of the video games industry shapes video games, with specific reference to Assassin’s Creed Valhalla. |
| .3 | Regulation | Understand and explain how the video game industry is regulated in the UK, with examples of how it shaped the production and distribution of Assassin’s Creed Valhalla. |
| .4 | Targeting Audiences and Reception Theory | Understand how Ubisoft target specific audiences for the Assassin’s Creed franchise and explain how this has impacted Assassin’s Creed Valhalla. |
| .5 | Active Audiences (Shirky Theory) | Understand and explain the significance of active audiences to the success of video games, with specific reference to Assassin’s Creed Valhalla. |
| .6 | Active Audiences (Jenkins Theory) | Understand and explain the significance of fans to the success of video games, with specific reference to Assassin’s Creed Valhalla. |
| .7 | Passive Audiences (Bandura Theory) | Explain how far video games can directly impact their audience’s beliefs and behaviours (with reference to Albert Bandura’s Effects Theory). |

Independent Study Plan

Week 1: Watch the trailer, find the poster and visit the website for another Assassin’s Creed game – explain how similar it is compared to Valhalla’s release.

Week 2: Research into the Games Rating Authority (GRA) and PEGI age ratings to understand how video games are regulated in the UK.

Week 3: Use the ‘Media Theory for A Level’ book to research into advanced concepts for active audience theories (Clay Shirky and Henry Jenkins).

Week 4: Use the Mrs Fisher video and theory handout to research into Albert Bandura’s Effects Theory.

Desired End Points – Key Outcomes for Assessment

| | |
|---|---|
| <p>Expected Outcomes for All Students</p> | <p>MEDIA INDUSTRY</p> <ul style="list-style-type: none"> • Recognise the production, marketing, distribution and circulation methods of video games. • Explain the institutionalised and specialised nature of commercial video game industries. • Explain how digital convergence has shaped production, marketing, distribution and circulation of video games. • Explain the significance of economic contexts on the production, marketing and distribution of video games. • Explain the role of regulation on the production and distribution of video games in the UK. • Explain how video game producers maintain global audiences through marketing (including synergy). • Understand the key concepts of media industry theory – “Power and Media Industries” (James Curran and Jean Seaton), “Regulation” (Sonia Livingstone and Peter Lunt) and “Cultural Industries” (David Hesmondhalgh) <p>AUDIENCES</p> <ul style="list-style-type: none"> • Recognise how audiences are grouped and categorised by age, gender and social class, as well as by lifestyle and taste. • Explain how the audience for video games are targeted, attracted, reached and addressed. • Explain how the content and appeal of the marketing and distribution targets audiences for video games. • Explain how digital convergence changes video game audience’s consumption and response to them. • Explain why audiences have different interpretations and responses to video games. • Explain how audiences can be actively involved with video games. • Explain how audiences use video games in different ways, such as identity and cultural capital. • Identify the significance of niche audiences and fans to the success of video games. • Explain how social, cultural and historical contexts can shape audience interpretations of video games. • Understand the key concepts of audience theory – “Media Effects” (Albert Bandura), “Reception Theory” (Stuart Hall), “Fandom” (Henry Jenkins) and “End of Audience” (Clay Shirky) |
| <p>Desired Outcomes for Most Students</p> | <p>MEDIA INDUSTRY</p> <ul style="list-style-type: none"> • Explain how production, marketing, distribution and circulation of video games directly shapes the set Assassin’s Creed video game (Valhalla). • Identify key examples from the set video game (Valhalla), which show the institutionalised and specialised nature of the video game industry. • Explain how convergent technologies have shaped commercial video game production, marketing and distribution over time. • Identify how video game budgets for the set video game (Valhalla) has shaped production, marketing and distribution. • To explain how the producers of the set video game (Valhalla) aimed for specific age ratings in the UK when targeting their desired audience. • Justify why the set video game (Valhalla) has used specific marketing to maintain global audiences. • Use the key concepts of media industry theory in written analysis of the video game industry – “Power and Media Industries” (James Curran and Jean Seaton), “Regulation” (Sonia Livingstone and Peter Lunt) and “Cultural Industries” (David Hesmondhalgh) <p>AUDIENCES</p> <ul style="list-style-type: none"> • Explain why the set video game (Valhalla) groups and categorises their audience in the ways they do. • Identify examples from the set video game (Valhalla) from its production, marketing, distribution and circulation that shows how they target, attract, reach and address their audience. • Explain how the content of the set video game (Valhalla) appeals to their audience. • Identify examples of how digital convergence has directly shaped the set video game (Valhalla). • Identify examples from the set video game (Valhalla) that shows how audiences may respond different to the violence, intermittent rewards and in-game purchases. • Identify how Ubisoft specifically target active audiences with the production, marketing, distribution and circulation of the set video game (Valhalla). • Identify how the Assassin’s Creed franchise has built a fan identity and cultural capital. • Justify why niche audiences and fans are so important to the success of the set video game (Valhalla). • Identify examples from the set video game (Valhalla) that shows how social, cultural and historical contexts have shaped it. • Use the key concepts of audience theory in written analysis of video game audiences – “Media Effects” (Albert Bandura), “Reception Theory” (Stuart Hall), “Fandom” (Henry Jenkins) and “End of Audience” (Clay Shirky). |

