



CREATIVE, DIGITAL & PERFORMING ARTS ACADEMY

Y13 CURRICULUM booklet



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Dear Parents/Carers,

Re: Year 13 Curriculum Booklets 2026 - 2027

Welcome to **Birmingham Ormiston Academy's Year 13 Curriculum Booklet**, which outlines the content of all courses studied by our current Year 13 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 13 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 wish all students **every success** during their final year at BOA and as they prepare for their futures.

Best wishes,



Chris Mitchell
Vice Principal

Contents Page

Table of Contents

The Key Stage 5 Curriculum.....	4
BTEC L3 Acting Learning Maps.....	7
BTEC L3 Dance Learning Maps	18
BTEC L3 Games Design and New Media Learning Maps	24
BTEC L3 Music Learning Maps	26
BTEC L3 Music Technology Learning Maps	41
BTEC L3 Musical Theatre Learning Maps	43
BTEC L3 Visual Art & Design Learning Maps.....	50
A' Level English Literature Learning Maps	66
A' Level Environmental Science Learning Maps	69
A' Level Fine Art Learning Maps	72
A' Level History Learning Maps.....	84
A' Level Geography Learning Maps	93
A' Level Mathematics Learning Maps	101
A' Level Media Studies Learning Maps	117

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 2026 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 (Not currently in the Y13 Curriculum)

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) (Not currently in the Y13 Curriculum)
- 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)

Y13



YEAR 13 LEARNING MAP: Module G17: Using Development Plans to Refine Skills

Dates of Study:	Term 1 – 4 weeks (8 th Sept 2025 – 3 rd Oct 2025)	Exam Board:	Pearson (BTEC)
Assessments:	Module G17: Using Development Plans to Refine Skills PROJECT TITLE: Mastering My Craft - A Personal Plan for Progression	Qualification Code:	603/4669/3
		Tier:	BTEC Level 3 Extended Diploma in Performing Arts Practice
Additional Information:	Module G17 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.		



Acting

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Consolidated through diagnostic questioning, critical analysis and reflection activities (peer, self and teacher) Students have built a solid foundation through their Foundation Diploma year (Year 12). They have worked on a range of collaborative performance projects, explored various styles and techniques with different practitioners, and developed key skills such as creativity, communication, and adaptability. They have also investigated professional, and progression routes, gaining insight into the expectations of the performing arts industry. This experience allows them to reflect effectively on their strengths and areas for growth, supporting the creation of focused personal development plans.	Students can demonstrate their prior learning through confident application of skills, knowledge, and understanding. They show the ability to work collaboratively and independently, drawing on their experience from previous projects to contribute creatively and professionally. Their engagement with a range of practitioners and performance styles is evident in their adaptability, technique, and artistic choices. They apply critical thinking when reflecting on their development, using insight from past work and progression research to set meaningful goals. This allows them to approach personal development with focus, responsibility, and a clear understanding of industry expectations.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
1	Acting Development: Reflections and Aspirations	To reflect on current strengths and areas for development in voice, movement, and acting through guided self-assessment and tutor feedback, and to identify personal progression opportunities that align with individual aspirations within the acting industry
2	Acting Development: Planning, Progression and Skills Development	To plan a personal development strategy using SMART targets that support growth across key acting disciplines, and to rehearse and prepare performance tasks for video recording as evidence of progress towards personal development goals considering goals, techniques and routines.

Independent Study Plan

Week 1: SWAY Skills Audit and reflection – Initial Review

Week 2: Personal development plan using SMART targets and recording practical workshops and activities – Review 1 focusing on critical evaluation

		Students will participate in skills-based workshops to upskill and develop specific areas of their practice, tailored to support their individual progression goals.
3	Acting Development: Development and Application of Skills	Students will further apply their personal development plans in these focused performance workshops, as well as their own application of skill via independent study, and demonstrate measurable progress through recorded evidence of their practical work, submitting this via a SWAY document.
4	Acting Development: Review, evaluation and next steps	Students will review their video evidence and evaluate their personal progress, identifying successes and setting clear next steps for further development in relation to their SMART targets and progression.

Week 3: SWAY on current development in relation to their skills– Review 2 focusing on further evaluation and refinement

Week 4: Final review focusing in creative responses to continual development.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	1. Identify personal opportunities and areas for improvement related to progression. 2. Create a plan for personal development. 3. Develop performance skills in response to the plan.
Desired Outcomes for Most Students (DISTINCTION CRITERIA Module G17)	1. Learners relate 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. 2. 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. 3. 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.

YEAR 13 LEARNING MAP: G18 PRODUCING A PERSONAL PROJECT

Dates of Study:	Term 1 – 7 weeks (8 th Sept 2025 – 24 th October)	Exam Board:	Pearson (BTEC)
Assessments:	Module G18. Producing a Personal Project PROJECT TITLE: Alone in the Spotlight - The Art of the Monologue	Qualification Code:	603/4669/3
		Tier:	BTEC Level 3 Extended Diploma in Performing Arts Practice
Additional Information:	Module G18 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.		



Acting

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Consolidated through diagnostic questioning, critical analysis and reflection activities (peer, self and teacher) Building on prior work with scripted scenes, ensemble devising, and character exploration, students consolidate their understanding of dramatic form, characterisation, and thematic development. Through research, script analysis, and stimulus exploration, they make informed choices about material that aligns with their casting strengths and progression goals. This stage emphasises contextual awareness and the ability to reflect critically, enabling students to deepen their understanding of contrasting performance styles and how these relate to professional expectations. Additionally, students draw on their previous experience preparing classical monologues for audition during the summer classical project, applying that foundation to select and approach contemporary and devised material with increased independence and intention.	Students extend previously developed vocal, physical, and rehearsal techniques into independent practice, applying them to the development and performance of two contrasting monologues. Drawing on feedback methods and rehearsal strategies embedded in earlier collaborative units—as well as prior experience preparing classical monologues for summer showcases—they refine their work with increasing technical control, stylistic awareness, and emotional depth. This stage demands a confident application of performance skills across both scripted and self-devised material, with students demonstrating versatility, adaptability, and a clear understanding of how to meet the specific demands of each piece. The focus shifts toward professional-level presentation, where autonomy, self-direction, and rehearsal discipline are essential. Final performances are polished to audition-ready standard, reflecting a mature approach to character development, vocal delivery, and physical expression appropriate for progression into drama school or advanced training routes.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
1	Solo Project: Researching and Selecting Impactful Material	Students will critically analyse and select a contemporary monologue, justifying their choice based on suitability for progression, casting potential, and character depth. They will begin exploring creative responses to stimulus for original devised work.

Independent Study Plan

Week 1: Research and annotate 2–3 monologues; write a rationale for final choice; respond creatively to stimulus for original piece.

Week 2: Complete a draft script for the devised monologue; update

2	Solo Project: Devising from Stimulus	Students will develop original monologue material through structured devising activities, experimenting with dramatic form, structure, character, and theme. They will document their creative process and produce a first working draft.
3	Solo Project: Developing Character, Voice & Movement	Students will apply vocal and physical performance techniques to enhance characterisation and emotional delivery in both monologues. They will integrate technical and interpretative skills through rehearsal and script analysis.
4	Solo Project: Refinement Through Rehearsal and Feedback	Students will refine performance work through structured rehearsal and application of peer and tutor feedback. They will focus on developing clarity, contrast, and detail within both monologues.
5	Solo Project: Final Rehearsal and Performance Preparation	Students will rehearse both monologues to performance standard, demonstrating control, precision, and consistency. They will make final creative and technical adjustments in preparation for filming.
6	Solo Project: Performance Recording and Presentation	Students will record both monologues to a professional standard, demonstrating confident delivery, technical control, and emotional depth and submit these. They also will perform their devised monologue as part of a promenade performance to showcase their work to a live audience. They will engage in reflective self-review of both their recorded and live work.
7	Solo Project: Final Evaluation and Progression Planning	Students will critically evaluate their creative and performance processes, identifying strengths, areas for development, and transferable skills. They will produce a personalised progression plan to support future auditions or training routes.

devising journal with key creative choices and rationale.
Week 3: Rehearse key sections; annotate both scripts with performance intentions; record and reflect on early rehearsals.
Week 4: Film rehearsal footage; reflect on applied feedback and evolving performance; refine blocking and delivery.
Week 5: Finalise costume/props; complete annotated scripts; run full monologues on camera and reflect on final adjustments.
Week 6: Review performance recordings; complete self-assessment; assist with preparation for internal sharing or event.
Week 7: Complete written evaluation and audition prep plan; compile all supporting evidence for submission.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	1. Devise and develop a personal performing arts project. 2. Demonstrate technical and interpretive skills within a project. 3. Create final outcomes in response to the aims and constraints of the project.
Desired Outcomes for Most Students (DISITNCTION CRITERIA Module G18)	4. Learners show innovation in the modification of their approach, making valid judgements about challenges and issues. They will apply a range of knowledge, skills and understanding, with consideration of the aims and constraints of the product. 5. Learners showcase a proficient level of capability in their use of technical and interpretive skills and show a full and logical understanding of how to apply relevant skills in a project scenario. 6. Learners fully meet the aims and constraints of the project. They will show a creative and capable use of the medium and extensive understanding of professional practice related to the final outcome.

YEAR 12 LEARNING MAP: MODULE H20 - COLLABORATIVE PERFORMING ARTS PROJECT

Dates of Study:	Term 1 & 2 (3 weeks + 5 weeks) (6 th October 2025 - 5 th December 2025)	Exam Board:	Pearson (BTEC)
Assessments:	Module H20: Undertaking defined creative or administrative role PROJECT TITLE: BOA Visionaries: Short-Film Festival	Qualification Code:	603/4669/3
		Tier:	BTEC Level 3 Extended Diploma in Performing Arts Practice
Additional Information:	This creative project invites students to collaboratively devise, produce, and perform in an original short film, culminating in a red-carpet screening event as part of an in-house film festival. Working in production teams, students take on a range of creative and technical responsibilities, including writing, directing, acting, editing, costume design, location scouting, and event promotion. This immersive, industry-relevant experience mirrors professional collaborative practice and provides high-quality material for student showreels and progression portfolios.		



Acting

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Consolidated through diagnostic questioning, critical analysis and reflection activities (peer, self and teacher) Students are expected to have a foundational understanding of self-promotion and marketing within the acting industry. They should be familiar with the purpose and structure of key professional materials such as an actor's CV, personal biography, and headshots, and have an awareness of how to present a consistent personal brand across different platforms. Additionally, students have developed core acting skills, including vocal and physical techniques, audition technique, classical text, characterisation, and performance discipline, and understand how these can be effectively showcased in both live and recorded formats to suit a potential employer, agent, or casting professional.	Building on their prior experience of performance and production processes from earlier modules, students will now demonstrate a more advanced and consistent application of acting and performance skills within their short-film collaborative project. Drawing on the planning, rehearsal, and evaluative techniques previously explored, they will take on clearly defined roles, contribute meaningfully to group development, and show initiative in addressing challenges and supporting ensemble progress. Students will apply time-management strategies and professional working practices established in earlier units, while responding constructively to feedback to refine and elevate their work. Their practical contribution to the final performance or creative product will showcase increased focus, technical control, and a mature commitment to producing purposeful, high-quality outcomes.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
1	Short-film project: Introduction & Pre-Production Planning	Students will explore the project brief and assessment criteria, collaborate to generate short film ideas, form production teams, and allocate roles based on individual strengths and progression goals.

Independent Study Plan

Week 1: Analyse 2-3 short films to inform understanding of genre and structure; produce a reflection outlining initial creative intentions.

2	Short-film project: Scriptwriting & Project Development	Students will collaboratively develop and redraft original scripts for their short films, while planning the visual, technical, and logistical aspects of their production.
3	Short-film project: Rehearsals & Technical Planning	Students will apply rehearsal techniques for screen performance and develop technical skills in camera and sound operation, while preparing for production through risk assessments, scheduling, and storyboarding.
4	Short-film project: Rehearsals & Technical Application	Students will explore and apply a range of screen performance techniques through practical rehearsal, experimenting with shot composition, camera angles, and framing. They will collaborate to test creative and technical approaches, developing an understanding of visual storytelling and the relationship between performance and the camera.
5	Short-film project: Production and Filming	Students will apply performance and production skills in the filming of their short films, demonstrating focus, professionalism, teamwork, and adaptability throughout the shoot process.
6	Short film project: Editing & Post-Production	Students will collaboratively edit and refine their films using post-production tools and feedback, applying creative and technical choices to shape narrative and improve quality.
7	Short film project: Festival Preparation & Showcase	Students will plan, promote, and deliver a professional screening event, reflect on their creative process, and evaluate their individual and group contributions to the final product.
8	Short film project: Final submission of evidence	Students will compile, finalise, and submit their evidence for assessment, including documentation of planning, rehearsal, reflection, final product, and personal evaluation, demonstrating how they have met the learning aims of Module H20.

Week 2: Contribute to script development and research individual production roles to support group planning.

Week 3: Rehearse performance material and engage with technical resources relevant to production roles.

Week 4: Maintain a production log documenting contributions and problem-solving during filming.

Week 5: Support editing and respond to feedback, recording key decisions and refinements.

Week 6: Develop promotional materials and assist with event planning and presentation.

Week 7: Complete a summative evaluation and compile final assessment evidence for submission.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	1. Plan and prepare for a creative or administrative role. 2. Demonstrate skills within a creative or administrative role. 3. Contribute to a project within a creative or administrative role.
Desired Outcomes for Most Students (DISTINCTION CRITERIA Module H20)	1. Learners give a thorough and wide-ranging breakdown of the requirements in terms of resources, what they are needed for and why they are needed, including contingency plans. They demonstrate reasoned and proactive thought in relation to the actions they need to take, with a thorough and wide-ranging understanding of necessary preparations. 2. Learners showcase a technically proficient level of capability in their use of skills, with a full and logical understanding of how to apply relevant skills in a project scenario. 3. Learners have an essential impact on the success of the whole project. They will make thoughtful and creative decisions and actions that impact on the project.

YEAR 12 LEARNING MAP: MODULE H21 and H22- FMP - COLLABORATIVE PERFORMING ARTS PROJECT

Dates of Study:	Term 1, 2, 3, 4 & 5 (2 weeks + 7 weeks + 4 weeks + 4 weeks + 4 weeks) (13 th October – 4 th May)	Exam Board:	Pearson (BTEC)
Assessments:	Module H21 & 22 - Collaborative Performing Arts Project PROJECT TITLE: Contemporary FMP	Qualification Code:	603/4669/3
		Tier:	BTEC Level 3 Extended Diploma in Performing Arts Practice
Additional Information:	In this project students will take part in a full-scale contemporary theatre production, from audition to final performance at the Old Rep Theatre. Through the rehearsal and development process, they will explore creative collaboration, taking personal responsibility, engaging fully, and working effectively as part of a names role and part of ensemble. The project will focus on building and refining performance skills—both technical and interpretive—while encouraging students to contribute artistically and professionally within a team. The experience will culminate in their live performance, allowing students to present a fully realised collaborative production to a public audience.		



Acting

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through diagnostic questioning, critical analysis and reflection activities (peer, self and teacher)	Building on their previous experience identifying personal strengths, responding to feedback, and preparing for progression opportunities, students will engage in a full rehearsal and development process—from casting through to performance. They have previously done this with their classical performances. They will demonstrate professional discipline, creative collaboration, and personal accountability, taking on both named roles and ensemble responsibilities.	Throughout the process, students will refine technical and interpretive performance skills, while contributing artistically and effectively within a team environment. The project offers a progression-focused platform for students to apply and evidence their readiness for higher-level training, culminating in a public performance that showcases their ability to work at industry standards within a collaborative production context.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
1	FMP: Project launch & Contextual exploration	Students will develop contextual understanding of the chosen play, analyse its core themes and genre, and respond critically to the director's interpretation. They will engage in discussions and exploratory tasks to deepen their awareness of the production's style, tone, and expectations.
2	FMP: Initial Auditions	Students will apply vocal and physical performance techniques in prepared and improvised material, respond effectively to direction, and demonstrate character interpretation skills. They will reflect on their audition work and consider areas for improvement or development.

Independent Study Plan

Week 1: Research the play's themes, context, and genre; reflect on the director's vision
Week 2: Annotate script with key themes, relationships, and initial character ideas. Research the playwright and the production's historical/cultural context.

3	FMP: Ideas and Themes and 2 nd Round of Auditions	Students will refine their audition work with increased clarity and character commitment, explore how thematic material informs character relationships, and demonstrate an ability to adapt choices in response to directorial input and ensemble dynamics.
4	FMP: Character Exploration and Final Audition Round	Students will engage in detailed character exploration towards final casting, using chemistry reads to test dynamics and build ensemble connection. They will respond to re-direction with flexibility and awareness, refining performance choices to enhance character depth, interaction, and alignment with the director's vision.
5	FMP: Script Analysis and Table Work	Students will engage in detailed script analysis to explore the structure, themes, and character arcs within the play. They will annotate scripts to identify subtext, objectives, and character relationships, using discussion and table work to deepen their understanding of the narrative and dramatic intention.
6	FMP: Character Development, Research Ensemble Skills and Group Dynamics	Students will begin shaping their roles through focused character exploration, using creative and contextual research to inform vocal, physical, and psychological choices. They will experiment with character embodiment through rehearsal exercises, drawing on prior learning and personal interpretation to build depth and authenticity. Students will develop their ensemble awareness through collaborative exercises designed to strengthen group cohesion, spatial sensitivity, and shared focus. Emphasis will be placed on communication, responsiveness, and trust, supporting the creation of a unified performance ensemble
7	FMP: Blocking and Initial Staging (Part 1)	Students will participate in the initial blocking of scenes, working with the director to explore movement, character intention, and use of space. They will apply creative choices in response to staging decisions and begin recording movement patterns to support consistency and performance clarity.
8	FMP: Blocking and Initial Staging (Part 2)	Students will continue blocking remaining scenes, refining transitions, movement, and stage geography to support character motivation and narrative flow. They will begin to integrate physical and vocal performance choices with spatial awareness, responding adaptively to direction and feedback.
9	FMP: Scene Rehearsal and Character Refinement	Students will rehearse selected scenes in depth, focusing on refining character interaction, emotional truth, and intention. They will apply rehearsal strategies such as actioning, objectives, and tactics to shape more dynamic and connected performances, building on ensemble responsiveness.
10	FMP: Deepening Character and Layering Detail	Students will consolidate their character development by adding layers of emotional and psychological complexity. They will explore status, subtext, and relationships in rehearsal, using tutor and peer feedback to further refine performance depth and consistency across scenes.
11	FMP: Line Learning and Off-Book Transition	Students will work towards being fully off-book, maintaining accuracy while integrating learned lines with movement and characterisation. Emphasis will be placed on memory retention, cue responsiveness, and sustaining character focus in longer performance sections.

Week 3: Create a detailed character profile. Identify character's objectives, obstacles, and key turning points in each scene.

Week 4: Complete beat breakdowns for scenes. Research to inform character choices.

Week 5: Document vocal and physical choices in rehearsal journal. Explore and reflect on research sources that influence your portrayal.

Week 6: Short reflection on role within the ensemble and how ensemble work is influencing the performance. Set personal collaboration goals.

Week 7: Note blocking choices. Reflect on how movement supports character development and scene energy.

Week 8: Review blocking notes and rehearse transitions independently. Practice character entrances/exits and how they reflect on the emotional journey.

Week 9: Film and review a section of a scene. Annotate script with specific feedback and targets for improving characterisation and dynamics.

Week 10: Write a short in-role journal entry as character. Reflect on internal motivations and scene stakes.

Week 11: Practise running lines independently and with a partner. Log progress and identify any remaining gaps in memory or clarity.

Week 12: Evaluate the success of a partial run. Identify what worked and what needs refining for character across the arc of the story.

Week 13: Complete a focused warm-up and record a performance of a short section. Self-assess voice

12	FMP: Sectional Run-Throughs and Performance Flow	Students will begin running full acts or scenes in sequence, developing performance stamina, pacing, and continuity. They will identify areas for improvement and respond to direction with increased autonomy, preparing for full-length run-throughs in the coming weeks.
13	FMP: Vocal and Physical Refinement	Students will focus on enhancing vocal clarity, projection, and articulation, while refining physical presence, gesture, and movement. Drawing on previously embedded voice and movement training, they will apply targeted exercises to build consistency and control in live performance conditions.
14	FMP: Transitions and Cue Responsiveness	Students will rehearse and refine transitions between scenes, entrances/exits, and key technical cues. Emphasis will be placed on smooth, efficient movement backstage and onstage, precise cue pickup, and maintaining character through transitional moments. Students will work closely with technical teams to ensure timing and coordination are fully embedded into performance sequences.
15	FMP: Props and Costume Rehearsal	Students will rehearse with full costume and props, focusing on continuity, character embodiment, and practical handling. They will adapt physical choices to incorporate production elements, ensuring smooth transitions and maintaining character integrity throughout.
16	FMP: Stop/ Start Run and Improvements	Students will participate in a stop/start run-through of Acts 1 and 2, applying immediate direction to refine performance detail, character consistency, and technical accuracy. They will demonstrate responsiveness to feedback, improve pacing and transitions, and deepen their understanding of narrative structure through focused scene work.
17	FMP: Dress Rehearsals	Students will take part in full dress rehearsals, presenting the entire show in close to performance conditions. They will demonstrate preparedness, professionalism, and stamina, responding to final notes and refining details to polish the production ahead of public performances.
18	FMP: Final Week fore Show	Students will apply final directorial feedback and rehearse with performance-level energy in a full run. Focus will be on consolidating all performance, technical, and ensemble elements, ensuring readiness for a confident public showcase.
19	FMP: Public Performances	Students will perform the full production to a live audience, demonstrating technical control, artistic commitment, and collaborative discipline. Their performance will reflect the culmination of sustained rehearsal, peer collaboration, and professional preparation.
20	FMP: Performance Reflection	Students will reflect critically on their live performance through group discussion and written evaluation, identifying strengths, challenges, and progress. They will consider their artistic growth and how feedback and rehearsal impacted their final performance.
21	FMP: Final Evaluation and Progression Planning	Students will complete a summative evaluation of the project, connecting the experience to personal progression goals. They will articulate how the process and performance support future training, auditions, or FMP development, in line with H21 and H22 learning outcomes.

and movement clarity using established criteria.

Week 14: Create a transition/cue checklist for role. Rehearse physical and vocal choices linked to entrances, exits, and off-stage preparation.

Week 15: Practise using key props or costume elements. Write a short reflection on how these influence performance choices and character embodiment.

Week 16: Log notes from the stop/start sessions. Write action points and rehearse scenes independently using tutor and peer feedback.

Week 17: Prepare a performance checklist (costume, props, cues). Record a short reflection on how dress rehearsals have affected readiness.

Week 18: Review final directors feedback and create a plan for maintaining energy and consistency across multiple performances (Cast A and B and tech/dress runs)

Week 19: Write a reflective entry, noting audience impact, performance success, and areas for refinement.

Week 20: Complete a detailed written evaluation of your final performance, highlighting how feedback and rehearsal shaped your final work.

Week 21: Draft a personal progression plan, identifying skills developed, areas for further training, and next steps towards drama school or FMP.