LEARNING MAP: COMPONENT THREE / CONTROLLED ASSESSMENT

| | | | |
|--------------------------------|--|----------------------------|--------|
| Dates of Study: | Year 12, Term 5 & 6 (15 hours) - TAUGHT 3 HOURS PER WEEK | Exam Board: | Eduqas |
| Assessments: | 44. Mock Exam Assessment – end of Year 12 mock exam assessment. | Qualification Code: | A680QS |
| | 45. Knowledge Quizzes – ongoing assessment of Component 1 with exam style questions. | Tier: | N/A |
| | 46. Statement of Aims – formal assessment of Component 3. | | |
| | 47. Production – formal assessment of Component 3. | | |
| Additional Information: | This component is planned to take place in the last half term of Year 12 and the first half term of Year 13. | | |



MEDIA STUDIES

Starting Points – Assumed Prior Learning

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|----------------------|--|--|
| Consolidated through | Awareness <i>Knowledge and understanding</i> | Ability & Application <i>Demonstrate Knowledge & Understanding</i> |
| | <ul style="list-style-type: none"> Understanding of key conventions used in music videos, magazine pages or film promotional materials. Knowledge and understanding of basic production techniques, using their mobile phones and online editing software (such as Canva or CapCut). | <ul style="list-style-type: none"> Be able to research and plan effectively for a purposeful project which meets the requirements of a brief. Be able to produce a media product that fulfils the requirements of the brief and the mark scheme. |

Sequence of Lesson Objectives – Building Knowledge & Skills

| | Lesson Title(s) | Key Lesson Objective(s) |
|----|----------------------------|--|
| .1 | Research – Media Language | What genre, narrative and character conventions are typically used in the media product that you will produce? <ul style="list-style-type: none"> Students to produce their own research into media language on a Canva document, shared with their teacher. |
| .2 | Research – Representations | How are social groups, issues and events typically represented in the media product that you will produce? <ul style="list-style-type: none"> Students to produce their own research into representations on a Canva document, shared with their teacher. |
| .3 | Research – Media Industry | How do ownership patterns and digital convergence shape the production and distribution of your product? <ul style="list-style-type: none"> Students to produce their own research into media industries on a Canva document, shared with their teacher. |
| .4 | Research – Audiences | How are audiences usually targeted by the media product that you will produce? <ul style="list-style-type: none"> Students to produce their own secondary research into audiences on a Canva document, shared with their teacher. Students to carry out their own primary research into audience psychographic interests and lifestyles. |
| .5 | Planning | How will the research into media language, representations and audiences inform your plans for the controlled assessment? <ul style="list-style-type: none"> Students to produce their own planning for their project on a Canva document, shared with their teacher. |
| .6 | Statement of Aims | What are the aims and intentions of your controlled assessment? <ul style="list-style-type: none"> This is formally assessed for the controlled assessment Students to write their statement of aims on the official Eduqas "Cover Sheet" (found on the Eduqas website) |
| .7 | Production | How does your planning inform your decisions during the production stage of the coursework project? <ul style="list-style-type: none"> Students to complete production either during lessons, during the summer holidays or during their own free time. This stage will be ongoing, with potential re-shoots. Teacher must take a guidance role and cannot inform student's decisions based on the mark scheme. |
| .8 | Post-Production | How will you use your footage and photography to make a product that matches the requirements of the brief? <ul style="list-style-type: none"> This is formally assessed for the controlled assessment Students to use their photography or filming to complete their project. This must be based on the requirements set out in the brief. |

Independent Study Plan

Week 1: Students to take home the brief and highlight the key requirements needed. They should find a similar products to what they want to create and highlight where it uses the requirements of the brief.

Week 2: Students find examples of similar products that they want to produce and make a list of "good practice" – examples of what they like and would like to copy for their own project.

Week 3: Students to complete a mini practice filming/photography project, based on their chosen brief.

Week 4: Students to find examples of creative editing techniques online through websites or social media and explain how they could use them in their own project.

Week 5: Complete further primary research on production and post-production of project – gather audience opinions and feedback on how to improve.

| Desired End Points – Key Outcomes for Assessment | |
|---|---|
| Expected Outcomes for All Students | <ul style="list-style-type: none"> • Create a detailed statement with consistently relevant aims and intentions that clearly respond to the brief, target the intended audience, and reflect understanding of industry context. • Develop integrated media products using appropriate codes and conventions, demonstrating a coherent plan for thorough and sustained implementation. • Apply theoretical frameworks from media studies through sustained use of appropriate subject-specific terminology to analyze and explain creative decisions. • Use media conventions effectively that are relevant to their chosen forms, genre, and industry context, showing understanding of how these elements work together. • Demonstrate competent realization of their planned approach, showing technical skills in creating products that address the brief requirements. • Complete all required elements set out in the brief, ensuring all components of the task are addressed and submitted. |
| Desired Outcomes for Most Students | <ul style="list-style-type: none"> • Construct highly effective narratives or sophisticated design approaches that demonstrate advanced understanding of media language and audience engagement. • Execute excellent cross-media production that showcases professional-level integration of different media forms and platforms. • Demonstrate excellent, sustained use of media language throughout their products to construct insightful and appropriate representations that show deep cultural awareness. • Communicate complex meanings through highly sophisticated use of media language, intertextuality, hybridity, and thorough understanding of connotations and contextual significance. • Produce work of exceptional quality that demonstrates mastery of both creative and technical skills, showing innovation while maintaining clear purpose and professional standards. • Critically reflect on advanced creative processes by evaluating the effectiveness of complex theoretical applications and sophisticated production techniques. |