Desired End Points – Key Outcomes for Assessment	
Expected Outcomes for All Students	H21 - Using creative collaboration to develop a project 1. Demonstrate personal engagement and individual responsibility when developing a collaborative project. 2. Demonstrate performance skills when developing a collaborative project. 3. Apply collaborative skills when developing a project. H22: Producing a collaborative project 1. Demonstrate technical performance skills in a final collaborative project. 2. Demonstrate interpretive performance skills in a final collaborative project. 3. Present a final collaborative project.
Desired Outcomes for Most Students (DISTINCTION CRITERIA Module H21 and H22)	H21.1 - Learners are consistently attentive and participative during discussions and meetings, providing a range of pertinent and insightful inputs. They show leadership in their contribution to the creative development of the project. H21.2 - Learners use technical and interpretive performance skills showing some innovation and having a crucial and clear impact on the creative development and direction of the project. H21.3 - Learners collaborate in the development of a performance project, showing the ability to share and explain ideas and respond thoughtfully to the opinions and ideas of others. H22.1 - Learners apply technical performance skills that have a crucial and positive impact on the final outcome. They will demonstrate technically proficient skills. H22.2 - Learners apply skilled interpretive performance skills in the final outcome that demonstrates proficient control and artistic interpretation. H22.3 - Learners fully account for presentation format and use the audience to inform and inspire the final outcome.

PATHWAY SUBJECT

DANCE

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN PERFORMING ARTS)

Y13



Year 13 - LEARNING MAP: G18 – Producing a Personal Project

Dates of Study:	Term 1 & 2	Exam Board:	Pearson (BTEC)
Assessments:	Hand in date: W/C 1 st December 2025 – Performance	Qualification Code:	603/4669/3
	W/C 8 th December – meeting the aims portfolio	Tier:	N/A
Additional Information:	Students will plan and devise solo material linked to a given brief and develop into a small group performance. A portfolio will reflect upon their meeting of the performance objective		



Dance

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through	To understand the development of different styles of dance (drawn from Module C7) and applying them choreographically to a brief (C8 & 9)	To be able to understand the development of the specific dance style. To understand dance and choreographic practices through their practical development of solo and group piece. To be able to reflect upon their judgements and decisions through a process in meeting a brief.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)	INDEPENDENT STUDY
1	Launch of solo project	Student must understand through research, the stimulus (dance shows) with a full understanding of the characters, synopsis, morals and outcomes from the stimulus	Week 1&2: Continue to build research ideas
2	Developing solo material ideas - planning	Students must understand how to research into movement styles and music choices that enhance the character and storytelling	
3	Solo choreography - Creative	Students must create dance based motifs – to building up a bank of short motifs and sequences of movement	Week 3 - 5: Map out ideas and record motifs
4	Solo Choreography – Developing	Student will be developing motifs and applying range of choreographic devices	
5	Solo Choreography – Music and Dynamics	Students must find appropriate and relevant music ideas and work in direct correlation when with the music	
6	Working collaboratively	To work collaboratively with other dancers on combining of the solo pieces, forging relationships, storytelling, themes and values	Week 6 – 7: Map out rehearsal schedules and collaborative working practices
7	Working collaboratively	To work collaboratively with other dancers on combining of the solo pieces, forging relationships, storytelling, themes and values	
8	Rehearsals in groups	To be able to rehearse and run through their group performance with clean transitions and music tracks linked for performance	Week 8 – 10: Independent rehearsal sessions arranged
9	Dress Rehearsals	Students are able to fully rehearse their performance in preparation for the audition / performance	
10	Performance week	Students will be able to perform to an audience and staff panel	

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- All students will be able to meet the assessment criteria for G18 - learners use relevant planning processes and show capable application of project, management skills. They will develop the product competently, in line with the aims and constraints of the project. - learners showcase an appropriate level of capability in their use of technical and interpretive skills and show a clear understanding of how to apply relevant skills in a project scenario. - learners show appropriate consideration for the aims and constraints of the project, such as target audience, medium and/or artistic vision. They will use the medium with some understanding of professional practice.
Desired Outcomes for Most Students	- learners show innovation in the modification of their approach, making valid judgements about challenges and issues. They will apply a range of knowledge, skills and understanding, with consideration of the aims and constraints of the product. - learners showcase a proficient level of capability in their use of technical and interpretive skills and show a full and logical understanding of how to apply relevant skills in a project scenario. - learners fully meet the aims and constraints of the project. They will show a creative and capable use of the medium and extensive understanding of professional practice related to the final outcome.

Year 13 - LEARNING MAP: G19 – Self Promotion

Dates of Study:	Term 1 & 2	Exam Board:	Pearson (BTEC)
Assessments:	Hand in date: W/C 15 th December 2025	Qualification Code:	603/4669/3
Additional Information:	Students will research into, plan and devise a range of relevant dance material linked their chosen industry. They will create a portfolio to highlight what and why they have selected certain materials to form their showreel and portfolio relevant to industry specialism.		
		Tier:	N/A



Dance

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through	To understand the development of different styles of dance drawn from Module C7 and to utilise relevant dance styles and performance material from C8 & C9). Their understanding of the Performing Arts Industry, gained from Module F will allow increased knowledge of the sector.	To be able to understand the relevance of the specific dance style. To understand the required industry and specialism to collate and apply relevant dance material to portfolios and showreel.

Sequence of Lesson Objectives – Building Knowledge & Skills			INDEPENDENT STUDY
	Lesson Title(s)	Key Lesson Objective(s)	
1	Launch & Research into 1 of 4 areas for choosing	Learners must be able to identify a chosen specialist area and the specific dance-based skills within	Week 1&2: Continue to research chosen specialism
2	Research and analysis into showreels	Learners must be able to find relevant example showreels, social media accounts and/or dancers portfolios relating to their chosen specialist area	
3	Targeting specific areas of dance industry	Learners must identify the route into specific area of specialism – such as Open call auditions, agency representation.	Week 3 - 5: To be research and looking into locations, styles, examples and current industry practices
4	Location location location	Using their research and exemplar materials, Learners must be able to identify a range of options for their preexisting footage and new areas for filming	
5	Mapping out material	As part of the planning stage, Learners must map out and plan accordingly their chosen dance style(s), type of shooting/filming (close up/solo/group).	
6	Filming	Working in pairs, Learners must assist each other in the filming of material across a range of locations available	Week 6 – 8: Map out rehearsal schedules and additional sessions
7	Filming	Working in pairs, Learners must assist each other in the filming of material across a range of locations available	
8	Filming	Working in pairs, Learners must assist each other in the filming of material across a range of locations available	Week 9: Editing time
9	Editing skills	Learners must utilise exemplar materials to source ideas for linking and editing – to include overdubbing music / use of text / transitions	
10	G18 Rehearsal in groups		Week 12 – 13: Final edits and checks with staff
11	G18 Rehearsal in groups – filmed		
12	final edits and completion	Learners must be able to show and share their progress with the group / tutors	
13	Submission week		

Desired End Points – Key Outcomes for Assessment	
Expected Outcomes for All Students	- learners present material that shows an understanding of audience and networking potential, using appropriate links and language for their specialism and audience. - learners present content that shows adequate technical and interpretive skills within their specialism. - learners present material that includes most of the vital content for self-promotion and networking, material is presented in an appropriate medium and style.
Desired Outcomes for Most Students	- learners present material that shows a thorough understanding of audience and networking potential with a far-reaching consideration of purpose, using professional language and links that produce a positive impression for the audience - learners present content that demonstrates technical and interpretive skills that demonstrate a proficient level of ability and extensive consideration and links to networking opportunities. - learners present material for self-promotion and networking that is comprehensive in content, material is presented in a creative manner and is easily navigated, to a near-professional standard.

Year 13 - LEARNING MAP: H20 – UNDERTAKING A DEFINED CREATIVE OR ADMINISTRATIVE ROLE

Dates of Study:	Term 1 & 2	Exam Board:	Pearson (BTEC)
Assessments:	Hand in date: W/C 8th December 2025	Qualification Code:	603/4669/3
		Tier:	N/A
Additional Information:	Students will research into, plan and deliver a creative and administrative role linked to the group project as part of G18 – Producing a Personal Project. Students will take on a variety of roles within a group, with the final outcome being seen through to a performance.		



Dance

Starting Points – Assumed Prior Learning

Consolidated through	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Students knowledge of the performing arts industry is gained through Module F. This may offer some awareness of roles within the arts	To understand the variety of creative and administrative roles within the performing arts Students can apply their knowledge into a range of roles within a given project taking their understanding and putting into practice within a project

Sequence of Lesson Objectives – Building Knowledge & Skills

Sequence of Lesson Objectives – Building Knowledge & Skills			INDEPENDENT STUDY
	Lesson Title(s)	Key Lesson Objective(s)	
1	Launch & Research into show and characters - Teaser promo ideas	Taking the 2 main Dance shows in March, Learners must undertake research into ONE of the productions – understanding the synopsis, characters, themes/values. They will be group based upon the show of their choice.	Week 1&2: Research into job roles for the project
2	assigning roles within project and definition of the roles	Learners must be able to work together on a creative 'Teaser' linked to the show, whereupon they will assign specific roles within the group to complete throughout the process. They will understand the role requirements, set clear goals and deadlines.	
3	Completing required tasks - meeting plus minutes	Learners must link to their rehearsals the required roles that need completing. During this lesson, students should have a set of meeting minutes – outlining specific duties that require completing.	Week 3 - 5: In the creative role, to be considering and sharing ideas on storyboard and themes
4	storyboarding as a group	Students must use a specific template to storyboard their group project – scene by scene – making sure each student completes their performance solo (Performance solo piece G19) and that they are able to structure the solos into an order for the performance.	
5	theme, title, costume ideas	Taking on a creative role, students must come up with costume ideas relevant to the character and theme of their group piece.	
6	MUSIC EDITING Linking as a group	Through guidance, students must create one track – edited together with each solo piece in order – transitioned into the next.	Week 6 – 8: Admin roles
7	Creating a range of targeted marketing ideas - insta/email/flyer designs	Students must create a design to act as a show teaser, that incorporates their theme and performance style. The design should be in a format for social media	
8	Publicity, ticket sales and signage	Students must have an understanding of Ticketsource and how this operates for the event.	
9	Rehearsals		
10	Performance week		
11	Submission of roles evidence: Performance evaluation / meeting roles and responsibilities	Students must complete their portfolio with clear understanding of how their role has met the brief	

Desired End Points – Key Outcomes for Assessment	
Expected Outcomes for All Students	• learners give an overview of the requirements in terms of required resources, as well as an overview of what actions they need to take, with some description of necessary preparations • learners apply a basic range of skills appropriately to achieve the purpose, with some understanding of their role. • learners have some positive impact on the project. They may make some errors in judgement or mistakes, but these will have only a minor impact on the project
Desired Outcomes for Most Students	• learners give a thorough and wide-ranging breakdown of the requirements in terms of resources, what they are needed for and why they are needed, including contingency plans. They demonstrate reasoned and proactive thought in relation to the actions they need to take, with a thorough and wide-ranging understanding of necessary preparations. • learners showcase a technically proficient level of capability in their use of skills, with a full and logical understanding of how to apply relevant skills in a project scenario. • learners have an essential impact on the success of the whole project. They will make thoughtful and creative decisions and actions that impact on the project.

PATHWAY SUBJECT

GAMES DESIGN & NEW MEDIA

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

Y13



PATHWAY SUBJECT

MUSIC

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN MUSIC)

Y13



LEARNING MAP: Component.....

Dates of Study:		Exam Board:	Edexcel
Assessments:	Unit D8: Using Development Plans To Refine Skills	Qualification Code:	
Additional Information:	Reference Materials:	Tier:	



Pathway Music

Starting Points – Assumed Prior Learning & Industry Links

	Awareness <i>Knowledge and understanding</i>	Industry Links & Engagement
Consolidated through Bell Tasks and Diagnostic Questions	Learners are now in a position where they should be considering their next steps and possible career opportunities after BOA. In this module we explore the world of professional musicianship and develop the skills required to start networking like a professional in your chosen field.	This module supports industry engagement by guiding learners through real-world music career pathways such as session work, media composition, and music production. Through case studies, branding exercises, and practical tasks like creating invoices, tutorials, and showreels, students build a clear understanding of professional expectations. They also explore networking tools and industry-standard software, helping them prepare for work as freelance musicians, composers, and producers.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Learning Question	Key Tasks & Associated Outcomes
1	What does it mean to be a professional musician?	Explore the concept of professionalism, research real musicians' side hustles, create a professional identity slide
2	What is a session musician and what do they do?	Investigate job roles (function band, cruise ship, pit), identify key equipment and expectations, research and present findings.
3	Why is it important to keep a record of your income?	Create invoices, use gig tracking spreadsheets, email invoices professionally.
4	How do I get started as a media composer?	Research job roles in film, games, and TV; create brand identity; compose and present a short original piece.
5	Why is it beneficial to teach the skills you've learned?	Follow and analyse tutorials, plan and record a tutorial video, reflect on delivery and clarity.
6	How do we use bios, business cards, and portfolios effectively?	Design a business card, write short and long bios, organise a portfolio and showreel.
7	How can I improve a skill relevant to my musical career?	Identify a personal skill to develop, create a plan, demonstrate progress through project work.
	Half Term	Half Term

8	How do I plan my assessment project effectively?	Audit personal strengths, create assessment plan and schedule, review intended outcomes.
9	D8 Assessment Launch	D8 Assessment Launch
10	Assessment Period	Assessment Period
11	Assessment Period	Assessment Period
12	Assessment Period	Assessment Period
13	Assessment Period	Assessment Period
14	Submission Due	Submission Due

Desired Outcomes			
Focus	1. Identify personal opportunities and areas for improvement related to progression.	2. Create a plan for personal musical development.	3. Develop musical skills in response to the plan
Pass	Relate opportunities to your specialism and goals and make some connection to the practical development of technical, instrumental and musical skills.	Create and follow a plan practically, including goals, techniques and routines suitable for your personal progression. There are outlined timelines and review points.	Show improvement of personal musical skills related to an understanding of what is working and what is not, with appropriate responses to continue development.
Merit	Relate personal opportunities to your specialism and goals, with examples and clear and considered links to the practical development of your skills	Create and follow a plan practically, including clear goals, techniques and routines related to improvement and your own interests. There are considered timelines and review points linked to the desired improvement of skills.	Relate improvement and refinement to the processes and techniques you are using. Show the ability to analyse what is working and what is not and generate effective responses to continue development.
Distinction	Relate opportunities to your specialism and goals, with clear reasoning and pertinent links to the practical development of your skills with well-chosen examples.	Create and follow a plan practically, including reasoned goals, techniques and routines, and how they are related to improvement and your own interests. There are thorough timelines and review points connected to the desired improvement of skills.	Show consistent relationship between improvement and refinement to the processes and techniques you are using. Show the ability to critically evaluate what is working and what is not and generate creative responses to continue development.

LEARNING MAP: Component.....

Dates of Study:	September - December	Exam Board: Pearson	Edexcel
Assessments:	Task 1 Major Music Project, Planning the project E11.1 E12.1	Qualification Code: Tier:	N/A
Additional Information:	Reference Materials:		



Pathway Music

Starting Points – Assumed Prior Learning & Industry Links

Consolidated through Bell Tasks and Diagnostic Questions	Awareness <i>Knowledge and understanding</i>	Industry Links & Engagement
	EXAMPLE: This unit follows on from solo skill development & showcase.....	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?	Overview of Key Themes and Topics – An outline of the main ideas, skills, or knowledge students will explore throughout the unit. Types of Activities – A mix of practical tasks, group work, discussions, research, and individual assignments to develop understanding. Assessment Information – Clear explanation of how students will be assessed, including key deadlines and expectations. E11.1: Planning and prepare for a technical role E12.1: Demonstrate personal engagement and individual responsibility when developing a collaborative project. Resources and Support – Details on materials provided, recommended resources, and where to go for help or feedback. Learning Outcomes – A summary of what students should know, understand, or be able to do by the end of the unit. Who am I PowerPoint 3 slides max – who am I as a musician Feedback to class Put in bands / in meeting / discuss musical ideas / Practical: Pick from cover version selection given.
2	Can you plan the bands goals and agreeing main influences	Project questions What is the purposed for this collaborative band project? What are the main goals? Types of Activities: set goals and make schedule and timeline. Create minutes from meeting 1 Practical: Complete 'picked' cover and then also choose a cover versions of agreed influential bands/ short list and begin rehearsals. Assessment Information –

Independent Study Plan

Week 1: Complete Question 1
Prospal

Week 2: Have a musical idea for band to look at for new material next week.

Week 3: Complete Question 2
Proposal doc

Week4: Complete Question 3
Proposal doc

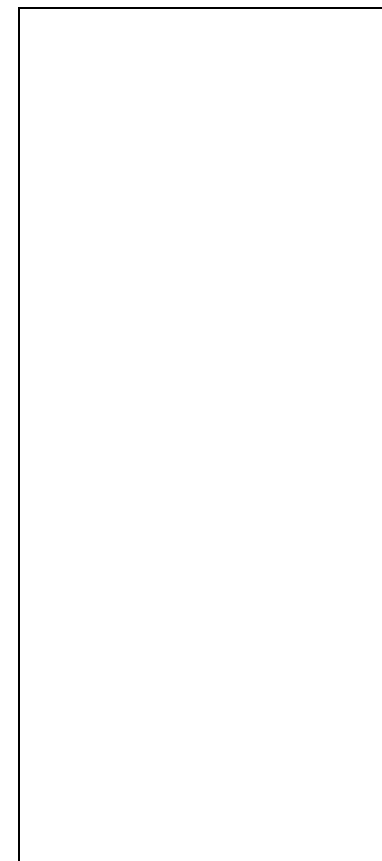
Week 5: Complete Question 4
Proposal doc

Week 6: Complete Question 5
Proposal doc

		First video content submission. First photo content submission. Meeting minutes from First band meeting Recording of rehearsal	Week 7: Complete Question 5 Proposal doc Week 8 Complete Question 5 Proposal doc
3	Target audience.	Who is the target audience for your project? Format the project will take? ie recordings live performances / listening party / any media material including social media releases. What is your artistic vision? -What musical material fits this vision? Types of Activities: Week 2 Log of rehearsals for new original material Assessment Information – video content submission photo content submission Meeting minutes from First band meeting Recording of rehearsal Log of progress	
4	Roles needed for project	What roles are required to deliver this project, and who will be responsible for each? Meeting finalising the responsibilities in the band Assessment Information – First video content submission First photo content submission Meeting minutes from First band meeting Recording of rehearsal Log of progress	
5	Marketing	Review other bands social media content. As a group put together a presentation on the bands social media strategies What methods will you use to promote your project (e.g., social media, posters, videos)? How will your marketing strategy reach your target audience effectively? Who will create and manage the marketing assets (e.g., promotional graphics, teaser videos)? Assessment Information – Second band video content submission Second photo content submission Meeting minutes from second band meeting Audio recording of rehearsal Note down 3 points of musical contribution you have made this week (E12)	

		Log of progress
6	Regular meetings	E11.1: Planning and prepare for a technical role E12.1: Demonstrate personal engagement and individual responsibility when developing a collaborative project. How will your group ensure regular and productive meetings How will you document key decisions, ideas, and progress during meetings? How can you ensure all members contribute equally during discussions? Assessment Information – Practical band work video content submission photo content submission Meeting minutes from band meeting Recording of rehearsal
7	Equipment /Define Roles / Responsibilities	E11.1: Planning and prepare for a technical role E12.1: Demonstrate personal engagement and individual responsibility when developing a collaborative project. Assigning roles for the project. What is your specific technical, administrative, or musical role? Assessment Information – Practical band work video content submission photo content submission Meeting minutes from band meeting Recording of rehearsal
8	Documenting Your contribution	E11.1: Planning and prepare for a technical role E12.1: Demonstrate personal engagement and individual responsibility when developing a collaborative project. What potential challenges could arise and how will you address them? How will you document your personal contributions What specific ideas have you contributed to the project, and how have they influenced the outcome? How will you reflect on the progress of the group and adjust if needed? Assessment Information – Practical band work video content submission photo content submission

		Meeting minutes from band meeting Recording of rehearsal
9	Budgeting	E11.1: Planning and prepare for a technical role E12.1: Demonstrate personal engagement and individual responsibility when developing a collaborative project. Share budget document Complete the budget document – include reference to websites Assessment Information – Video content from listening party Photo content from Listening party Recordings from listening party Budget document
10	Listening party review	E11.1: Planning and prepare for a technical role E12.1: Demonstrate personal engagement and individual responsibility when developing a collaborative project. Use the questionnaire replies from the audience at the listening party to to analysis what the band should do moving forward. Meeting as a band review main points and take aways from the listening party experiences



Desired Outcomes			
Focus	Technical Control & Musicianship	Professionalism	Theory Understanding
All (Merit Level Outcomes) Some (Distinction Level Outcomes)	All will : E11.P1 give an overview of the requirements in terms of equipment and resources, as well as an overview of what actions they need to take, with some description of necessary preparations. show some participation and provide relevant inputs during discussions and meetings.	E11.1: Planning and prepare for a technical role E12.1: Demonstrate personal engagement and individual responsibility when developing a collaborative project.	A clearly considered use of relevant musical elements in the creation of music.
	give a full breakdown of the requirements in terms of equipment and resources, what they are needed for and why they are needed. They provide considered detail of what actions they need to take, with an explanation of necessary preparations.		A thoroughly considered and holistic use of pertinent musical elements in the creation of music.
	give a thorough and wide-ranging breakdown of the requirements in terms of equipment and resources, what they are needed for and why they are needed, including contingency plans. They will demonstrate reasoned and pro-active thought in relation to the actions they need to take, with a thorough and wide-ranging understanding of necessary preparations.		Reading lead sheets
	Add Assessment Criteria		Rehearsal skills / tempo / key / dynamic contrast

LEARNING MAP: Music Project

Dates of Study:	January – Easter. Task 2 : 12.2 12.3 Task 4.: 11.2. 11.3	Exam Board:	Edexcel
Assessments:	Task 2 <u>Recording, Preparation and Development</u> Alongside planning meetings and discussions , you will also undertake preparations (recording sessions, workshops etc) where you should apply your music production skills creatively to select, develop and refine material for the event. You should collaborate constructively with others in the production team by contributing ideas and suggestions whilst listening and responding to the thoughts and opinions of others. Throughout the process you should keep a reflective log of your ideas, progress and creative development of the material. 12.1 Demonstrate personal engagement and individual responsibility when developing a collaborative project. 12.2 Demonstrate musical skills when developing a collaborative project. 12.3 Apply collaborative skills when developing a project. . 1. Log of progress 2. Band meetings 3. Rehearsal recordings 4. Studio recordings Demonstrate personal engagement and individual responsibility when developing a collaborative project. Demonstrate musical skills when developing a collaborative project.	Qualification Code:	
		Tier:	N/A



Pathway Music

	Task 4 <u>Technical or Administrative Role</u> In addition to production, you will also carry out your agreed technical and/or administrative role at the event. You should apply the relevant skills in your role to ensure the event runs smoothly. You will need to make logical decisions and take appropriate actions to solve problems and contribute positively to ensure the project is delivered successfully from a technical and administrative perspective. E11.2 Demonstrate skills within a technical role. E11.3 Contribute to a project within a technical role			
Additional Information:	Reference Materials:			

Starting Points – Assumed Prior Learning & Industry Links		
Consolidated through Bell Tasks and Diagnostic Questions	Awareness	Industry Links & Engagement
	<i>Knowledge and understanding</i> EXAMPLE: This unit follows on from solo skill development & showcase.....	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			Independent Study Plan
	Learning Question	Key Tasks & Associated Outcomes	
1	What does this unit look like?	1: Plan the practice and rehearsal of two covers that suit the band style. 2: Group composition task planning - share PLC of task 3 : Band Composition 1 4 : Band Composition 2 5 : Band meetings 6 : 6-week log – record contribution to bands progress and musical contribution.	Week 1: Week 2:.... Week 3:....

2		Learning Question: Can students use creative writing to imagine, describe, and reflect on the qualities of an effective band rehearsal. Lesson Outline: What Does a Good Rehearsal Look Like? Lesson Objective: Students will identify and understand the key features of an effective rehearsal, why they matter, and how to apply them in practice. Bell task • Question on the board: "What makes a rehearsal go well?" • Students write down 2–3 ideas individually or in pairs.
		• Share starter ideas as a class. • Teacher makes a list on the board ("good rehearsal habits"). • Briefly discuss why some rehearsals are productive and others aren't.
	What does a good Rehearsal look like	• Teacher presents/talks through key points: ○ Clear goals and a plan. ○ Everyone prepared and punctual. ○ Focused warm-up. ○ Respectful, focused atmosphere (no distractions). ○ Working on problem areas, not just playing through. ○ Constructive communication and feedback. ○ Using time wisely (breaks, pacing). ○ Reflection at the end—what went well, what needs work
		5. Group Activity (10 min) • In small groups, students design an "ideal rehearsal" plan for their own band. ○ What will they do differently next time? ○ How will they handle distractions or disagreements?
		6. Plenary / Reflection (5 min) • Each group shares one tip or habit they will bring to their next rehearsal. • Class agrees on 3 "golden rules" for good rehearsals to display in the rehearsal room.
3		How to carry out a band meeting Aim: Students learn how to plan, structure, and run an effective band meeting.

Week4:....
Week 5:....
Week 6:....

		Key Learning Outcomes: • Understand the importance of meetings in band management. • Learn how to build an agenda. • Develop skills in sharing updates, problem-solving, and action planning within a group. • Practice running and participating in a structured meeting. Activities: • Discuss the purpose of meetings and common challenges. • Create a simple agenda for a band meeting. • Role-play a meeting where all members share progress, raise issues, and agree on next steps. • Reflect on what makes a meeting effective. Assessment: Students participate in a mock meeting and create a sample agenda.	
4	First Rehearsal	Must video record Band meeting – one member of the group must take minutes Must video record rehearsal sessions for evidence. a. Brief band meeting, “set the vibe” b. Play a simple warm-up groove or scale together. 2. Set Goals & Song Choices (10 min) a. Discuss which songs/pieces to focus on. b. Set clear goals for the session. 3. Initial Run-Throughs (20 min) a. Play through selected songs as a group. b. Don’t stop for mistakes—just get a feel for the material. 4. Identify & Work on Trouble Spots (30 min) a. Pinpoint challenging sections (chorus, solo, tricky rhythm). b. Break into sections (rhythm section, horns, etc.) if needed. 5. Recap & Practice Plan (10 min) a. Discuss what needs individual practice. b. Set specific targets for the next rehearsal.	

5	Second Rehearsal	Must video record Band meeting – one member of the group must take minutes Must video record rehearsal sessions for evidence. 1. Warm-Up & Quick Recap (10 min) <i>2. Group warm-up (scales, jam, or a favourite riff).</i> - Quick chat: what did everyone practice since last time? 3. Tackle Challenging Sections (20 min) - Focus directly on parts that caused issues last time. - Slow down tricky sections, build up speed. 4. Transitions & Song Flow (20 min) - Practice moving between song sections (verse/chorus/bridge). - Work on song endings and beginnings. 5. Dynamics & Tightening Up (25 min) - Focus on getting in sync—starts, stops, volume, and timing. - Practice harmonies or fills as needed. 6. Feedback & independent study (10 min) - Group feedback: what feels good, what needs more work? - Assign personal practice goals.
6	12.1 Third rehearsal	- Must video record Band meeting – one member of the group must take minutes (As prep bandmeeting lesson) - Must video record rehearsal sessions for evidence. 3. Group Warm-Up & Motivation (10 min) - Play a warm-up song or riff as a band. - Quick check-in: are we gig-ready? What's left? 4. Full Run-Through (25 min) - Play the entire set or main songs as a performance. - No stopping—note issues for later. 5. Fix Weak Points (20 min) - Go back to the rough spots from the run-through. - Try out fixes suggested by the group. 6. Performance Polish (20 min) - Work on stage presence, cues, transitions, and audience engagement. - Practice intros, outros, and bows. 7. Final Feedback & Prep (10 min) - Last group feedback. - Confirm equipment, setlists, and who's bringing what. Log in project student contribution to the bands progress and the overall project

7	Review Performance	Review Performance Over Band 1. Watch/Listen Back (15 min) - Review a recording of the gig or rehearsal. - Take notes individually. 2. Group Discussion & Feedback (15 min) - Each member shares thoughts on what worked and what didn't. - Focus on both musical and performance aspects. 3. Personal Reflection (10 min) - Everyone sets 1–2 personal improvement goals. - Share out loud or write down. 4. Identify Band-Wide Improvements (10 min) - Decide on 2–3 things to improve as a band for next time. - Plan a strategy (extra sectional practice, metronome work, etc.). Log in project student contribution to the bands progress and the overall project
8	Listening party planning	Create questionnaire to ask the audience – discuss in meeting
9	12.1 Fourth Rehearsal	- Must video record Band meeting – one member of the group must take minutes - Must video record rehearsal sessions for evidence. 3. Group Warm-Up & Motivation (10 min) - Play a warm-up song or riff as a band. - Quick check-in: are we gig-ready? What's left? 4. Full Run-Through (25 min) - Play the entire set or main songs as a performance. - No stopping—note issues for later. 5. Fix Weak Points (20 min) - Go back to the rough spots from the run-through. - Try out fixes suggested by the group. 6. Performance Polish (20 min) - Work on stage presence, cues, transitions, and audience engagement. - Practice intros, outros, and bows. 7. Final Feedback & Prep (10 min) - Last group feedback. - Confirm equipment, setlists, and who's bringing what. Log in project student contribution to the bands progress and the overall project
10	12.1 Fifth Rehearsal	Must video record Band meeting – one member of the group must take minutes Must video record rehearsal sessions for evidence. Log in project student contribution to the bands progress and the overall project
11	12.1 Sixth Rehearsal	9. Must video record Band meeting – one member of the group must take minutes

		8. Must video record rehearsal sessions for evidence. Log in project student contribution to the bands progress and the overall project	
12	Listening Party recording	All year 12s watching each other's performances This is video recorded and multitrack recording is completed. Audience complete questionnaire	
13	Listening Party review	Band Meeting Final review of listening party feedback. Watch video of listening party. Hand in 12.2 12.3	

Desired Outcomes			
Focus	Technical Control & Musicianship	Professionalism	Theory Understanding
All (Merit Level Outcomes) Some (Distinction Level Outcomes)	Some will (Distinction level): Add Assessment Criteria	Competently developed ideas based on appropriate application of musical realisation techniques and resources in response to the brief. Perceptively developed ideas based on secure application of musical realisation techniques and resources in response to the brief.	Reading lead sheets Rehearsal skills / tempo / key / dynamic contrast

show some participation and provide relevant inputs during discussions and meetings. They contribute to effective creative development of the project but may rely on some support from their peers

PATHWAY SUBJECT

MUSIC TECHNOLOGY

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN MUSIC TECHNOLOGY)

Y13



PATHWAY SUBJECT

MUSICAL THEATRE

(BTEC LEVEL 3 NATIONAL EXTENDED DIPLOMA IN PERFORMING ARTS)

Y13



YEAR 13 – MODULE G17 LEARNING MAP

Dates of Study:	September – October 2025	Exam Board:	Pearsons (BTEC)
Assessments:	G17: Using development plans to refine skills 1. Identify personal opportunities and areas for improvement related to progression. 2. Create a plan for personal development. 3. Develop performance skills in response to the plan.	Qualification Code:	603/4669/3
		Tier:	Level 3
Additional Information:	Students will use Powerpoint or Canva as their assessment format.		



Musical Theatre

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Students are expected to have prior knowledge and understanding of fundamental performance skills across the three main disciplines of musical theatre: acting, singing, and dance. They should already be able to demonstrate basic techniques, rehearse collaboratively, and apply safe working practices in a rehearsal environment. Additionally, students should have experience reflecting on their own strengths and areas for improvement through previous units or performances, and possess a general awareness of progression pathways within the performing arts industry.	Students are expected to have the ability to apply core performance techniques with consistency and focus in practical workshops and rehearsals. They should be able to take direction, respond constructively to feedback, and demonstrate self-discipline when working independently or as part of an ensemble. Learners should also be able to apply basic evaluative skills to review their own work and set realistic personal targets. Additionally, students are assumed to have prior experience in preparing and presenting information using digital tools, such as creating PowerPoint presentations or recording performance evidence to document progress.
Consolidated through		

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
.1	Exploring Your Musical Theatre Profile	Reflect on your current strengths and areas for development in singing, dance, and acting through guided self-assessment and tutor feedback.
.2	Opportunities and Aspirations	Identify personal opportunities for progression and explain how these align with your aspirations in musical theatre.
.3	Planning for Progression	Plan a personal development strategy using SMART targets to support your growth across key performance disciplines.
.4	Planning and Recording Skills Development	Plan and rehearse key performance tasks and prepare to record video evidence that supports your personal development goals.
.5 and .6	Applying the Plan: Skills Development Sessions	Apply your personal development plan in focused performance workshops and demonstrate progress through recorded evidence.
.7	Evaluating Your Development	Review your video evidence and evaluate your personal progress, identifying successes and setting next steps for further development.

Independent Study Plan

Week 1: Complete Skills Audit
Week 3: Complete Plan
Week 5: Finish recording your skills and complete Review point 2
Week 7: BTEC Submission

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	All students will be able to identify personal opportunities for progression and relate them to their own interests within musical theatre. They will create a personal development plan that sets out clear goals, techniques, and routines for improvement. Students will demonstrate the ability to monitor their progress and reflect on how their skills are developing over time, showing an understanding of how practical work supports their growth as a performer.
Desired Outcomes for Most Students	Most students will be able to relate progression opportunities directly to their specialism and long-term goals, explaining how these connections inform the practical development of their technical and interpretive skills. They will create and consistently follow a well-structured plan with thorough timelines and review points, demonstrating the ability to critically evaluate their progress. These students will refine their practice through creative problem-solving and show a sustained commitment to improving and evidencing their skills in response to their development plan.

YEAR 13 – MODULE G19 USING MATERIAL FOR SELF-PROMOTION AND NETWORKING LEARNING MAP

Dates of Study:	September - October	Exam Board:	Pearsons (BTEC)
Assessments:	G19: Using material for self-promotion and networking 1. Define and plan self-promotional material in relation to networking opportunities. 2. Select and create content for self-promotional material. 3. Present self-promotional material for planned opportunities.	Qualification Code:	603/4669/3
		Tier:	Level 3
Additional Information:			



Musical Theatre

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Students are expected to have prior knowledge and understanding of basic marketing and self-promotion principles within the performing arts. They should be familiar with the purpose and format of professional documents such as CVs or biographies, and have an understanding of the importance of presenting a consistent personal brand. Additionally, students should already understand fundamental performance skills in singing, dance, and acting, and be aware of how these skills can be effectively showcased to an audience or potential employer.	Students should be familiar with using digital tools to create and present multimedia content, including basic skills in photography, video recording, and editing. Students are assumed to have experience in communicating clearly and professionally through written and verbal formats, and be able to plan and organise tasks to meet deadlines independently or collaboratively.
Consolidated through		

Sequence of Lesson Objectives – Building Knowledge & Skills

Lesson Title(s)	Key Lesson Objective(s)
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Independent Study Plan

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.1	What Makes an Effective Musical Theatre Brand?	Explain what professional self-promotion involves and identify key elements of effective branding and networking in the performing arts industry.
.2	Developing Your Logo and Visual Identity	Design a personal logo and branding style that reflects your identity and ambitions as a musical theatre performer.
.3	Launching Your Performer Instagram (Private)	Create a professional performer Instagram page, using appropriate language, images, and layout to present yourself positively to potential agents and employers.
.4	Showreel Content and Filming Techniques	Plan and record material for your professional showreel that showcases your technical and interpretive skills in singing, dance, and acting.
.5	Producing a Professional Showreel	Edit and finalise a clear, well-structured showreel that demonstrates your abilities and aligns with professional expectations.
.6	Crafting Your Agency Letter	Write a formal letter to a professional agency, using appropriate language and format to request representation and highlight your strengths.
.7	Finalising Self-Promotion Materials	Present your completed self-promotion materials and evaluate how effectively they communicate your brand, skills, and professional aspirations.

Week 2: Complete your personal logo
Week 3: Plan and build your first 3 posts for your Instagram page
Week 5: Continue editing and refining your showreel
Week 6: Complete your formal letter to an agency.
Week 7: BTEC Deadline.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	All students will be able to create a range of self-promotional materials, including a professional Instagram page, showreel, logo, and a letter to an agent. They will present their skills and interests clearly, using appropriate tone, structure, and layout for their intended audience. Students will demonstrate an understanding of the purpose of self-promotion and show how their materials can be used to support future progression in the musical theatre industry.
Desired Outcomes for Most Students	Most students will produce high-quality, creative self-promotional materials that show a strong awareness of professional standards, target audience, and industry expectations. Their showreel will demonstrate confident technical and interpretive performance skills, while their written and visual content will be engaging, professionally worded, and clearly tailored to networking opportunities. These students will present their materials in a polished, accessible format that creates a strong and positive impression.

YEAR 13 MODULE H20 - LeARNING MAP

Dates of Study:	Term 1-2 weeks 8 th September – 1 st December 2025	Exam Board:	Pearsons (BTEC)
Assessments:	At The Cabaret H20 - Undertaking a defined creative or admin role - H20.1: Prepare for a creative or admin role. - H20.2: Demonstrate skills within a creative or admin role. - H20.3: Contribute to a project within a creative or admin role.	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

Consolidated through	Awareness	Ability & Application
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	Knowledge and understanding	Demonstrate Knowledge & Understanding
	- Skill from collaborative working/admin and creative role within D11 module. - Skill from written logs in D12/11 to create final outcomes in response to the aims of the project.	• Be able to conduct themselves in a positive fashion within a rehearsal/professional environment. • Be able to demonstrate developed skill within their chosen role. • To be able to work efficiently as a team within both solo/group numbers to produce a well put together cabaret style performance. • Understand the importance of keeping a personal record of their ongoing development through a mixture of media including written work, images videos and meeting minutes. • Application of skills in MT and admin roles to keep the project running smoothly. • Apply skills learnt in past modules to create a solo/group performance.

Sequence of Lesson Objectives – Building Knowledge & Skills		
	Lesson Title(s)	Key Lesson Objective(s)
.1	Life is a Cabaret	Introduction to the style of Cabaret and the stylistic features and historical context of the overall project.
.2	Own the spotlight	To learn and piece together your first solo performance and what techniques you apply to make this stage ready.
.3	Introduction of the modules G17 & H20	Students to understand the modules that are being linked to the Cabaret performance and how the last two lessons have lead up to this point.
.4	Brief/ Starting point and theme	Introduction to the brief the students have been given and what their starting point will be.
.5	Groupings	Students to work in their chosen groups and brainstorm ideas for their final performance
.6	Student led rehearsals/meetings	Students to work in their groups to start piecing together their cabaret with the chance of teacher feedback.
.7	Student led rehearsals/meetings	Students to work in their groups to start piecing together their cabaret with the chance of teacher feedback.
.8	Show back 1	Students show back their ideas to the class to receive peer feedback and apply direction.
.9	Student led rehearsals/meetings	Students in groups applying feedback and taking minutes and noting what needs to happen in order for their cabaret to be show ready.
.10	Student led rehearsals/meetings	Students in groups applying feedback and taking minutes and noting what needs to happen in order for their cabaret to be show ready.
11	Student led rehearsals/meetings	Students in groups applying feedback and taking minutes and noting what needs to happen in order for their cabaret to be show ready.
12	Tech/showtime	Students arrive at venue and tech their piece ready for performance.
13	Reflection time	Students update their written log incorporating evaluation and analysis.

Independent Study Plan
Week 1: Complete initial meeting notes
Week 6 - 13: Rehearsal Logs – weekly diaries about the rehearsal process and allocation of roles

Desired End Points – Key Outcomes for Assessment	
Expected Outcomes for All Students	• Students will undertake a creative or admin role within the project to create a cabaret performance including solos/group numbers. • Students will reflect on ideas and creative choices throughout demonstrated in a written form evaluating and analysing their work. • Students will all perform in their cabaret ensuring they have hit their brief.

Desired Outcomes for Most Students	- 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 - 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. - Most students will excel in their admin/creative role in order to achieve a well rounded performance.
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YEAR 13 MODULE H21 AND H22 - LEARNING MAP

Dates of Study:	December 2025 – April 2026	Exam Board:	Pearsons (BTEC)
Assessments:	<u>Collaborative Performing Arts Project (Double Bill Final Performance)</u> H21: Using creative collaboration to develop a project 1. Demonstrate personal engagement and individual responsibility when developing a collaborative project. 2. Demonstrate performance skills when developing a collaborative project. 3. Apply collaborative skills when developing a project. H22: Producing a collaborative project 1. Demonstrate technical performance skills in a final collaborative project. 2. Demonstrate interpretive performance skills in a final collaborative project. 3. Present a final collaborative project.	Qualification Code:	603/4669/3
		Tier:	Level 3 BTEC in Performing Arts Practice
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

Consolidated through	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
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	Module D10, 11 and 12 have helped the students to hone their collaborative rehearsal skills. Module F has given them a concrete understanding as to the history of Musical Theatre and provided context for helping students frame their ongoing progression into it. Work on module G has helped the students to define this ongoing progression and understand the logistical steps required to pursue their long-term goals.	Planning and producing their group cabaret performances has allowed the students to build on key collaborative performance skills needed to work effectively within a final major performance. This in turn builds on all technical and practical performance classes and assignments undertaken over their time at BOA. This unit represents the culmination of their work at Key Stage 5 drawing together all of their previous knowledge, learning and skills and putting it into a professional show context. This prepares the students for ongoing further educational institutions and for working out in the industry itself.
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Sequence of Lesson Objectives – Building Knowledge & Skills		
	Lesson Title(s)	Key Lesson Objective(s)
Week 1 and 2	Introducing the shows	The students will be introduced to the two chosen musicals. They will then participate in a series of workshops where they will explore the context, theme, styles and history of each show. They will familiarise themselves with the material and prepare to go through a professional style audition process to determine which role they will be playing, and in which show.
Week 3	Audition	Students will experience a full professional audition involving singing, dancing and acting workshops which will include solo and group work. After a detailed and focused process, the cast list will be published informing the cohort as to which show they are in and the nature of their role within that show.
Week 4	Cast readthrough of the script and initial exploration of their role	As a cast the students will read through the show. They will then lead research sessions to gather as much information as possible about the show and their character's role within it.
Week 5	A series of movement/choreography workshops	The students will participate in movement workshops where they will be encouraged to explore the original choreography associated with their show and in so doing create a collective choreographic style to take forward into rehearsals. This process will be guided by teachers, but it is down to each student's individual creativity to produce phrases of movement that can be incorporated into a larger language of steps for the choreographer to take into the rehearsal room.
Week 6	Learning of songs	Students will participate in a series of musical rehearsals, led by the musical director where they will learn melodies and harmonies focusing on close teamwork and technical accuracy. They will then be given a certain amount of freedom and a lot of encouragement to formulate their own harmonic and contrapuntal ideas that could potentially go into the final performance.
Weeks 7 - 12	Blocking the show.	Working with the production team to block all of the songs, choreography and scenes.
Weeks 13 and 14	Cleaning and Running	Cleaning all show material with a combination of sectional rehearsals, scene, act and whole show run throughs aiming to polish the show in studio ready for transference into the performance space.
Week 15	Tech week	Technical rehearsals in the BOA Theatre
Week 16	Show Week	Performance Week
Week 17	Reflection Week	Student to complete evaluation of the show and any outstanding paperwork.

Independent Study Plan
Week 1: Research on the show Week 2: Audition Prep Week 3: Reflection on Audition Process Week 4: Character profile research and creation Week 5: Choreography reflection and analysis Week 6: Harmony and music reflection and analysis Weeks 7 – 12: Working on script learning, blocking and movement recall, ongoing character development etc Weeks 13-14: Ongoing work to consolidate cleaning rehearsals and ensure retention and refinement of onstage work Weeks 15 –16: In Theatre so day and evening rehearsals Week 17: Completion of any final paperwork before formal submission.

Desired End Points – Key Outcomes for Assessment	
Expected Outcomes for All Students	Students will develop a good sense of personal responsibility and good technical and artistic performance skills when rehearsing for their final project Students will engage with the technical and performance aspects to produce competent and clear work for a paying audience
Desired Outcomes for Most Students	Students will develop a mature sense of personal responsibility and excellent artistic performance skills when rehearsing for their final project Students will fully engage in a tenacious and imaginative fashion with all technical and performance aspects to produce outstanding and specific work for a paying audience.

PATHWAY SUBJECT

VISUAL ART & DESIGN

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

Y13



YEAR 13 PATHWAY – Unit 42 Print making “A moment of green in a journey through the city”.

Dates of Study:	23/06/2025 – 03/10/2025	Exam Board:	Pearson
Assessments:	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. One to one tutorial’s occur every three weeks where students are given a working at grade and areas for improvement. Summative assessment occurs at the end of each internal unit using the BTEC assessment sheet.	Qualification Code:	601/7229/0
		Tier:	N/A
Additional Information: Vocational context/scenario	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.		



VAD

Starting Points – Assumed Prior Learning

Consolidated through knowledge gained at GCSE and from Year 12 Units.	Awareness	Ability & Application
	<i>Knowledge and 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.	<i>Demonstrate Knowledge & Understanding</i> 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			Independent study tasks
Lessons	Lesson Title(s)	Key Lesson Objective(s)	
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. Week 3: Write up print making process and evaluate samples. Research your own print making technique. Week 4: Review photos and prints. Create two observational drawings.
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?	
8	Aluminum printing	How do you use different materials to create a relief print?	

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?	Research architects who designed the park. Week 5: Artist research and analysis Week 6: Complete final design ideas. Week 7: Complete any outstanding tasks.
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?	
ONE TO ONE TUTORIALS			
14	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?	
15	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?	
16	Artist research and experimentation	Can you identify three different artists to influence your ideas and create responses in their style?	
17	Artist research and experimentation	Can you identify three different artists to influence your ideas and create responses in their style?	
18	Artist research and experimentation	Can you identify three different artists to influence your ideas?	
19	Artist research and experimentation	Can you identify three different artists to influence your ideas?	
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	Refining and developing your ideas	Can you merge different print making techniques? How do you experiment further with the formal elements?	
24	Design ideas	Can you create three design ideas that meet the brief and show your printing knowledge?	
25	Design ideas	Can you create three design ideas that meet the brief and show your printing knowledge?	
26	Final piece	Can you create a meaningful and purposeful final piece that meets your ideas and the brief?	
27	Final piece	Can you create a meaningful and purposeful final piece that meets your ideas and the brief?	
ONE TO ONE TUTORIALS			
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	Final piece	Can you create a meaningful and purposeful final piece that meets your ideas and the brief?	
31	Evaluation + Project submission	Can you evaluate your project brief and responses and reflect on your creative intentions?	

32	Evaluation + Project submission	Can you evaluate your project brief and responses and reflect on your creative intentions?	
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Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	A: Explore how printmaking media, techniques and processes are used to communicate creative intentions. B: Apply printmaking media, techniques and processes in response to a brief C: Review own use of printmaking media techniques and processes to plan future skills development.
Desired Outcomes for Most Students	42/A.D1 - Demonstrate in-depth and innovative exploration into printmaking media, techniques and processes, evaluating how they are used to communicate creative intentions. 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. 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.

YEAR 13 PATHWAY – Unit 5 Portfolio

Dates of Study:	06/10/2025 - Pause 14/11//2026 final submission 27/03/2026	Exam Board:	Pearsons (BTEC)
Assessments:	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. One to one tutorial's occur every three weeks where students are given a working at grade and areas for improvement. Summative assessment occurs at the end of each internal unit using the BTEC assessment sheet.	Qualification Code:	601/7229/0
		Tier:	n/a
Additional Information:	Art and design portfolios are widely used by practitioners in the creative industries as an effective and exciting way to showcase examples of their work and creative practice. They are used to gain commissions and new clients, record the progress of their work, and support applications to competitions, or funding and exhibition proposals. They are also used to support applications for higher education and apprenticeships. You will explore a range of portfolios and how they are used in different ways throughout the art and design sector. You will then plan and structure your own portfolio and prepare an artist's or designer's statement that highlights your abilities. You will put together a final selection of your work for a particular purpose, combining paper-based and digital examples. You will then present and review the success of your portfolio, making suggestions for improvements. The ability to produce an effective art and design portfolio will support your progression plans, whether to further study, apprenticeships or freelance work.		



VAD

Starting Points – Assumed Prior Learning

Consolidated through	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
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	Students have a Basic understanding of the creative process from previous units (Unit 3: The Creative Process). Students are familiar with different media, materials, and techniques developed in earlier units. Students have an awareness of professional practices in the creative industries. Students have experience presenting their work (e.g., sketchbooks, sheets). Students understand the importance of a portfolio for progression to employment, higher education, or freelance work. Students have some knowledge of portfolio types.	Students can select and refine work to include in their portfolio. Students can organise their work to tell a coherent story of their creative journey and strengths. Students can use technology (e.g., Canva, websites, PowerPoints) to present work professionally. Students can engage in feedback cycles. applying tutor and peer feedback to improve the quality of their work. Students can justify their selection and presentation choices . Students have some confidence in discussing their work and career aspirations. Students can communicate their design thinking and conceptual development .
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Sequence of Lesson Objectives – Building Knowledge & Skills

Lessons	Lesson Title(s)	Key Lesson Objective(s)
1	Types of Portfolios and purposes	To understand the different types of portfolios and the purposes of each one. To understand what to include in different types of portfolios. To identify the pros and cons of each portfolio type.
2	Types of Portfolios and purposes	To understand the different types of portfolios and the purposes of each one. To understand what to include in different types of portfolios. To identify the pros and cons of each portfolio type.
3	Types of Portfolios and purposes	To understand the different types of portfolios and the purposes of each one. To understand what to include in different types of portfolios. To identify the pros and cons of each portfolio type.
4	Types of Portfolios and purposes	To understand the different types of portfolios and the purposes of each one. To understand what to include in different types of portfolios. To identify the pros and cons of each portfolio type.
5	Types of Portfolios and purposes	To understand the different types of portfolios and the purposes of each one. To understand what to include in different types of portfolios. To identify the pros and cons of each portfolio type.
6	University/apprenticeship portfolio requirements	To understand the requirements for a university or apprenticeship portfolio.
7	University/apprenticeship portfolio requirements	To understand the requirements for a university or apprenticeship portfolio.
8	University/apprenticeship portfolio requirements	To understand the requirements for a university or apprenticeship portfolio.
9	Planning your portfolio	To understand how to plan your portfolio and what to include to suit the requirements of your future careers.
10	Planning your portfolio	To understand how to plan your portfolio and what to include to suit the requirements of your future careers.
11	Planning your portfolio	To understand how to plan your portfolio and what to include to suit the requirements of your future careers.
12	Create your portfolio	To understand how to create your portfolio considering work to include, layout and course requirements.
13	Create your portfolio	To understand how to create your portfolio considering work to include, layout and course requirements.
14	Create your portfolio	To understand how to create your portfolio considering work to include, layout and course requirements.
15	Create your portfolio	To understand how to create your portfolio considering work to include, layout and course requirements.
ONE TO ONE TUTORIALS		
16	Create your portfolio	To understand how to create your portfolio considering work to include, layout and course requirements.
17	Create your portfolio	To understand how to create your portfolio considering work to include, layout and course requirements.
18	Create your portfolio	To understand how to create your portfolio considering work to include, layout and course requirements.
19	Group Critique	To understand how to review your portfolio identifying successes and weaknesses and offering advice to others.
20	Feedback from university/apprenticeship interviews	To share your portfolio with university tutors and receive feedback. To understand how to make adjustments following your feedback

Independent Study Plan

Week 1: Complete any outstanding research and slide presentation.

Week 2: Present information about your chosen university courses in your PowerPoint.

Week 3: Work on completing your portfolio.

Week 4: Add your group crit feedback and university tutor feedback to your PowerPoint.

Week 5: Complete your portfolio and research PowerPoint.

21	Feedback from university/apprenticeship interviews	To share your portfolio with university tutors and receive feedback. To understand how to make adjustments following your feedback
22	Personal statement	To understand how to write a personal statement suitable for the course you are applying for.
23	Evaluation	To understand how to evaluate your portfolio and unit, reflecting on your progress and effectiveness of your portfolio when used in interviews.
ONE TO ONE TUTORIALS		



Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	Learning aim A: Explore the function of portfolios in the art and design sector A.P1 Explain the different purposes portfolios are used for across the art and design sector, using appropriate examples. A.P2 Compare how the components of these portfolios differ for different purposes across the art and design sector, using appropriate examples. Learning aim B: Plan the production of an art and design portfolio for a particular purpose B.P3 Demonstrate basic planning skills when structuring an art and design portfolio. B.P4 Select limited work for inclusion in an art and design portfolio for a defined purpose with supporting written material. Learning aim C: Produce an art and design portfolio for a particular purpose C.P5 Demonstrate basic ability to manage the preparation and recording of images to be used in an art and design portfolio. C.P6 Produce an art and design portfolio which basically meets the required purpose, showing some consideration of the technical requirements. Learning aim D: Present and portfolio review an art and design D.P7 Demonstrate a basic presentation for an art and design portfolio. D.P8 Explain the success of an art and design portfolio making limited reference to its reviews from others, its production and purpose.
Desired Outcomes for Most Students	Learning aim A: Explore the function of portfolios in the art and design sector A.D1 Evaluate and justify the extent to which portfolios for different purposes across the art and design sector, use similar structures and contents. Learning aim B: Plan the production of an art and design portfolio for a particular purpose Learning aim C: Produce an art and design portfolio for a particular purpose BC.D2 Plan and produce a sophisticated art and design portfolio which fully meets the intended purpose and shows coherence throughout in choice of images and supporting material. Learning aim D: Present and portfolio review an art and design D.D3 Evaluate the success of the presentation of an art and design portfolio in meeting its required purpose, making detailed references to reviews from others, and providing recommendations for future portfolio building.

YEAR 13 PATHWAY – Unit 14 Textiles -Avant-Garde Accessories

Dates of Study:	17/11/2025 – 10/12/2025 and 19/01/2026 -14/02/2026	Exam Board:	Pearson
Assessments:	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. One to one tutorial's occur every three weeks where students are given a working at grade and areas for improvement. Summative assessment occurs at the end of each internal unit using the BTEC assessment sheet.	Qualification Code:	601/7229/0
		Tier:	N/A
Additional Information: Vocational context/scenario	You are working as an apprentice for a new on-trend design agency. The head designer has asked you to kick start a new project that has just been commissioned called Avant-Garde Accessories. They are looking for fresh, creative and exciting ideas and would like you to produce a selection of designs and samples for accessories that can be worn or carried on the body. You should keep a sample book as you experiment with different techniques and materials. You have been asked to produce and present one of your design ideas as well as design a collection of original textile samples and show how they could be developed or combined and used for different accessories.		



VAD

Starting Points – Assumed Prior Learning

Consolidated through knowledge gained at GCSE and from Year 12 Units.	Awareness	Ability & Application
	<i>Knowledge and understanding</i> Students have basic recognition or familiarity with textile terms and techniques. Students can recall facts and information about textiles. Students can explain how and why we use different techniques and processes within textiles.	<i>Demonstrate Knowledge & Understanding</i> Students have some technical skill and can use materials/tools effectively. Students can apply their skills and knowledge appropriately to create their own work.

Sequence of Lessons – Building Knowledge & Skills

Lessons	Lesson Title(s)	Key Lesson Objective(s)	Independent study tasks
1	Stitching techniques	To Understand how to use different stitching techniques.	
2	Natural, synthetic and alternative dyes	To understand how to use natural and alternative dyes to add colour to fabric.	Week 1: Add sample experiments to your A5 book and write up your processes. Week 2: Add sample experiments to your A5 book and write up your processes.
3	Textile techniques and processes	To understand how different Textile techniques and processes are used in different industries.	
4	Shibori	To understand how to use shibori to create patterned fabric.	
5	Pleating and Suffolk puffs	To understand different fabric manipulation techniques.	
6	Crochet	To understand how to create different crochet stitches.	
7	Weaving	To understand how to make your own loom and create a weave	

8	Felting	To understand two different types of felting and how to create your own experiments.	Week 3: Add sample experiments to your A5 book and write up your processes.	
9	Quilting	To understand the process of quilting and how to create your own experiment?		
10	Batik and wax resist	To understand how to use batik and wax resist to create your own artwork.		
11	Braiding, Knotting and coiling	To understand how to create your own fabric manipulation experiments.		
12	Plastic fusing	To understand how to use the process of plastic fusing to create your own experiments.		
13	Image transfer and origami techniques	To understand how to use different fabric origami techniques. To understand how to use different image transfer techniques.		
14	Contemporary textiles	To understand how to create a mixed media textile piece inspired by Patricia Edwards		
15	Contemporary textiles	To understand how to create a mixed media textile piece inspired by Patricia Edwards		
ONE TO ONE TUTORIALS			Week 4: Research specific artists and textile techniques. Finalise design ideas.	
15	Avant Garde research	To understand the meaning of Avant Garde and current trends within the textile industry.		
16	Key elements of Avant Garde design and designer examples	To understand the meaning of Avant Garde and key elements. To understand how other designers have interpreted the theme of Avant Garde		
17	Avante Garde theme	To understand how to create a mood board for your chosen theme.		
18	Avant Garde Design ideas	To understand how to create a series of designs for your Avant Garde accessory.		
19	Refining and developing ideas	To understand how to develop your design ideas and textiles techniques in response to your artist inspiration.		
20	Refining and developing ideas	To understand how to develop your design ideas and textiles techniques in response to your artist inspiration.		
21	Combining techniques	To understand how to combine different materials and styles to create original artwork.		
22	Combining techniques	To understand how to combine different materials and styles to create original artwork.		
23	Combining techniques	To understand how to combine different materials and styles to create original artwork.		
24	Final design and outcome	To understand how to create your final accessory design and evaluate your progress.	Week 5: Write down how you created your sample experiments combining different techniques.	
25	Final design and outcome	To understand how to create your final accessory design and evaluate your progress.		
26	Final design and outcome	To understand how to create your final accessory design and evaluate your progress.		
27	Final design and outcome	To understand how to create your final accessory design and evaluate your progress.		
28	Evaluation and project submission	To understand how to evaluate your project and reflect on your creative intentions.		
29	Evaluation and project submission	To understand how to evaluate your project and reflect on your creative intentions.		
ONE TO ONE TUTORIALS				Week 6: Complete any outstanding tasks in preparation for submission.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	A: Explore textile materials, techniques and processes B: Apply textile materials and processes to a brief C: Review own use of textile materials, techniques and processes
Desired Outcomes for Most Students	14/A.D1 - Demonstrate an in depth and imaginative exploration into textile materials, techniques and processes, evaluating how they are used to create different textile products. 14/B.D2 - Demonstrate skilled application of textile materials, techniques and processes to produce innovative work which imaginatively responds to a brief. 14/C.D3- Evaluate how own exploration and application of textile materials, techniques and processes has developed own practice, making in depth and insightful suggestions for further improvement.

YEAR 13 PATHWAY – Unit 6 Managing a client brief EXTERNAL

Dates of Study:	11/12/2025 - 16/01/2026	Exam Board:	Pearson
Assessments:	One to one tutorial Feedback on notes Externally assessed	Qualification Code:	601/7229/0
		Tier:	N/A
Additional Information: Vocational context/scenario	The set task contains 10 hours of monitored preparation sessions ahead of 15 hours of supervised assessment. Whether a sole trader, freelancer or member of a design house, for those working in the creative industries, being able to respond to and manage a client brief is an essential vocational skill. In this unit, you will develop the skills required to successfully manage a client brief. You will learn how to interpret and respond to a brief, developing potential solutions within the constraints set by the client including target audience. You will develop a proposal through the presentation of draft or prototype art and design work. You will learn the importance of professional practice when developing your proposals for a client. You will review and reflect on the development process, justifying your creative choices and how you have met the needs of the client brief. The skills and knowledge you develop in this unit will improve your professional practice. The presentation skills will also help prepare you for interviews into employment, an apprenticeship or higher education. RELEASE DATE: 01/12/2025 EXAM: 9/01 – 16/01 SUBMISSION DEADLINE: 20/01/2026		



VAD

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through knowledge gained at GCSE and from Year 12 Units.	Students have a basic understanding of working with clients from previous vocational scenarios. Students have factual knowledge about client communication, deadlines and constraints. Students have a deeper comprehension of why this matter and how it influences design. Students can explain/justify their ideas and artwork.	Students have technical and organisational skills. Students can use their skills and knowledge in context. Students can show what they know through their work and reflection

Sequence of Lessons – Building Knowledge & Skills			Independent study tasks
Lessons	Lesson Title(s)	Key Lesson Objective(s)	
1	Brief analysis and client research	To understand your design brief and the client you are working for.	Week 1: Complete any outstanding research tasks and add these to your PowerPoint. Week 2: Collect your primary sources linked to the theme. Complete any outstanding research tasks. Week 3: N/A
2	Target audience	To identify your target audience and understand key concepts associated with them.	
3	Client services and products	To understand your clients 'current products and services.	
4	Brand identity	To identify the formal elements associated with your client brand.	
5	Products, inspiration and artist research	To understand the style of different artists and use their artwork as inspiration for your own artwork.	
6	Observational studies and photographs	To create a range of observational studies to inform your theme. To identify your primary sources, collecting a range of photographs to inform your ideas.	
7	Design ideas and client proposal	To create a range of design ideas to meet your brief. To understand how to create and present a client proposal.	
8	Note preparation (6 slides)	To understand the requirements of the brief and how to create your notes.	
9	Exam preparation	To understand how to create original artwork inspired by your artist research and in line with your brief.	
10	EXTERNAL EXAM	To develop your art and design proposal in response to your client brief.	
11	EXTERNAL EXAM	To develop your art and design proposal in response to your client brief.	
12	EXTERNAL EXAM	To develop your art and design proposal in response to your client brief.	
13	EXTERNAL EXAM	To develop your art and design proposal in response to your client brief.	
14	EXTERNAL EXAM	To develop your art and design proposal in response to your client brief.	
15	EXTERNAL EXAM + Submission	To develop your art and design proposal in response to your client brief.	

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	AO1 Demonstrate ability to select relevant information and material to inform proposals AO2 Develop art and design proposals relevant to client briefs AO3 Justify the decisions in relation to the brief, audience and client demands AO4 Organise information and proposals for presentation Level 3 Pass Learners will select relevant material that clearly informs and develops competent proposals. They will demonstrate that they can develop a proposal relevant to the brief. They will competently communicate their proposal and will organise their work, showing a clear sequence of information. Their chosen format for presentation will be fit for purpose and will focus on their proposal. They will adequately justify the decisions made, showing a clear line of reasoning relating to the brief and the client. Their presentation will be suitable for the client and be presented in a clear and logical sequence demonstrating a coherent understanding of professional practice.
Desired Outcomes for Most Students	Level 3 Distinction Learners will demonstrate an ability to analyse and interpret information and address all aspects of the brief in depth. They will select highly relevant material to inform and develop a comprehensive and innovative proposal. They can communicate their proposal with exceptional skill, presenting their work confidently and fluently. Their presentation will demonstrate attention to detail in all areas. They are able to effectively and persuasively justify the decisions made with an exceptional understanding of client and brief. They will demonstrate a sophisticated ability to engage their intended audience, showing an excellent understanding of professional practice.

YEAR 13 PATHWAY – Unit 21 TYPOGRAPHY

Dates of Study:	16/02/2026 - 20/03/2026	Exam Board:	Pearson
Assessments:	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. One to one tutorial's occur every three weeks where students are given a working at grade and areas for improvement. Summative assessment occurs at the end of each internal unit using the BTEC assessment sheet.	Qualification Code:	601/7229/0
		Tier:	N/A
Additional Information: Vocational context/scenario	Graphic design is all around us, in advertising, on packaging, websites, social media and magazines, communicating complex information and messages through the creative use of typography and typographic design. In this unit, you will learn the terminology and conventions used in the graphic design industry and explore how designers work with letterforms, type and layout to create designs. You will explore digital and non-digital typographic and layout processes and techniques, and work through the design process to develop ideas and designs to a specific design brief. The technical skills and understanding you will develop in this unit are key skills required in the graphic design industry. The typographic and layout designs you create can form part of a portfolio of work for progression to employment or higher education.		



VAD

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Some students may have an awareness of the role of typography in visual communication. Some students may have a basic understanding that type conveys both information and emotion . Some students may have an awareness of how typography is used across different design disciplines (e.g. advertising, branding, editorial design). Students are confident in analysing the formal elements of art and design , especially line, shape, form, and composition . Students have some understanding of how audience and purpose influence design choices. Some students may have basic digital skills using design software (e.g. Adobe Illustrator, Photoshop, or InDesign).	Students can analyse and discuss visual work using key design vocabulary. Students can experiment with visual elements and layouts. Experience creating visual outcomes that respond to a brief. Students are confident in sketching, annotating, and developing ideas through a design process. Some students can use digital tools to manipulate text and images. Students can evaluate and reflect on their own work and the work of others. Students can evidence experimentation in sketchbooks. Students can reflect on their own design work and justify visual decisions.

Sequence of Lessons – Building Knowledge & Skills			Independent study tasks
Lessons	Lesson Title(s)	Key Lesson Objective(s)	
1	Typography Through the Ages: How Type Shaped Communication	To understand key milestones in the history of typography. To recognise how cultural and technological shifts influenced type design. To identify major typographic styles and their historical contexts. To reflect on how historical typography informs. To understand how to create a series of different font styles.	Week 1: To add your timeline and typographic examples to your PowerPoint. Week 2: To present your experiments in your PowerPoint and analyse. Week 3: To research your chosen artists and present your responses in your PowerPoint. Week 4: To present your research and experiments in your PowerPoint. Explaining your progress clearly and justifying your decisions. Week 5: To evaluate your project and final design idea and complete any outstanding tasks.
2	Anatomy of type	To define and recognise key typography terms. Explain how different typographic elements affect communication. Begin applying basic terminology when discussing or critiquing designs.	
3	Anatomy of type	To define and recognise key typography terms. Explain how different typographic elements affect communication. Begin applying basic terminology when discussing or critiquing designs.	
4	How typography is used in advertising, packaging, branding, editorial design, information graphics, web and interactive design, film and TV title sequences uses typography.	To understand how typography is used with in advertising and how it can be adapted to suit different audiences. To understand how to analyse different media and typographic elements.	
5	Typographic Poster with No Images	To understand what a typographic poster is and how to create your own.	
6	Typographic Poster with No Images	To understand what a typographic poster is and how to create your own.	
	Concrete Poetry Poster	To understand how to create your own concrete poetry poster. To be able to identify the formal elements within concrete poster examples.	
7	Concrete Poetry Poster	To understand how to create your own concrete poetry poster. To be able to identify the formal elements within concrete poster examples.	
8	Typography Collage	To understand how to create your own typography collage. To be able to identify the formal elements within typography collage examples.	

9	Typography Collage	To understand how to create your own typography collage. To be able to identify the formal elements within typography collage examples.
10	Artist research	To understand how artists have used typography within their work. To be able to analyse the formal elements within different artist's work.
11	Artist research and experiments	To understand how to create your own artwork in response to the style of your chosen artist.
12	Artist research and experiments	To understand how to create your own artwork in response to the style of your chosen artist.
13	Artist research and experiments	To understand how to create your own artwork in response to the style of your chosen artist.
14	Artist research and experiments	To understand how to create your own artwork in response to the style of your chosen artist.
15	Artist research and experiments	To understand how to create your own artwork in response to the style of your chosen artist.
ONE TO ONE TUTORIALS		
16	Artist research and experiments	To understand how to create your own artwork in response to the style of your chosen artist.
17	Design brief: You are required to create a double page spread to be part of a class "Typography in Art" book.	To understand the requirements of your design brief and how to create your own typographic designs.
18	Design ideas and Final design	To understand how to create a range of design ideas in response to your brief and inspired by your artist experiments.
19	Combining techniques	To understand how to combine different artist styles to create original artwork.
20	Combining techniques	To understand how to combine different artist styles to create original artwork.
21	Final outcome	To understand how to create your own final outcome in response to the brief.
22	Final outcome	To understand how to create your own final outcome in response to the brief.
23	Final outcome	To understand how to create your own final outcome in response to the brief.
24	Evaluation	To understand how to evaluate your project, reflecting on your final outcome and justifying your decisions.
ONE TO ONE TUTORIALS		

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	Learning aim A: Explore the techniques and processes used in typographic and layout design to communicate meaning to an audience A.P1 Explain how typographic and layout designs are used to communicate messages in different mediums. A.P2 Demonstrate experimentation with basic digital and non-digital typographic and layout design techniques and processes to communicate messages. Learning aim B: Develop ideas for typographic and layout designs to communicate a message to a specific audience B.P3 Produce typographic and layout design ideas for a set brief which convey the intended message to a specific audience. B.P4 Apply basic typographic message to a specific and layout design audience for a set brief. techniques and processes in the production of designs for a set brief. Learning aim C: Review and reflect on use of typographic and layout design techniques and processes C.P5 Explain how the final typographic designs met the set brief. C.P6 Review own use of strengths and weaknesses typographic and layout of design ideas and techniques and processes, typographic skills.
Desired Outcomes for Most Students	Learning aim A: Explore the techniques and processes used in typographic and layout design to communicate meaning to an audience D1 Demonstrates an in-depth understanding of how typographic and layout techniques and processes are used to convey complex messages. Learning aim B: Develop ideas for typographic and layout designs to communicate a message to a specific audience B.D2 Produce designs using advanced typographical skills in a creative way which innovatively conveys the intended message to an audience in the development of typographic and layout designs. Learning aim C: Review and reflect on use of typographic and layout design techniques and processes C.D3 Justify how the choice of typographic and layout designs met the design brief, proposing future areas for typographic skills development.

YEAR 13 PATHWAY – Unit 7 Realising and developing creative intentions EXTERNAL

Dates of Study:	15/04/2025 - 13/05/2025	Exam Board:	Pearson
Assessments:	One to one tutorial Feedback on notes Externally assessed	Qualification Code:	601/7229/0
		Tier:	N/A
Additional Information: Vocational context/scenario	Prep: 20 hours (monitored) Supervised 25 hours This unit will give you the opportunity to develop and realise your own art and design idea. You will take into consideration all the aspects of art and design you have learned throughout the course and produce an art and design piece that exemplifies your skills and knowledge. You will demonstrate the development and realisation of your art or design piece by producing an art and design portfolio. Your portfolio will contain a selection of the drafts, samples and mock-ups of the developing work, evidence of your research into trends, contextual factors and artists and/or designers, and images of your final art and design piece. This will be supported by up to 500 words of written text. RELEASE DATE: 02/03/2026, WINDOW END: 8/05/2026 SUBMISSION: 12/05/2026 EXAM: 27 APRIL TO 8 MAY.		



VAD

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Consolidated through knowledge gained at GCSE and from Year 12 Units. Students understand the creative process from conception to final outcome. Students know how to research and develop ideas from various sources (e.g. artists, designers, movements, social issues). Students understand the importance of audience, purpose and context when planning creative outcomes. Students understand the role of evaluation and reflection in improving creative work. Students know how to use research methods to inform creative development (e.g. contextual studies, image analysis, trend analysis). Students know how use Visual language and how to communicate ideas through media, composition, form, and colour. Students are familiar with responding to a brief and how to develop a project in response.	Students can generate and explore original ideas through mind maps, thumbnails, visual journals, and materials testing. Students can use a range of materials, media and techniques appropriately. Students can apply the development processes to refine and evolve work (e.g. annotation, peer critique, design iterations). Students plan and manage a project timeline independently or with minimal guidance. Students are able to respond to feedback and use it to improve work in progress. Students have the ability to create a resolved final outcome that clearly communicates their creative intentions. Students can evaluate their strengths and weaknesses in their own creative process. Students are confident in articulating the conceptual and technical rationale behind their final piece.

Sequence of Lessons – Building Knowledge & Skills			Independent study tasks
Lesson s	Lesson Title(s)	Key Lesson Objective(s)	
1	Unit introduction and exam paper analysis. Portfolio structure. Mind map and mood board	To understand how to analyse the exam paper and what you are being asked to do. To understand the portfolio structure and how to respond to the brief. To understand how to create a mind map and mood board relevant to the theme.	Week 1: Observational studies including visual recording, photographs, notes or studies of objects and locations. Primary research e.g. visits to exhibitions and museums. Week 2: Observational studies including visual recording, photographs, notes or studies of objects and locations. Primary research e.g. visits to exhibitions and museums.
2	Narrow down the theme/contextual resources	To understand how to refine your theme ideas. To understand how to source relevant contextual sources.	
3	Specific artist research	To understand how to source relevant contextual sources.	
4	Primary research and observations	To understand how to source a range of primary research relevant to your theme and create a series of observations.	
5	Artist research 1 + responses	To understand how to create responses inspired by your artist research.	
6	Artist research 2 + responses	To understand how to create responses inspired by your artist research.	
7	Artist research 3 + responses	To understand how to create responses inspired by your artist research.	
8	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	
9	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	
10	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	
11	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	
12	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	
13	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	
14	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	

15	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	
16	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	
17	SUPERVISED TIME – EXAM	To understand how to create a portfolio in response to the brief.	

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	AO1 Demonstrate an ability to generate ideas in response to a stimulus AO2 Apply an understanding of contextual influences and trends to own work and practice AO3 Explore materials, techniques and processes to communicate creative intentions AO4 Demonstrate an ability to develop work and ideas by reviewing and refining throughout the creative process. AO5 Be able to plan and realise creative intentions. AO6 Demonstrate ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice Level 3 Pass Learners demonstrate a competent ability to generate and develop effective ideas in response to a theme. Their choice of contextual influences and trends will be shown through their own work. Their experimentation and selection of materials, techniques and processes will be competent and focused, showing relevance to creative intentions. They will review and demonstrate effective refinement of ideas throughout the development process. Their final outcome will show a competent ability to bring together both technical and conceptual elements with creative intentions partially realised and demonstrating a basic response to the stimulus. Their presentation will show competence in their ability to select and show the development process and final outcome keeping within the set presentation parameters. Their supporting written material will demonstrate a mostly accurate use of spelling, grammar and subject-specific terminology.
Desired Outcomes for Most Students	AO1 Demonstrate an ability to generate ideas in response to a stimulus AO2 Apply an understanding of contextual influences and trends to own work and practice AO3 Explore materials, techniques and processes to communicate creative intentions AO4 Demonstrate an ability to develop work and ideas by reviewing and refining throughout the creative process. AO5 Be able to plan and realise creative intentions. AO6 Demonstrate ability to present work which demonstrates development and realisation of final outcome, showing an understanding of professional practice Level 3 Distinction Learners demonstrate independent and insightful generation of ideas in response to theme with comprehensive explanations of how their ideas connect to the theme. Their choice of contextual influences and trends will be fully demonstrated through the development of their work. Their experimentation with materials, techniques and processes will be comprehensive and their selection will show purpose and confidence. A comprehensive review and refinement process will be demonstrated throughout; clearly showing how the choices made informed the development of the work. The final outcome will show a creative and independent response to the brief and be self-assured, both technically and conceptually, fully realising creative intentions. Their presentation will be accomplished, enhancing the quality of the work and showing purpose in learners' ability to select and comprehensively explain the development process and final outcome, meeting all the presentation parameters. Their supporting written material will demonstrate a correct and confident use of spelling, grammar and subject-specific terminology.

A' LEVEL SUBJECT

ENGLISH LITERATURE

(A' LEVEL)

Y13



Y13 - LEARNING MAP: NEA Task 2

Dates of Study:	Term 1, Term 2	Exam Board:	OCR
Assessments:	1. NEA Task 2 Draft 1 (Week 9)	Qualification Code:	H472
	2. NEA Task 2 Final Draft (January)	Tier:	N/A
Additional Information:	Set Texts: Oranges Are Not the Only Fruit by Jeanette Winterson and Feminine Gospels by Carol Ann Duffy		



English Literature

Starting Points – Assumed Prior Learning

Consolidated through	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Knowledge of comparative skills when considering themes and analysis Understanding of thematic relevance when discussing textual details	Be able to analyse language and articulate effects and writers' intentions Be able to write in an articulate and precise style creating a thesis statement and an argument

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
1.1	Intro to NEA Task 2 & 80's/60's/Feminist context	To understand the assessment criteria and the structure of the NEA Task 1
1.2	Winterson context & Chapter 1: Genesis	To explore the role of the mother and religion considering how it reflects Winterson's life
1.3	Duffy context & The Cord and The Virgin's Memo	To examine the presentation of motherhood in Duffy's work in comparison to Winterson
1.4	Chapter 2: Exodus & Chapter 4: Numbers	To explore the role of education and sexuality in the novel
1.5	The Laughter of Stafford Girl's High & White Writing	To analyse the historical viewpoint of education and sexuality
1.6	Chapter 6: Joshua & The Map Woman	To explore and compare the impact life experiences have on characters and their behaviours
1.7	Beautiful & Essay skill preparation	To explore the historical treatment of women & develop skills of planning and thesis
1.8	Independent writing support	To allow students to engage in focused written work with support provided accordingly
1.9	NEA Task 2 Draft deadline	Students to submit first draft of NEA Task 2 to receive full written feedback from staff

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- To be able understand the thematic and comparative relevance of the two texts studied. - To be to articulate understanding of the texts and create an appropriate thesis. - 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. - To be able to apply feminist critical reading to the analysis of both texts.
Desired Outcomes for Most Students	- To critically evaluate the texts considering repeated motifs and ideas and the impact they have on the characters and the audience. - 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. - To examine contextual factors of both the authors and the time-period in a thoughtful and critical style. - To explore multiple critical views of the text to develop a more critically detailed argument

Y13 - LEARNING MAP: Paper 2: The Picture of Dorian Gray

Dates of Study:	Term 1, Term2	Exam Board:	OCR
Assessments:	1. Paper 2 Mock Exam	Qualification Code:	H472
Additional Information:	Set Text: The Picture of Dorian Gray	Tier:	N/A



English Literature

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through	Knowledge of the gothic genre, considering previous knowledge on Victorian gothic Understanding of the links made between context and the text	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)
2.1	Introduction to Oscar Wilde	To understand the key context of Oscar Wilde and how this is presented in his Preface
2.2	Chapter 1	To consider aestheticism and queer theory and apply them to the three male protagonists
2.3	Chapter 2	To examine the character Dorian Gray and his deal with the devil (the painting)
2.4	Chapter 3 and 4	To examine Dorian's family life and his developing relationships with Henry and Basil
2.5	Chapter 5 and 6	To explore the role of women in the gothic through comparison with the character Sibyl Vane
2.6	Chapter 7 and 8	To consider the gothic use of transgression in the relationship between Dorian and Sibyl
2.7	Chapter 9 and 10	To examine the gothic theme of isolation through the painting and the attic
2.8	Chapter 11 and 12	To explore Dorian's corrupt behaviour and consider his changing relationship with Basil
2.9	Chapter 13 and 14	To understand the impact of Dorian's corruption through the death of Basil
2.10	Chapter 15 and 16	To examine the different version of Dorian and the context surrounding Victorian drug use
2.11	Chapter 17, 18 and 19	To explore Dorian's transformation and the impact of sin on the novel
2.12	Chapter 20	To examine the moral message of the novel through the ending of Dorian's life

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- To know and understand the plot and character development of The Picture of Dorian Gray - To understand the key contexts of the Gothic genre. - To be able to apply specific contexts to the text studied, such as gender, politics, sexuality and wealth. - To be able to make specific links between the texts studied and the relevant contexts provided. - To be able to make specific links between gothic texts taught across both years of the course. - To consider the meaning of different critical lenses and consider how they can be applied to literature studied.
Desired Outcomes for Most Students	- 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.

Y13- LEARNING MAP: Paper 1: Hamlet Revision

Dates of Study:	Term 2	Exam Board:	OCR
Assessments:	1. Paper 1 Mock Exam	Qualification Code:	H472
Additional Information:	Set texts: Hamlet by William Shakespeare	Tier:	N/A



English Literature

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through	Knowledge of the play, with a consideration of plot and character studied last year Understanding of critical reading and wider interpretations	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)
3.1	Revision of the plot and Hamlet's soliloquys	To understand the key plot points of Hamlet and the importance of his seven soliloquys
3.2	Characters and themes	To examine the key characters and their links to relevant Hamlet themes
3.3	Act 1	To explore the use of the supernatural, the corruption of the court and parental relationships
3.4	Act 2	To examine the relationship between Hamlet and Ophelia and consider the use of the Players
3.5	Act 3	To explore the 'play', the sexualised relationship with Gertrude and the death of Polonius
3.6	Act 4	To examine the madness of Hamlet and Ophelia, including the impact of her death
3.7	Act 5	To identify the tragic conventions and how they are utilised in the end of the play
3.8	Hamlet Critical Interpretation	To identify different critical readings and explore their impact on knowledge of the play

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- To be able to revise and understand the plot of Hamlet, including character development throughout the scenes. - To be able to recall 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 a secondary production of Hamlet to consider interpretation through performance. - To be able to analyse specific language choices and consider their effects.
Desired Outcomes for Most Students	- To critically evaluate the key moments in the play considering their analytical relevance and impact. - 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.

Y13 - LEARNING MAP: Paper 1: The Duchess of Malfi and Christina Rossetti Revision

Dates of Study:	Term 3	Exam Board:	OCR
Assessments:	1. Paper 1 Mock Exam	Qualification Code:	H472
Additional Information:	Set Texts: The Duchess of Malfi by John Webster and Selected Poetry by Christina Rossetti		
		Tier:	N/A



English Literature

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through	Knowledge of the political context of the Jacobean and the Victorian era Understanding of context surrounding the personal relationships of the author	Be able to make links between texts and relevant contexts, considering the impact of context on the writers' choices Be able to write articulately with a precise and comparative style

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
4.1	Overview of exam structure & context	To revise and understand the key context surrounding both set texts & it is applied to the exam
4.2	Exam models and paragraph structure	To explore past papers and to consider how to correctly structure a comparison response
4.3	The Duchess of Malfi Act 1	To examine the corruption in the court and the Duchess' subversion of gender stereotypes
4.4	Rossetti poetry: sex and relationships	To explore the provided theme in: Goblin Market, No Thank You John and Twice
4.5	The Duchess of Malfi Act 2	To identify the changing relationships and the consequences of transgressive acts
4.6	Rossetti poetry: death	To explore the provided theme in: Remember, Song: When I Am Dead and From the Antique
4.7	The Duchess of Malfi Act 3	To examine the violence of Ferdinand and the love between the Duchess and Antonio
4.8	Rossetti poetry: religion	To explore the provided theme in: Good Friday, Shut Out and Soeur Lousie
4.9	Duchess of Malfi Act 4	To examine the theme of imprisonment, the death of the Duchess and tragic conventions
4.10	Duchess of Malfi Act 5	To identify the consequences of tragedy throughout Antonio, Bosola, Julia and the Cardinal

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- To be able to recall and understand the plot and character development of the Duchess of Malfi. - To understand the thematic links in the Christina Rossetti poetry - 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.
Desired Outcomes for Most Students	- To be able to examine why contexts are important when considering textual reference and comparison between texts. - 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.

Y13- LEARNING MAP: Paper 3: Gothic Revision

Dates of Study:	Term 3	Exam Board:	OCR
Assessments:	1. Year 13 Mock	Qualification Code:	H472
Additional Information:	Set texts: Dracula by Bram Stoker, The Bloody Chamber by Angela Carter and The Picture of Dorian Gray by Oscar Wilde		
		Tier:	N/A



English Literature

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through	Knowledge of the gothic context considering time-period and gothic terminology Understanding of context surrounding the personal relationships of the author	Be able to make links between texts and relevant contexts, considering the impact of context on the writers' choices Be able to write articulately with a precise and comparative style

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
5.1	Overview of exam structure & context	To revise and understand the key context surrounding both set texts & it is applied to the exam
5.2	Exam models and paragraph structure	To explore past papers and to consider how to correctly structure a comparison response
5.3	The Imperial Gothic and Orientalism	To explore the gothic views on the East and the Western influence in the texts studied
5.4	Carter's werewolf stories	To examine Carter's Red Riding Hood influence with a focus on gender presentations
5.5	The New Woman	To identify the impact of the New Woman through Lucy, Mina and Sybil
5.6	The Bloody Chamber and The Snow Child	To explore the role and abuse of women & consider the work of the Marquis de Sade
5.7	Female death in the Gothic	To examine the death of Lucy, the death of Sybil and the attack on Mina
5.8	Queer theory	To identify queer readings between Dracula and Harker & Dorian and his men
5.9	Revision of the vampire	To explore vampire context in Dracula and The Lady of the House of Love
5.10	Transgression within the Gothic	To examine transgressive acts and their consequences within the three texts

Independent Study Plan

See separate document provided by LGJ.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- To be able to recall and understand the plot and character development within Dracula and The Picture of Dorian Gray. - To understand the thematic links in The Bloody Chamber short stories. - To understand the key contexts of the Gothic considering: 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	- To be able to examine why contexts are important when considering textual reference and comparison between texts. - 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.

A' LEVEL SUBJECT

ENVIRONMENTAL SCIENCE

(A' LEVEL)

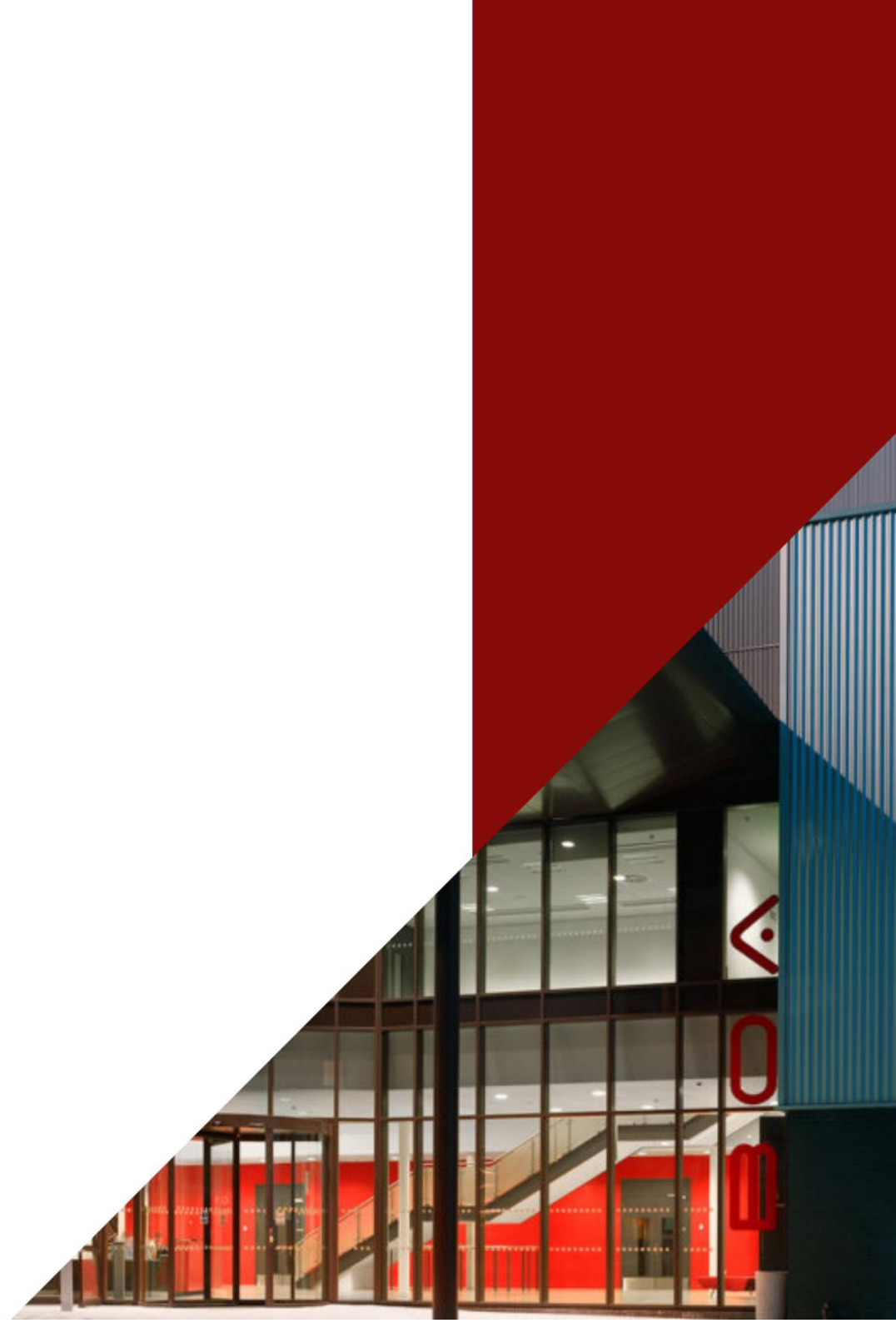
Y13



A' LEVEL SUBJECT

FINE ART
(A' LEVEL)

Y13



YEAR 13 – A LEVEL FINE ART LEARNING MAP: COMPONENT 1 PERSONAL INVESTIGATION

Dates of Study:	MAY 2025 – JANUARY 2026	Exam Board:	AQA
Assessments:	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 Summative assessment occurs at identified points with each SOW and is documented using the department tutorial sheet and added to students' assessment book.	Qualification Code:	7202/C
		Tier:	N/A
Additional Information:	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.		



VAD

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through knowledge gained at GCSE and from Year 12 projects.	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.	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

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.	

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 2: Present your primary photographs and analyse each photograph
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 3: Create an experiment in response to your research.
5	Initial Ideas – Primary photographs	To understand how to collect a range of primary sources relevant to your chosen theme.	Week 4: Create an observational drawing in response to your primary research.
6	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
7	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
8	Initial Ideas – Artist research and analysis	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.
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 8: Collect primary photographs for your refined project idea.
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.	Week 9: Complete your artist analysis and presentation.
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.	Week 10: Complete your artist analysis and presentation.
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.	Week 11: Complete your artist analysis and presentation.
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 12: 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.	Week 13: Complete your artist analysis and presentation.
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.	Week 14: Create an experiment combining to artist techniques.
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 15: Complete any outstanding tasks within your project.
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 16: Complete any outstanding tasks within your project.
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.	
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.	
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.	
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.	
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.	

27	Written material Main body	To understand how to structure a contextual essay in response to your theme.	Week 17: Complete any outstanding tasks within your project.
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.	Week 18: Evaluate your project and prepare to submit your work for assessment.
30	Written material Review, feedback and adjustments	To understand how to structure a contextual essay in response to your theme.	
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.	
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.	
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.	

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

Expected Outcomes for All Students	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. 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. 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. 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.
Desired Outcomes for Most Students	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. 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. 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. 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.

YEAR 13 – A LEVEL FINE ART COMPONENT 2 EXTERNALLY SET EXAM

Dates of Study:	1 Feb 2026 – 31 May 2026	Exam Board:	AQA
Assessments:	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 Summative assessment occurs at identified points with each SOW and is documented using the department tutorial sheet and added to students' assessment book.	Qualification Code:	7202/X
		Tier:	N/A
Additional Information:	Separate question papers will be provided for each title. Each question paper will consist of a choice of eight questions to be used as starting points. Students are required to select one. Students will be provided with exam papers on 1 February, or as soon as possible after that date. Preparatory period – from 1 February Following receipt of the paper students should consider the starting points and select one. Preparatory work should be presented in any suitable format, such as mounted sheets, design sheets, sketchbooks, workbooks, journals, models and maquettes. Supervised time – 15 hours Following the preparatory period, students must complete 15 hours of unaided, supervised time. The first three hours of the supervised time must be consecutive. In the 15 hours students must produce a finished outcome or a series of related finished outcomes, informed by their preparatory work. Students must stop work on their preparatory work as soon as the first period of supervised time starts. Students may refer to their preparatory work in the supervised time, but it must not be added to or amended. Preparatory work and the work produced during the supervised time must be kept secure in between sessions of supervised time. The work produced during the supervised time must be clearly identified as such. Students must identify and acknowledge sources which are not their own. Annotation and/or notes should use appropriate specialist vocabulary and be legible with accurate use of language so that meaning is clear. At the end of the 15 hours of supervised time all the work submitted for this component must be kept secure. Preparatory work and the work produced during the 15 hours of supervised time will be assessed together against all four assessment objectives. Students will be assessed on their ability to work independently, working within the specified time constraints, and developing a personal and meaningful response. Students produce a response to a theme. Work assessed internally, marks submitted to AQA and then visiting moderation arranged. Deadline 31 May.		



VAD

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	Students understand the visual elements : line, tone, colour, form, texture, pattern, composition and how to analyse artwork. Students understand art movements and styles (e.g. Impressionism, Cubism, Surrealism, Pop Art). Students have an awareness of cultural, historical, and social contexts in which artists create work. Students have an awareness of health and safety practices in the art classroom (e.g. use of materials/tools safely). Students understand key art techniques (e.g. drawing, painting, printmaking, collage, mixed media). Students have knowledge of artists and their work , including formal analysis (e.g. how to discuss composition, mood, use of media). Students understand the creative process from idea generation to final outcome. Students understand project development : recording ideas, developing them through experimentation, and refining outcomes. Students are experienced in using a sketchbook or portfolio to show thinking and process.	Students can generate personal ideas in response to a starting point or theme. Students can experiment with materials and techniques to explore and refine ideas. Students have analytical and reflective skills (e.g. evaluating progress, refining work based on feedback). Students can record observations accurately and imaginatively using different media. Students can present a final piece with supporting evidence of the creative journey. Students can discuss and critique own work and the work of others using subject-specific vocabulary.
Consolidated through knowledge gained at GCSE and from Year 12 Units and component 1		

Sequence of Lessons – Building Knowledge & Skills (3 lessons per week)

Lessons	Lesson Title(s)	Key Lesson Objective(s)	Independent study
1.	Externally set exam: Introduction to the exam paper themes. Theme decision.	To understand the nature of each theme and the work you could produce. 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 observational drawing in response to your primary 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 a series of observational studies from 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: Present your initial experiments in your sketchbook.
6.	Initial Ideas – Primary photographs	To understand how to collect a range of primary sources relevant to your chosen theme.	Week 6: Complete artist experiments and present any outstanding work in your sketchbook.
7.	Initial Ideas – Primary photographs	To understand how to collect a range of primary sources relevant to your chosen theme.	Week 7: Complete artist experiments and present any outstanding work in your sketchbook.
8.	Initial Ideas – Artist research and analysis	To understand how to collect a range of primary sources relevant to your chosen theme.	Week 8: Complete artist experiments and present any outstanding work in your sketchbook.
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 artist experiments and present any outstanding work in your sketchbook.
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.	Week 10: Create an experiment combining different artist techniques.
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.	Week 11: Create an experiment combining different artist techniques
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.	Week 12: Ensure you are fully prepared for your 15-hour exam.
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.	
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.	
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.	
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.	
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.	
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.	

21.	Project refinement: Specific focus within the theme.	To understand how to refine your project theme to identify a specific focus.
22.	Project refinement: Specific focus within the theme Research and presentation	To understand how to refine your project theme to identify a specific focus.
23.	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.
24.	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.
25.	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.
26.	Project refinement: Primary photographs and experiments	To understand how to collect a range of primary sources relevant to your project focus and to inform your ideas.
27.	Project refinement: Primary photographs and experiments	To understand how to collect a range of primary sources relevant to your project focus and to inform your ideas.
28.	Project refinement: Primary photographs and experiments	To understand how to collect a range of primary sources relevant to your project focus and to inform your ideas.
29.	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.
30.	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.
31.	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.
32.	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.
33.	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.
34.	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.
35.	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.
36.	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.
37.	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.
38.	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.

39.	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.
40.	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.
41.	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.
42.	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.
43.	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.
44.	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.
45.	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.
46.	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.
47.	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.
48.	Development and reflection	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.
49.	Development and reflection	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.
50.	Development and reflection	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.
51.	Development and reflection	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.
52.	Development and reflection	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.
53.	Development and reflection	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.
54.	Development and reflection	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.

55.	Development and reflection	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.	
56.	Development and reflection	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.	
57.	EXAM planning and preparation	To understand how to create a plan for your 15 hour exam.	
58.	EXAM planning and preparation	To understand how to create a plan for your 15 hour exam.	
59.	EXAM planning and preparation	To understand how to create a plan for your 15 hour exam.	

Desired End Points – Key Outcomes for Assessment

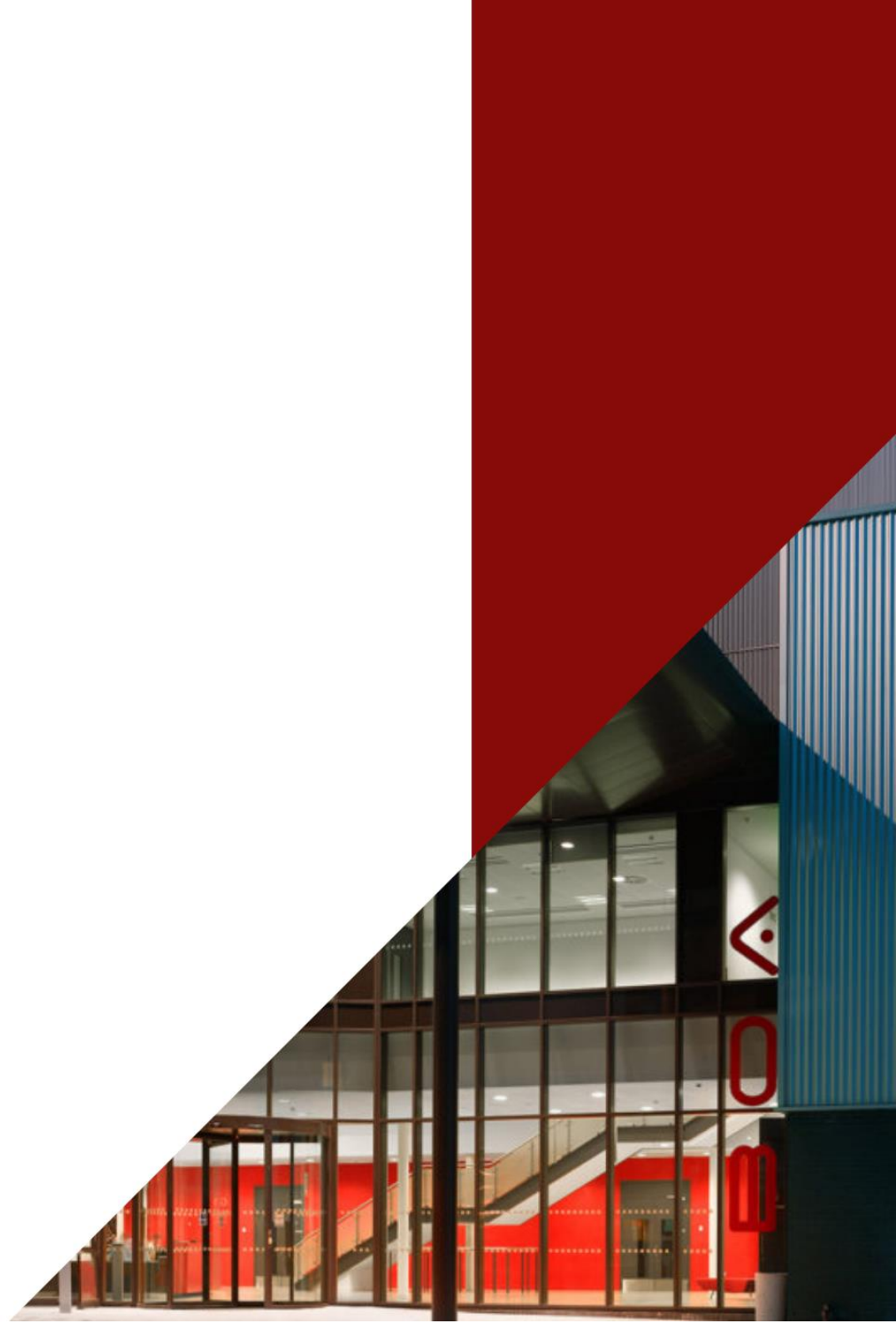
Expected Outcomes for All Students	Assessment objective 1 A reasonably consistent ability to develop ideas through sustained investigations, informed by contextual and other sources. Demonstrates reasonably consistent analytical and critical understanding. Demonstrates reasonably consistent use of appropriate specialist vocabulary. 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. 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. 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.
Desired Outcomes for Most Students	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. 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. 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. 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.

A' LEVEL SUBJECT

HISTORY

(A' LEVEL)

Y13



Y- LEARNING MAP

Dates of Study:	Term 1	Exam Board:	AQA
Assessments:	L8. Source Evaluation (Green Sheet).	Qualification Code:	70421KE
		Tier:	N/A
Additional Information:	Unit 4- The Civil War 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	Reintroduction to Course	Describe the build up to war
.2	Nature of War	Explain how wars in the early modern period were fought
.3	First Year of the War 42-43	Describe the key events of the first year of fighting
.4	First year of the war 42-43	Explain the gains and losses suffered by both sides
.5	The end of the war 43-46	Explain how Charles lost the war
.6	The of the war 43-46	Evaluate the reasons behind the Royalist defeat
.7	Mystery Essay	The plan an answer to a 25 mark essay
.8	Source Q	Source evaluation (Green Sheet)

Independent Study Plan

Reading 1: Term 1
Chapter 22-24
Akaroyd – History of England.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- Describe the key events of the Civil War - Explain how Charles lost the war - To be able to evaluate a Source - To be able to plan a Balanced Essay - To be able to define key terms
Desired Outcomes for Most Students	- Describe with detail key events of the Civil War - To be able to evaluate the differing cause of Royalist defeat - To be able to draw connections between the events of the Civil war and other conflicts - To be able to evaluate a source using precise exam skills - To be able to formulate a complex argument - To be able to plan a balanced essay with substantiated judgments - To be able to use key terms

Y- LEARNING MAP

Dates of Study:	Term 2 and Term 3	Exam Board:	AQA
Assessments:	A mock will take place at some point (TBD) – (Green Sheet)	Qualification Code:	70421KE
		Tier:	N/A
Additional Information:	Unit 4 covers the period after the civil war when England begins to fracture: It is the most complicated 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	Radical Groups	To Describe the Different Radical Groups in England
.2	Radical Groups	To evaluate the relative threat that each group posed to the established order
.3	Army Revolt	To describe the key events of the Army Revolt
.4	Army Revolt	To explain the impact of the Army Revolt
.5	Divisions within the Army	To evaluate the causes of division within the NMA
.6	Putney Debates	To describe the key events of the Putney Debate
.7	Putney Debates	To evaluate the impact of the Putney Debates
.8	2 nd Civil War Intro	To describe the key events of the 2 nd Civil War
.9	2 nd Civil War Outcomes	To analyse each event to determine why the 2 nd Civil War began
.10	Charging the King	To describe the charges against Charles
.11	Trial of the King	To describe the key events of the trial
12	Trial of the King	To evaluate the nature of the trial (show vs honest)
13	Execution of the King	To describe the events of the Execution

Independent Study Plan

Reading 2:

Malcom Wanklyn – *Battles of the Civil War* – chapter TBD

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- Describe the collapse of political organisation - Explain how the NMA emerged as the main power - 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	- Describe with detail the collapse of political organisation - To be able to evaluate the differing causes of NMA dominance - 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 4	Exam Board:	AQA
Assessments:	2 nd Mock (TBD) Green Sheet L12 – Source Q (Peer Assess) L15 – Essay: Cromwell a Tyrant? (Green Sheet)	Qualification Code:	70421KE
		Tier:	N/A
Additional Information:	Unit 4 Covers the experiments in Government and ends with the Restoration of the Crown This unit is taught alongside the USA topic. See the Lesson-by-Lesson Breakdown for a full overview. Homework's 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	Ability & Application
	<i>Knowledge and understanding</i> Understanding of chronology Understanding of Primary and Secondary Sources	<i>Demonstrate Knowledge & Understanding</i> 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	3 rd Civil War	To Describe the build up to the Civil War
.2	3 rd Civil War	To describe the key events of the 3 rd Civil War

Independent Study Plan

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.3	3 rd Civil War	To explain the impact of the 3 rd Civil War.
.4	The Rump Parliament	To describe the actions taken by the Rump Parliament
.5	The Rump Parliament	To evaluate the view that the Rump was a Failure
.6	The Nominated Assembly	To describe the key decisions made by the NA
.7	Birth of the Protectorate	To explain how the Protectorate worked
.8	Birth of the Protectorate	To evaluate the strength of the Instrument of Government
.9	Protectorate FP	To evaluate the success of Cromwell's Foreign Policy
.10	Protectorate British Policy	To Describe the key religious debates during the Protectorate
.11	Protectorate Religious Policy	To Evaluate the success of Cromwell's religious policy
12	Protectorate Religious Policy	Source Q – (Peers Assess)
13	Offer of the Crown	To explain why Lambert offered Cromwell's the crown
14	Rejection of the Crown	To explain why Cromwell rejected the crown (Source work)
15	Death of Cromwell	To Evaluate the legacy of Cromwell
15	Was Cromwell a Tyrant?	Essay Q (Green Sheet)
16	End of the Protectorate	Explain why the Protectorate collapsed
17	Return of King – Negotiations	Describe the final stages of Republican rule
18	Return of King - Restoration	Explain why Charles II was invited to return
19	Legacy of the War	Analyse the extent to which the Civil War changed England.

Revision

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- Describe the changing political situation - Explain why there was such instability - 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	- Describe with detail the changing political situation - To be able to evaluate the differing causes of instability - To be able to draw connections between the prewar and post war situation - 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 & 2	Exam Board:	AQA
Assessments:	L12 – Economy Essay (Green Sheet)	Qualification Code:	70421KE
	L18 Extract on 1920s (<i>Self Assess</i>)	Tier:	N/A
Additional Information:	Unit 3 covers the period between 1920 and 1945 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	1920 Election	Describe the build up to Election
.2	1920 Election 2	Explain the outcome of the 1920 Election
.3	Harding 1	Explain Harding's victory in 1920
.4	Harding 2	Analyse historical opinion on Harding's victory
.5	Coolidge	Describe the Presidency of Coolidge
.6	Immigration	Explain why immigration was restricted after WW1
.7	Jazz 1	Describe the Jazz Age
.8	Jazz 2	Evaluate the impact of Jazz on Society
.9	Economic Bust	Explain why the US economy Boomed and Busted
.10	Hoover	Explain why Hoover was Elected
.11	Hoover 2	Evaluate the success of Hoover
12	Mid Unit Exam – Economy Essay	Essay Green Sheet
13	FDR1	Describe the Presidency of FDR
14	FDR2	Explain the New Deal
15	FDR3	Evaluate the Impact of the New Deal
16	FDR4	Evaluate the success of the New Deal

Independent Study Plan

Reading 1: Term 1

Birth of Civil Rights -specific reading to be found

Reading 2: Term 2

Prohibition Article

17	Extract Practice	Extract on US Prosperity (Self Assess)	
18	Extract Q	Extract on US Prosperity (Self Assess)	
19	Prohibition 1	Explain the Policy of Prohibition	
20	Prohibition 2	Explain why Prohibition was introduced	
21	Prohibition 3	Evaluate the Success of Prohibition	
22	Prohibition Extracts	Practice no assessed work	
23	Foreign Policy 1	Explain the policy of isolationism	
24	Foreign Policy 2	To evaluate the extent to which the US was isolationist	
25	Road to War 1	Describe the build up to WW2	
26	Road to War 2	Explain why the US became involved in WW2	
27	Impact of WW2	Explain the impact of War	
28	Impact of WW2 2	Evaluate the impact of War	
29	Impact on African Americans + Women	Explain the changing social picture in the US over the period.	
Expected Outcomes for All Students	- Describe the USA during the 1920-1945 - Explain how the USA has changed economically and politically in 1920-1945 - 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 -		
	- Describe with detail the situation in the USA during 1920-1945 - 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 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 4 + 5	Exam Board:	AQA
Assessments:	Students will have a Mock exam in Feb (Green Sheet) L15 – Extract Q (Peer Assessed)	Qualification Code:	70421KE
		Tier:	N/A
Additional Information:	Unit 4 covers the period between 1945 and 1975 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 hNow Revision		



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	Truman and Eisenhower	Compare the personality of the two presidents
.2	Domestic Policy T & E	Compare the domestic policy of T & E
.3	Economic Policy T & E	Compare the Economic Policy of T & E
.4	Foreign Policy T & E	Compare the Foreign Policy of T & E
.5	Civil Rights T & E	Compare the Civil Rights Policy of T & E
.6	McCarthyism	Explain the legacy of McCarthyism
.7	JFK, LBJ and Nixon Intro	Compare the Personality of the three presidents
.8	JFK Foreign P	Describe the FP of JFK
.9	JFK Foreign P	Evaluate the FP of JFK
.10	LBJ Foreign P	Compare the FP of LBJ with JFK
.11	Nixon Foreign P	Describe the FP of Nixon
12	Nixon Foreign P 2	Compare the FP of Nixon with LBJ with JFK
13	JFK, LBJ Economy	Evaluate economic programme of JFK and LBJ
14	Nixon Economy	Describe Nixon's economic measures
15	Civil Rights 1960s	Explain the Civil Rights achievements I the 1960s - Civil Rights Extract Q (Peer Assessed)
16	Civil Rights JFK, LBJ and Nixon	Evaluate the rolls of each president in the civil rights movement
17	Women 1960s	Describe the changing position of women

Independent Study Plan

Reading 4: Term 4

TBD

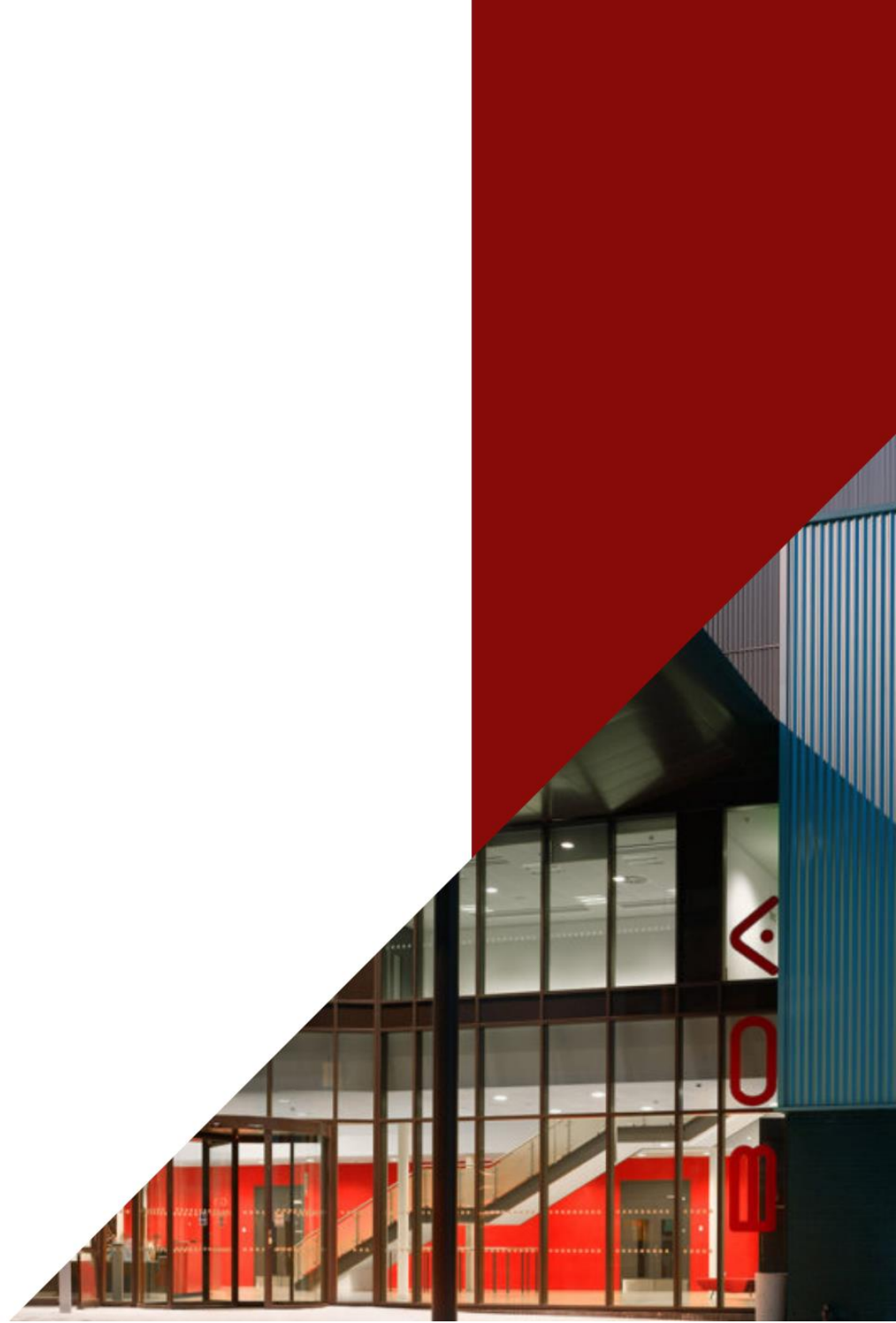
18	Watergate	Explain the impact of the Watergate scandal	
19	Summary		
Expected Outcomes for All Students		- Describe the USA during the 1945-75 - Explain how the USA has changed economically and politically in 1945-75 - To be able to Analyse an extract - To be able to formulate an Argument - To be able to write a balanced essay - To be able to explain the shift in US Foreign Policy - To be able to define key terms -	
Desired Outcomes for Most Students		- Describe with detail the situation in the USA during 1945-75 - 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 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	

A' LEVEL SUBJECT

GEOGRAPHY

(A' LEVEL)

Y13



Year 13 - LEARNING MAP – CHANGING PLACES: 3.2.2

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 paper 2.		



GEOGRAPHY

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through Baseline assessment Feedback and Bell Tasks.	- Understand that places are shaped by personal experience, perception, and meaning – including concepts like <i>insider/outsider</i> and <i>near/far places</i>. - Know how <i>endogenous</i> and <i>exogenous</i> factors influence the <i>character</i> of places. - Understand how places are connected and changed by demographic, cultural, and economic flows at local to global scales.	- Apply place concepts and data (e.g. media, census, fieldwork) to analyse <i>continuity and change</i> in two contrasting places. - Explain how relationships, representations, and external forces (e.g. government, globalisation) shape places over time. - Evaluate the impacts of place identity and change on people's lives using detailed examples across different scales.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
	Baseline Assessment	To demonstrate prior knowledge and understanding.
.1	Theories and Concepts	To understand how to define place and distinguish place from location
.2	Types and categories of place	To understand Insider and outsider perspectives on place
.3	Media representations	To understand the difference between near, far, experienced and media places
.4	Exo and Endo factors	To understand factors that influence places
.5	Sources and place construction exam challenge	To demonstrate and apply knowledge to exam questions
.6	Changing Character of a place	To examine how factors can influence the changing character of a place
.7	Clone Towns	To examine to what Extent is there a link between Globalisation and the rise of 'Clone Towns' and how this links to the concept of 'Placelessness'.
.8	Placelessness	To understand the concept of placelessness and how this links to globalisation
.9	Rebranding	To understand how people's sense of place can change
.10	MID UNIT ASSESSMENT	Assess learning from weeks 1-9
.11	PLACE STUDIES – DETROIT 1	To apply theories of changing places to a case study
.12	PLACE STUDIES – DETROIT 2	To apply theories of changing places to a case study

Independent Study Plan

Week 1:

Week 2:

Week 3:

Week 4:

Week 5: g

Week 6:

Week 7:

.13	PLACE STUDIES – DETROIT 3	To apply theories of changing places to a case study	
.14	PLACE STUDIES – DETROIT 4	To apply theories of changing places to a case study	
.15	PLACE STUDIES – DETROIT 5	To apply theories of changing places to a case study	
.16	PLACE STUDIES – DETROIT 6	To apply theories of changing places to a case study	
.17	Revision for end of unit assessment	To apply theories of changing places to a case study	
.18	END OF UNIT ASSESSMENT	Assess learning from weeks 1-16	

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	1. Describe what is meant by <i>place, insider/outsider perspectives</i>, and <i>near/far</i> and <i>experienced/media places</i>. 2. Explain how endogenous and exogenous factors contribute to a place's character using local and contrasting examples. 3. Identify how places change over time due to shifts in demographics, cultures, and the economy. 4. Interpret maps, visual media and statistics to explore how places are represented and understood. 5. Use examples from case studies to show how relationships, connections, meaning, and representation shape a place.
Desired Outcomes for Most Students	• Analyse the role of place in shaping identity and lived experience, including how perspectives on place differ. • Evaluate the influence of endogenous and exogenous factors in continuity and change in contrasting localities. • Assess how flows of people, capital and ideas at different scales (local to global) produce and rework the character of places. • Critically interpret and compare representations of place (e.g. media vs lived experience) using qualitative and quantitative data. • Construct arguments using detailed case study evidence to explain how changing connections and relationships influence understanding and meaning of place over time.

Year 13 - LEARNING MAP – GLOBAL SYSTEMS AND GLOBAL GOVERNANCE: 3.2.1

Dates of Study:	Term 2 (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 paper 2.		



GEOGRAPHY

Starting Points – Assumed Prior Learning

	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
Consolidated through Baseline assessment Feedback and Bell Tasks.	- Basic understanding of globalisation from GCSE Geography (e.g. trade, TNCs, economic interdependence). - Familiarity with development concepts (e.g. LICs, HICs, inequality, sustainable development). - Awareness of key global environmental issues (e.g. climate change, resource exploitation). - Understanding of the role and structure of international organisations such as the UN or EU.	- Ability to interpret and describe spatial patterns using maps, graphs, and statistical data. - Competence in constructing extended written responses using PEEL/PEEL structures. - Ability to compare and evaluate places, processes, and concepts. - Experience in applying geographical terminology and case study knowledge to exam-style questions.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
1	Baseline Assessment	Define globalisation and explain its dimensions (economic, political, social, environmental) and to understand the role of flows, networks and systems.
2	Introduction to Globalisation	Identify key factors accelerating globalisation (technology, transport, TNCs, international organisations) and to analyse global interdependence.
3	Factors Driving Globalisation	Describe patterns of global trade and examine inequalities in access to markets and the impacts on LICs, NEEs and HICs.
4	Global Systems: International Trade and Access to Markets	Understand how TNCs operate and organise supply chains and evaluate their impacts on source and host countries.
5	Global Systems: TNCs and Global Supply Chains	Explore the role of the IMF, World Bank and WTO in global financial governance and critically assess their influence and effectiveness.
6	Global Financial Systems and Institutions	Examine how geopolitical power affects global governance and discuss the influence of superpowers and emerging economies.
7	Unequal Power Relations in Global Systems	Define global governance and understand the difference between norms, laws and institutions in global governance.
8	MID UNIT ASSESSMENT	Assess learning from weeks 1-7
9	Global Governance: Concepts and Principles	Define global governance and understand the difference between norms, laws and institutions in global governance.
10	Global Governance of the Environment	Explore how global environmental issues are governed (e.g. climate change, deforestation) and evaluate the effectiveness of international agreements.

Independent Study Plan

Week 1: Research and summarise three real-world examples of globalisation in action (economic, social, political).

Week 2: Create a mind map showing factors accelerating globalisation and their global impacts.

Week 3: produce a case study of a profile of a TNC

Week 4: Complete a data interpretation task: analyse a trade map or graph showing global exports/imports.

Week 5: 6-mark exam question: Explain how unequal access to

11	Global Governance of Human Rights	Examine the role of the UN and other bodies in human rights governance and analyse challenges in enforcing global human rights standards.
12	Case study: global governance in an international setting	Study a specific conflict (e.g. Syria or Ukraine) and evaluate the role and effectiveness of international agencies and organisations.
13	Antarctica as a Global Commons	Understand why Antarctica is a global common and examine governance and protection through the Antarctic Treaty System.
14	Pressures on Antarctica	Explore environmental, political and economic pressures on Antarctica and evaluate the effectiveness of current governance structures.
15	Case Study: The Impact of Globalisation on a Place	Study a named local or regional place and assess how globalisation has created social, economic, environmental and political change.
16	Critical Perspectives on Globalisation	Critically evaluate different perspectives on globalisation (winners/losers, sustainability, inequalities).
17	END OF UNIT ASSESSMENT	Assess learning from weeks 1-16

markets affects economic development.

Week 6: Summarise the roles of the IMF, World Bank, and WTO – one paragraph for each.

Week 7: Revision quiz: Create 10 revision flashcards on key concepts in global governance.

Week 8: Research the Antarctic Treaty System. Create a revision poster showing how Antarctica is protected.

Week 9: Plan a 20-mark essay: *To what extent is global governance effective in tackling environmental issues?*

Week 10: Revise and practise a case study: Global governance of a conflict (e.g. Syria, Ukraine, Sudan)

Week 12: REVISION for end of unit assessment

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- Define key terms such as globalisation, global systems, global governance, and global commons. - Describe the roles of major global institutions (e.g. IMF, World Bank, UN, WTO) and their purpose. - Identify key features and patterns of international trade and TNC activity. - Outline how Antarctica is protected and governed as a global common. - Use a case study to explain how globalisation affects people and places.
Desired Outcomes for Most Students	- Evaluate the impacts of globalisation on inequalities, development, and sustainability in different global regions. - Analyse the effectiveness of global governance mechanisms in managing human rights and environmental issues. - Explain how geopolitical power relations shape global systems and decision-making. - Compare the different ways places experience and respond to globalisation (using detailed case study evidence). - Construct well-structured and evaluative essays using appropriate terminology, data, and real-world examples.

Year 12 - LEARNING MAP – HAZARDS 3.1

Dates of Study:	Term 3 (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>
	- Basic understanding of plate tectonics from KS3/GCSE (e.g. types of plate boundaries and basic causes of earthquakes and volcanoes). - Awareness of different types of natural hazards (e.g. earthquakes, volcanoes, tropical storms, wildfires). - Knowledge of the general global distribution of major hazards (e.g. the Pacific Ring of Fire, hurricane belts). - Understanding that human and physical factors influence hazard impacts and responses.	- Ability to describe and explain geographical processes using clear and appropriate terminology. - Competence in reading and interpreting maps, graphs, and diagrams (e.g. hazard distribution maps, tectonic plate boundaries). - Ability to compare and contrast case studies and recognise patterns across regions. - Experience in constructing extended written responses, including supported argument and evaluation.

Consolidated through Baseline Feedback and Bell Tasks

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
1	The Concept of Hazards	Define the term "hazard" and identify types (geophysical, atmospheric, hydrological) and explain what makes an event a hazard.
2	Hazard Perception	Explore how people perceive risk and hazards and explain how factors like wealth, education and past experience influence perception and response.
3	The Park Model / Hazard Management Cycle	Describe and compare the Park Model and Hazard Management Cycle and explain how these models help understand hazard response and recovery.
4	Plate Tectonics – Earth Structure & Energy	Describe the structure of the Earth (core, mantle, crust) and explain sources of energy that drive plate movement.
5	Plate Tectonic Theory	Outline key theories: continental drift and sea-floor spreading and explain the evidence supporting modern plate tectonic theory.

Independent Study Plan

Week 1: Create a glossary of 15 key hazard-related terms (e.g. hazard, vulnerability, risk, mitigation, adaptation).

Week 2: Write a short summary comparing the Park Model and the Hazard Management Cycle. Use annotated diagrams.

Week 3: Create a labelled diagram of the Earth's internal structure and explain how it relates to tectonic activity.

6	Plate Margin Characteristics	Identify the characteristics of divergent, convergent and conservative boundaries and explain processes and landforms at each margin.
7	Magma Plumes / Island Arcs	Explain the formation of magma plumes and hotspots and describe the formation of island arcs and their tectonic setting.
8	Volcanic Hazards	Identify and describe primary and secondary volcanic hazards and classify hazards by type and severity.
9	Impacts of Volcanoes	Explain the social, economic and environmental impacts of volcanic hazards and consider short- and long-term impacts.
10	Case Study – Montserrat	Describe the causes, impacts and responses to the Montserrat eruption and evaluate the effectiveness of management strategies.
11	Case Study – Eyjafjallajökull (E15)	Explain the causes and impacts of the Eyjafjallajökull eruption and compare responses in a HIC to those in an LIC.
12	Mid-Unit Assessment	Assess learning from weeks 1-11
13	Seismic Hazards – Nature of Seismicity	Define seismicity and describe earthquake characteristics (focus, epicentre, magnitude) and explore primary and secondary seismic hazards.
14	Impacts of Seismicity	Analyse the varying impacts of earthquakes on people and places and examine how vulnerability influences impact severity.
15	Case Studies – Nepal and Japan	Compare the causes, impacts and responses of the Nepal and Japan earthquakes and evaluate management strategies in LICs and HICs.
16	Tropical Storms – Distribution / Formation	Explain the global distribution and formation of tropical storms and understand the role of sea temperature, rotation and pressure.
17	Tropical Storms – Impacts and Responses	Describe the social, economic and environmental impacts of tropical storms and evaluate immediate and long-term responses.
18	Case Study – Typhoon Haiyan	Explain the causes and impacts of Typhoon Haiyan and evaluate the effectiveness of national and international responses.
19	Nature of Wildfires	Define wildfires and outline their natural and human causes and understand how physical and human factors influence wildfire behaviour.
20	Case Study – LA Wildfires	Analyse the causes, impacts and responses to a recent LA wildfire event and evaluate mitigation and adaptation strategies.
21	End of unit assessment	Assess learning from weeks 1-20

Week 4: Produce a case study fact sheet for a tectonic plate boundary (choose one type and location).

Week 5: Research and summarise how magma plumes form island chains (e.g. Hawaii). Include a labelled diagram.

Week 6: Complete a 6-mark question: *Describe the primary and secondary hazards associated with volcanic eruptions.*

Week 7: REVISION

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- Define and classify different types of hazards (geophysical, atmospheric, hydrological). - Describe the causes and characteristics of volcanic, seismic, tropical storm, and wildfire hazards. - Identify and explain the role of physical and human factors influencing hazard risk and impact. - Use case studies (e.g. Montserrat, Nepal, Typhoon Haiyan) to illustrate hazard impacts and responses. - Interpret diagrams, maps, and data related to tectonic processes and hazard distribution.
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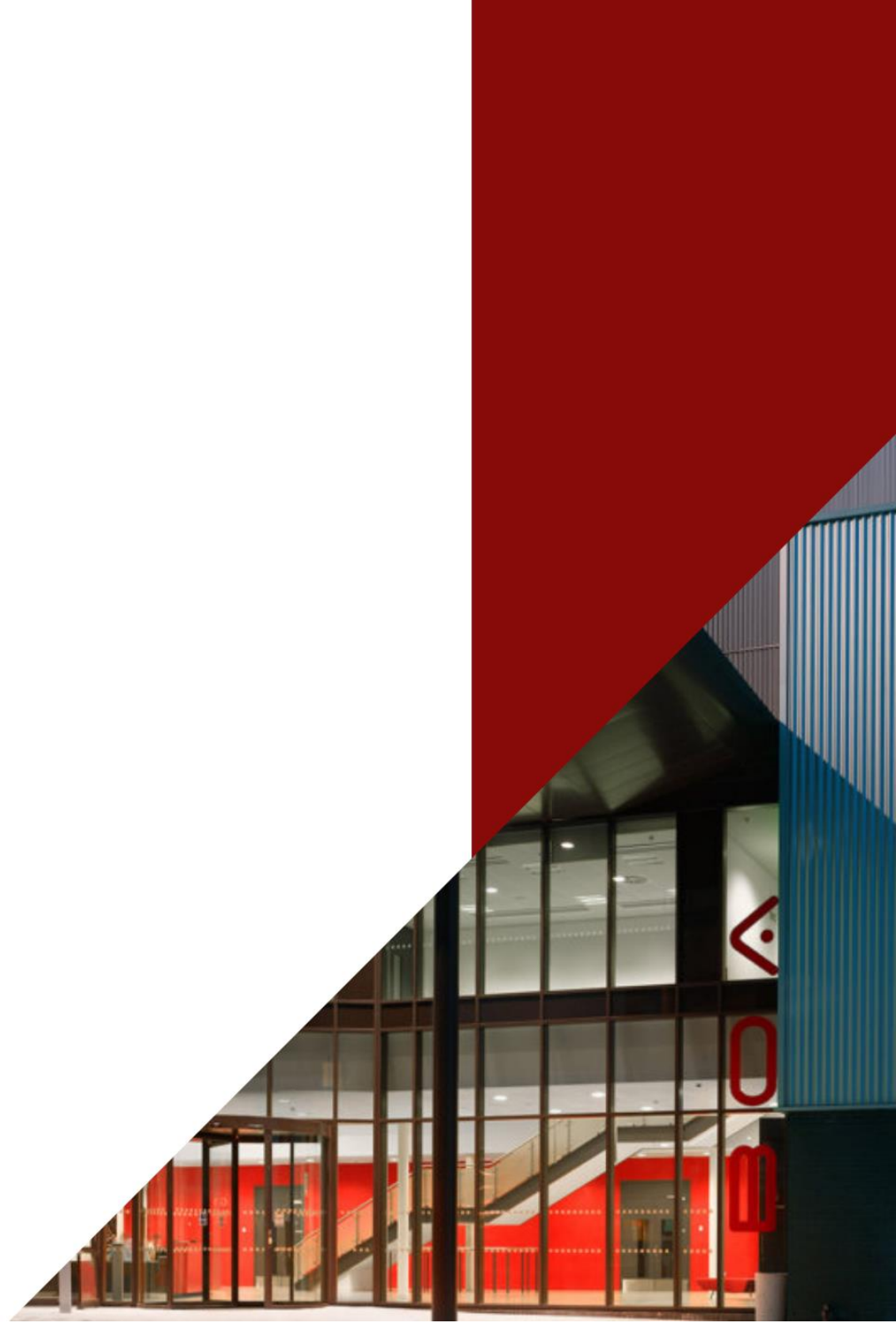
Desired Outcomes for Most Students	• Evaluate the effectiveness of different hazard management strategies using case study evidence. • Compare and contrast the impacts of similar hazards in different global contexts (e.g. HIC vs LIC). • Analyse the influence of perception, vulnerability, and resilience on hazard response and recovery. • Explain and apply models such as the Park Model and Hazard Management Cycle in real-world contexts. • Construct well-structured exam answers, including developed arguments and supported evaluation.
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A' LEVEL SUBJECT

MATHEMATICS

(A' LEVEL)

Y13



Y13 LEARNING MAP – PURE UNIT 15: Further Trigonometric Identities

Dates of Study:	Term 1 - 5 weeks (8 th September – 10 th October)	Exam Board:	Pearson Edexcel
Assessments:	- 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 Year 2 Textbook Chapters 6 & 7		



Mathematics

Starting Points – Assumed Prior Learning

Consolidated through Bell Tasks and Independent Study	Awareness	Ability & Application
	<i>Knowledge and understanding</i>	<i>Demonstrate Knowledge & Understanding</i>
	Knows the symmetry and shape of the trigonometric graphs of sine, cosine and tangent Knows the trigonometric identities: $\sin^2 x + \cos^2 x = 1$ and $\tan x = \frac{\sin x}{\cos x}$ Knows the exact values of key trigonometric angles in both radians and degrees	Can solve trigonometric equations using a variety of domain Can prove trigonometric equations using trigonometric identities

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
15.1	Sec, Cosecant & Cotangent	The definitions of the reciprocal functions and how they relate to sin, cos and tan How to sketch graphs of sec, cosec and cot and their transformations How to identify features of these graphs and locate solutions of related equations
15.2	Equations with Sec, Cosec & Cot	How to simplify expressions and prove identities with sec, cosec and cot How to solve equations involving sec, cosec and cot
15.3	Trigonometric Identities	How to prove the identities $1 + \tan^2 x = \sec^2 x$ and $1 + \cot^2 x = \operatorname{cosec}^2 x$ How to use these identities to find exact values and to solve equations
15.4	Further Trigonometric Equations	How to use identities for $\sec^2 x$ and $\operatorname{cosec}^2 x$ to solve equations
15.5	Inverse Trigonometric Functions	How to sketch graphs of $\sin^{-1} x$, $\cos^{-1} x$, $\tan^{-1} x$ and give their domain and range
15.6	Deriving Additional Formula	How to prove and use the addition formulae for sin, cos and tan How to use addition formulae in reverse to express as a single trig function
15.7	Using the Angle Addition Formula	How to use addition formulae to find exact trig values for different angles
15.8	Double Angle Formula	How to derive the double angle formulae for sin, cos and tan How to use double angle formulae to simplify expressions and find exact values
15.9	Solving Trigonometric Equations	How to use addition and double angle formulae to solve equations
15.10 & 15.11	Harmonic Form	How to write an expression in the form $a \cos x + b \sin x$ as a single trig function How to find maximum and minimum values and solve equations $a \cos x + b \sin x = k$
15.12	Proving Trigonometric Identities	How to apply knowledge of trigonometric formulae to prove identities
15.13	Modelling with Trig Functions	How to apply knowledge of trigonometric formulae to 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)	- Understands the definitions of secant, cosecant and cotangent and their relationship to cosine, sine and tangent - Understands the graphs of secant, cosecant and cotangent and their domain and range - Can generate the trigonometric identities: $\sec^2 x = \tan^2 x + 1$ and $\operatorname{cosec}^2 x = \cot^2 x + 1$ - Can use their addition formulae - Understand and use the double angle formulae - Solve trigonometric equations with the addition and double angle formulae - Write expressions of the form $a\cos\theta + b\sin\theta$ in the forms $R\cos(\theta - \alpha)$ and $R\sin(\theta + \alpha)$
Desired Outcomes for Most Students (Target A)	- Understand and use inverse trigonometric functions and their domain and ranges. - Can prove trigonometric statements using the new trigonometric identities. - Can solve problems using arcsin, arccos and arctan - Prove the addition formulae - Solve problems using the harmonic form - Prove trigonometric identities using a variety of identities learned - Use trigonometric functions to model real-life situations

Y13 LEARNING MAP – PURE UNIT 16: Parametric Equations

Dates of Study:	Term 1 - 2 weeks (13 th October – 24 th October)	Exam Board:	Pearson Edexcel
Assessments:	- 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 Year 2 Textbook Chapter 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>
	Understands how to calculate the range and domain of functions and inverse functions Knows the equations of the circle formula and can identify the radius and centre from this form.	Can rearrange equations with one or two versions of the subject variable.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
16.1	Parametric Equations	How to convert parametric equations into Cartesian functions Understand how to define the domain and range of the cartesian function using those from the parametric equation.
16.2	Parametric Equations: Trig	How to convert parametric equations into Cartesian functions using trigonometric identities
16.3	Points of Intersection	Identify the coordinates of intersection of parametric equations with quadratic, linear and cubic graphs, as well as roots and the y-intersection.
16.4	Modelling with Parametrics	How to use the variable t representing time to model real life situations parametrically and use this 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)	- Convert parametric equation into Cartesian form by substitution - Convert parametric equations into Cartesian form using trigonometric identities - Can solve coordinate geometric problems using parametric equations
Desired Outcomes for Most Students (Target A)	- Can draw sketches of graphs defined parametrically - Can model problems with parametric equations

Y13 LEARNING MAP – PURE UNIT 17: Differentiation

Dates of Study:	Term 2 - 4 weeks (3 rd November – 29 th November)	Exam Board:	Pearson Edexcel
Assessments:	- Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 16/12/25 - Students are given feedback and a Responsive Task to complete.	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Pure Year 2 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>
	Knows the derivative of e and ln Knows the trigonometric identities learned both in Year 12 and Year 13	Can differentiate polynomials Can find the equation of a normal or tangent at a point to a curve Can define a parametric equation using cartesian form. Can solve trigonometric equations using identities

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
17.1	Differentiation: Sin and Cos	How to differentiate sin and cos using first principals How do differentiate sin and cos functions, and find the equations of normals and tangents at given coordinates.
17.2	Differentiating Exponentials / Logs	How to differentiate e^x and $\ln x$ How do find the equations of normals and tangents at given coordinates, to functions which include e and ln
17.3	The Chain Rule	How to use the chain rule to differentiate composite functions
17.4	The Product Rule	How to use the product rule to differentiate the product of two functions
17.5	The Quotient Rule	How to use the quotient rule to differentiate functions containing fractions
17.6	Differentiating Trig Functions	How to use the quotient rule to differentiate trigonometric expressions and prove trigonometric identities
17.7	Parametric Differentiation	How to use differentiation with parametric equations, using a variation of the chain rule
17.8	Implicit Differentiation	How to differentiate functions which contain more than one variable, without rearranging them first.

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

17.9	Using Second Derivatives	How to use the second derivative to identify intervals of concavity and convexity	
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Desired End Points – Key Outcomes for Assessment	
Expected Outcomes for All Students (Target C)	• Can differentiate expressions using trigonometric values • Can differentiate $\sin x$ and $\cos x$ using first principals • Can find the equations of tangents and normal to functions which include trigonometric expressions • Can differentiate terms in the form a^{kx} • Can differentiate terms in the form of ke^{kx} and $\ln kx$ • Can find the equations of tangents and normal to functions which include exponential or logarithmic expressions • Can use the chain rule to differentiate composite functions • Can use the product rule to differentiate composite functions • Can use the quotient rule to differentiate quotients • Can use the quotient rule to prove the derivative of $\tan x$ is $\sec^2 x$, that $\operatorname{cosec} x$ is $-\operatorname{cosec} x \cot x$ and that similar with $\sec x$ and $\cot x$ • Can differentiate parametric equations and work out the equations of tangents and normal to given coordinates, or given variable t. • Can differentiate implicitly • Can identify, using second derivatives, whether a curve is concave or convex in a given interval.
Desired Outcomes for Most Students (Target A)	• Can prove that the derivative of a^{kx} is $a^{kx} k \ln a$ • Can use the chain rule in its summary form. • Can use factorisation and identities to simplify the output of the product rule into simplest form. • Can use factorisation and identities to simplify the output of the quotient rule into simplest form. • Can prove the derivatives of inverse (arc) trigonometric functions • Can prove an inflection point

Y13 LEARNING MAP – PURE UNIT 18: Vectors

Dates of Study:	Term 2 - 2 weeks (2 nd December – 13 th December)	Exam Board:	Pearson Edexcel
Assessments:	- 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 Year 2 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>
	Understands the links between magnitude and Pythagoras' Theorem Understands the links between i/j notation and column vectors Understands the properties of 2D shapes and 3D objects	Can calculate a unit vector Can calculate the magnitude of a vector.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
18.1	3D Coordinates	How to find distance between two points in 3D space
18.2	Vectors in 3D	How to find position and displacement vectors in three dimensions How to find magnitude of a vector and the angle made with the x, y or z axis
18.3	Solving Geometric Problems	How to solve geometric problems using parallel lines and points of intersection
18.4	Applications to Mechanics	How to use vectors to solve problems involving $F = ma$ in three dimensions

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)	• Can calculate the distance from the origin to a coordinate • Can calculate the distance between two coordinates. • Can write a position vector or movement vector in the form $pi + qj + rk$ or as a column vector • Can work out 3D unit vectors • Can compare coefficients to solve vector problems • Can use vectors to prove geometric shapes • Can use vectors with the formula $F = ma$
Desired Outcomes for Most Students (Target A)	• Can solve geometric problems using constants, in 3D

Y13 LEARNING MAP – PURE UNIT 19: Numerical Methods

Dates of Study:	Term 2 - 3 weeks (9 th December – 9 th January)	Exam Board:	Pearson Edexcel
Assessments:	- Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 3/2/26 - Students are given feedback and a Responsive Task to complete.	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Pure Year 2 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>
	Understands how to use a recurrence relation and the notation U_n & U_{n+1}	Use function notation Can differentiate functions using a variety of the methods learned in unit 17 (Differentiation).

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
19.1	Locating Roots	How to locate the roots of a function by considering changes of sign
19.2	Iteration	How to use a simple iteration to find an approximation to the root of an equation
19.3	Newton-Raphson Method	How to use the Newton-Raphson method to find roots of an equation
19.4	Applications to Modelling	How to use numerical methods to solve problems in context

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)	• Can locate roots of functions by considering the changes of signs, and understands that functions must be continuous for this to apply. • Can rearrange equations to use as iterative formulae • Can use iteration to find an approximation to the root • Can use Newton-Raphson procedure to find approximations • Understands the difference between a staircase and a cobweb diagram and can draw sketches of these.
Desired Outcomes for Most Students (Target A)	• Can apply iteration and Newton-Raphson procedures to solve real-life modelling problems.

Y13 LEARNING MAP – PURE UNIT 20: Integration 2

Dates of Study:	Term 3 & 4 - 9 weeks (5 th January – 20 th March)	Exam Board:	Pearson Edexcel
Assessments:	- 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. - Students will also complete their Mock exams in the week beginning the 24th February 2026	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Pure Year 2 Textbook Chapters 9 & 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>
		Can demonstrate differentiation by the chain rule Can demonstrate integration methods learned in year 12 Can write an expression using partial fractions

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
20.1	Integrating Standard Functions	How to integrate standard mathematical functions, including trigonometric and exponential functions
20.2	Integrating $f(ax+b)$	How to integrate functions of the form $f(ax+b)$ by reversing the chain rule
20.3	Using Trigonometric Identities	How to apply trigonometric identities to integrate harder trig functions
20.4	Reverse Chain Rule	How to use the reverse chain rule to integrate more complex functions, including those where the integral involves a natural logarithm
20.5	Integration by Substitution 1	How to use a given substitution to integrate a more complex function
20.6	Integration by Substitution 2	How to change the limits in order to evaluate a definite integral using a substitution
20.7	Integration by Parts - Once	How to use the method of integration by parts
20.8	Integration by Parts - Twice	How to apply the method of integration by parts twice to integrate harder functions
20.9	Partial Fractions 1	How to use partial fractions to integrate algebraic fractions
20.10	Partial Fractions 2	How to integrate algebraic fractions where the degree of the numerator is equal or greater than the denominator
20.11	Finding Areas	How to use integration to find the area under a curve or between two curves
20.12	Parametric Integration 2	How to find areas when the equation of the curve is in terms of another variable
20.13	Parametric Integration 2	How to find areas using more complex parametric equations
20.14	The Trapezium Rule	How to estimate the area under a curve without using integration
20.15	Rates of Change	How to apply contextual information to a derivative.
20.16	Solving Differential Equations	How to find the particular solution for a differential equation by separating variables
20.17	Modelling with Differential Eqns	How to form and solve a differential equation to solve a problem in context
20.18	Integration as the Limit of the Sum	Understand integration by first principles

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)	• Can use the reverse chain rule with bracketed expressions. • Can integrate standard trigonometric and exponential functions • Can use advanced trigonometric identities in integration (often from the formula book) • Can integrate functions by making a substitution • Can integrate a function using integration by parts once • Can integrate a fractional function using partial fractions • Can integrate statements requiring $\ln$ • Can use the trapezium rule to approximate the area under a curve • Can write differential equations using geometric properties and proportion • Can model real-life situations using differential equations • Can use integration from first principles.
Desired Outcomes for Most Students (Target A)	• Can identify and use the reverse chain rule with trigonometric and exponential functions. • Can integrate a function using integration by parts two • Can solve differential equations

Y13 LEARNING MAP – APPLIED UNIT A8: Regression Testing

Dates of Study:	Term 1 – 2 weeks (8 th September – 19 th September)	Exam Board:	Pearson Edexcel
Assessments:	- Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 29/9/25. - Students are given feedback and a Responsive Task to complete.	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Applied Year 2 Textbook Chapter 1		



Mathematics

Starting Points – Assumed Prior Learning

Consolidated through Bell Tasks and Independent Study	Awareness	Ability & Application
	<i>Knowledge and understanding</i> Understands the laws of logarithms Understands the contextual relevance of the gradient and y-intercept of a scatter diagram regression line. Understands the principles of a hypothesis test.	<i>Demonstrate Knowledge & Understanding</i> Can linearise a function in the form $y = Ax^n$ or $y = Ab^x$

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
A8.1	Measuring Correlation	To understand the range of values that a correlation coefficient can take and their relevance to the original data
A8.2	Hypothesis Testing for Zero Correlation	To evaluate whether the correlation of a given sample is adequately strong, given the sample size, to determine whether bivariate data has a correlation.
A8.3	Exponential Models	How to linearise a curved line of best fit to create a more accurate equation for the regression 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)	• Can understand and apply models in bivariate data • Can linearise variables to produce an accurate exponential model • Understands and can calculate the product moment correlation coefficient • Can carry out a hypothesis test for zero correlation.
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Y13 LEARNING MAP – APPLIED UNIT A9: Probability

Dates of Study:	Term 1 – 3 weeks (15 th September – 3 rd October)	Exam Board:	Pearson Edexcel
Assessments:	- Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 13/10/25. - Students are given feedback and a Responsive Task to complete.	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Applied 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 mutual exclusivity	- Can carry out an independence test - Can construct and interpret a Venn Diagram - Can construct and interpret a Tree Diagram

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
A9.1	Set Notation	Use Set Notation to define events within a sample space.
A9.2	Conditional Probability	Understand the concept of conditional probability and solve problems using a Venn Diagram
A9.3	Probability Formula	Understand the relationship between linked elements in a Venn Diagram and use this to define and use a new probability formula.
A9.4	Tree Diagrams	Understand the concept of conditional probability and solve problems using a Tree Diagram

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)	• Understand set notation in probability • Understand the concept of conditional probability • Solve conditional probability questions using two-way tables, Venn diagrams and tree diagrams.
Desired Outcomes for Most Students (Target A)	• Define and use the “probability formula” which links the union and intersection of events.

Y13 LEARNING MAP – APPLIED UNIT A10: Forces and Moments

Dates of Study:	Terms 1 & 2 – 5 weeks (6 th October – 14 th November)	Exam Board:	Pearson Edexcel
Assessments:	- Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 25/11/25. - Students are given feedback and a Responsive Task to complete.	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Applied Year 2 Textbook Chapter 4 & 5		



Mathematics

Starting Points – Assumed Prior Learning

Consolidated through Bell Tasks and Independent Study	Awareness	Ability & Application
	<i>Knowledge and understanding</i>	<i>Demonstrate Knowledge & Understanding</i>
	- Understands the relationship between the opposite side and the sine ratio, and the adjacent side with the cosine ratio - Understands vector notation (i/j) - Understands that the normal reaction will vary if additional forces are applied to the object.	- Can rearrange equations and solve equations where the unknown is on both sides of the equals - Can write equations of motion for connected particles - Can use the formula $F=ma$ to solve problems

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
A10.1	Resolving Forces	Can resolve forces at an angle into their horizontal and vertical components.
A10.2	Inclined Planes	Can solve problems with objects on inclined planes by resolving forces parallel and perpendicular to the plane
A10.3	Friction	Can solve problems where the movement of objects on a plane is restricted by a rough surface
A10.4	Moments	Can calculate the moment of a force – measuring the turning effect of the force on a rigid body
A10.5	Resultant Moments	Can calculate the overall resultant moment on a body from a number of combined or opposing forces
A10.6	Equilibrium	Using the fact that objects in equilibrium, have a resultant force = 0, and resultant moment = 0, solve problems with unknown forces.
A10.7	Centres of Mass	Can apply previous learning to bodies which are not uniform
A10.8	Tilting	Understands how bodies on the verge of titling will affect the forces applied at other pivots

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)	- Can calculate the turning effect of a force applied to a rigid body - Can calculate the resultant moment of a set of forces acting on a rigid body - Solve problems involving uniform rods in equilibrium - Solve problems involving non-uniform rods - Solve problems involving rods on the point of tilting - Can resolve a force into its horizontal and vertical components - Can solve problems involving rough surfaces - Can solve problems involving smooth inclined planes - Understands friction and the coefficient of friction.
Desired Outcomes for Most Students (Target A)	Can solve problems involving rough inclined planes.

Y13 LEARNING MAP – APPLIED UNIT A11: Projectiles

Dates of Study:	Term 2 – 2 weeks (18 th November – 28 th November)	Exam Board:	Pearson Edexcel
Assessments:	- Formative assessment is through Skills Quiz A completed as independent study, and Skills Quiz B in lesson week beginning 5/1/26 - Students are given feedback and a Responsive Task to complete.	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Applied Year 2 Textbook Chapter 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>
	- Understands that with the absence of a opposing force, an objects velocity will remain constant. - Knowledge of the methods required in convert exact values of trigonometry into other trigonometric statements - Understands that speed is the magnitude of velocity	Can demonstrate the use of suvat equations, including questions which require the application of gravity.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
A11.1	Horizontal Projection	How to calculate the distance travelled by an object before it hits the ground, when projected horizontally (and therefore parallel to the ground plane).
A11.2	Horizontal and Vertical Components	How to break down the speed of projection into component velocities.
A11.3	Projection at any Angle	How to calculate the greatest height reached, and the range of a projectile, when projected diagonally.
A11.4	Projectile Motion Formula	How to use the formulae for projections to produce general formulae for the time of flight, range and the greatest height of a projectile.

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)	• Can model motion under gravity for an object projected horizontally • Can resolve velocity into components & can use Pythagoras theorem to calculate the speed of a projectile given the horizontal and vertical components of velocity • Solve problems involving particles projected at an angle
Desired Outcomes for Most Students (Target A)	• Derive the formulae for time of flight, range and the greatest height, and the equation of the path of a projectile.

Y13 LEARNING MAP – APPLIED UNIT A12: Normal Distributions

Dates of Study:	Term 2 & 3 – 5 weeks (2 nd December – 16 th January)	Exam Board:	Pearson Edexcel
Assessments:	- 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.	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Applied 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 standard process and vocabulary of a hypothesis test - Understands the conditions that a binomial distribution can be applied to a variable.	- Can undertake a cumulative binomial distribution calculation - Can apply the laws of independence to probability problems

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
A12.1	Normal Distributions	Understand the symmetrical properties of a normal distribution curve, and its links to the mean and standard deviation of a data set.
A12.2	Finding Probabilities	How to use a calculator to find probabilities of a cumulative normal distribution
A12.3	Inverse Normal	How to use the inverse normal function to find critical values for a function, given the probability.
A12.4	Standard Normal	How to use standard deviation as a unit of measure
A12.5	Finding mu and sigma	How to use the inverse normal to find the mean and standard deviation of a normal distribution
A12.6	Approximating a Binomial Distribution	How to use a normal distribution to approximate the solution set of a binomial distribution, and the conditions when it is valid to do so.
A12.7	Hypothesis Testing with the Normal Distribution (2 hours)	How to compare the mean of a sample to its population, and use this data to test a hypothesis.

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)	- Understands the normal distribution and the characteristics of a normal distribution - Can find percentage points on a standard normal curve - Can calculate values on a standard normal curve - Can find unknown means and/or standard deviations for a normal distribution - Can approximate a binomial distribution using a normal distribution - Selects appropriate distributions and solve real-life problems
Desired Outcomes for Most Students (Target A)	- Can solve problems using sample means of a normal distribution - Can carry out a hypothesis test for the mean of a normal distribution

Y13 LEARNING MAP – APPLIED UNIT A13: Statics – Applications of Forces

Dates of Study:	Term 3 – 4 weeks (19 th January – 13 th February)	Exam Board:	Pearson Edexcel
Assessments:	- 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. - Students will complete their first Mock Exam at the end of this unit.	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Applied Year 2 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 that the formula $F = \mu R$ relates the maximum friction and that if the maximum friction is required then the object will be in limiting equilibrium, and only once the opposing force is greater than this value, with the object begin to accelerate	- Can break down a force into its horizontal and vertical component parts - Can solve problems with particles on slopes - Can solve problems with friction - Can work out moments of forces on flat planes.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
A13.1	Static Particles	How to model particles at rest and use equilibrium to solve problems
A13.2	Modelling with Statics	How to model particles with weight, tension and pulleys
A13.3	Friction and Statics	How to model problems with particles on inclined planes when an additional force is applied
A13.4	Static Rigid Bodies	How to model problems with a rigid body subject to rotational forces
A13.5	Dynamics and Inclined Planes	How to model problems with particles on rough planes which are accelerating due to applied forces
A13.6	Connected Partiles	How to model problems with particles on rough inclined planes, attached to pulleys

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)	• Can find an unknown force when an object is in equilibrium • Can solve statics problems involving weight, tension and pulleys • Understands and can solve problems involving limiting equilibrium • Can solve problems involving motion on rough or smooth inclined planes
Desired Outcomes for Most Students (Target A)	• Can solve problems involving rods placed up against vertical surfaces • Can solve problems involving connected particles that require the resolution of forces

Y13 LEARNING MAP – APPLIED UNIT A14: Kinematics

Dates of Study:	Term 4 – 4 weeks (2 nd March – 27 th March)	Exam Board:	Pearson Edexcel
Assessments:	- 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. - Students will complete their second mock examination following the completion of this unit.	Qualification Code:	9MA0
		Tier:	N/A
Additional Information:	Applied Year 2 Textbook Chapter 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>
	Understands that acceleration integrates to velocity, which in turn integrates to displacement. Understands that displacement differentiates to velocity, which in turn differentiates to acceleration Understands that speed is the magnitude of velocity	Can differentiate and integrate expressions involving trigonometric and exponential terms Can use substitution and Pythagoras to find exact values of distance and speed for an object from a starting point. Can solve simultaneous equations Can use the product, quotient and chain rules.

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
A14.1	Vector Methods with Projectiles	Understand and use the position vector formula
A14.2	Vectors in Kinematics	How to solve projectile problems when provided information in vector form
A14.3	Variable Acceleration in One Dimension	How to use differentiation and integration skills from Year 13 Pure, to solve kinematic problems in one dimension
A14.4	Differentiating Vectors	How to use differentiation to solve vector problems involving velocity, speed and acceleration
A14.5	Integrating Vectors	How to use integration to solve vector problems involving displacement, distance, velocity and speed.

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

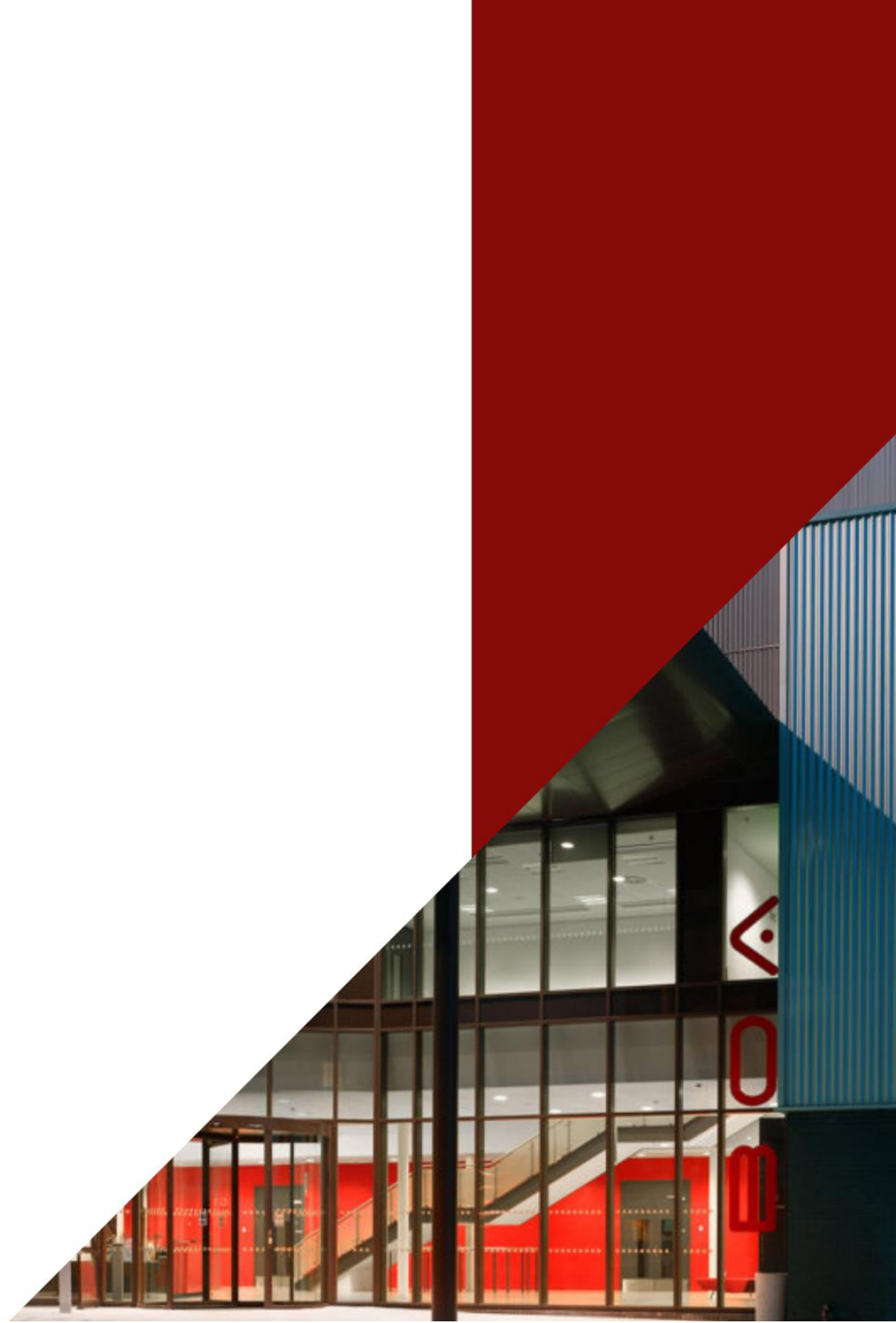
Expected Outcomes for All Students (Target C)	- Can work with vectors for displacement, velocity and acceleration when using the vector equations of motion. - Can differentiate and integrate vectors with respect to time - Can use calculus with harder functions of time involving variable acceleration
Desired Outcomes for Most Students (Target A)	Can work out the speed of an object at a given time, using calculus and the displacement or acceleration formulae

A' LEVEL SUBJECT

MEDIA STUDIES

(A' LEVEL)

Y12



LEARNING MAP: COMPONENT THREE / CONTROLLED ASSESSMENT

Dates of Study:	Year 13, Term 1 (18 hours) – TAUGHT 3 HOURS PER WEEK	Exam Board:	Eduqas
Assessments:	1. Knowledge Quizzes – ongoing assessment of Component 1 with exam style questions. 2. Production – formal assessment of Component 3.	Qualification Code:	A680QS
		Tier:	N/A
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

Consolidated through	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	- 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).	- 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	Production	How does your planning inform your decisions during the production stage of the coursework project? - 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.
.2	Post-Production	How will you use your footage and photography to make a product that matches the requirements of the brief? 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 continue to photograph or film in their own time for the project.
Week 2: Students continue to photograph or film in their own time for the project.
Week 3: Students to get audience feedback on their project so far.
Week 4: Students continue to photograph or film in their own time for the project.
Week 5: Students continue to photograph or film in their own time for the project.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students	- 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	- 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.

LEARNING MAP: COMPONENT ONE / MEDIA LANGUAGE, REPRESENTATIONS, MEDIA INDUSTRY & AUDIENCES / MAGAZINES (MAINSTREAM AND ALTERNATIVE MEDIA)

Dates of Study:	Year 13, Term 1 – 3 (30 hours) – 2 HOURS PER WEEK	Exam Board:	Eduqas
Assessments:	3. Knowledge Quizzes – ongoing assessment of student's knowledge and understanding of the content taught so far. 4. Grade Card Assessment – Component One and Two exam style questions based on course content so far.	Qualification Code:	A680QS
		Tier:	N/A
Additional Information:	This unit will be taught "long and thin" by SMY.		



MEDIA STUDIES

Starting Points – Assumed Prior Learning

Consolidated through	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	- Some students may have prior knowledge of the codes and conventions used in magazines – either from studying GCSE Media Studies or from seeing different magazines. - Representations of key social groups, including stereotypes of gender, ethnicity, social class and age. - Understanding of key theories studied in Year 12. - The difference between commercial and not-for-profit companies, from previous study in Year 12. - From Year 12 study, students will be aware that magazines 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 should be able to apply the theories studied last year on the A Level course. - Analyse the connotations (meanings) and representations that are constructed through the selection of media language. - From their previous study, students should be able to explain how audiences are categorised by their demographics and psychographics (including lifestyle and taste).

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
.1	Contexts (Vogue)	How do contexts shape the use of media language in Vogue magazine?
.2	Contexts (The Big Issue)	How do contexts shape the use of media language in The Big Issue magazine?
.3	Roland Barthes	How effective is Roland Barthes' theory to analyse meaning in magazines?
.4	Claude Levi-Strauss	How effective is Claude Levi-Strauss' theory to analyse meaning in magazines?
.5	Representations	How are individuals, social groups and events re-presented in magazines?
.6	Representations of Gender	How have gender representations changed from the 1960s to today?
.7	David Gauntlett	Have representations in magazines become more diverse over time?
.8	bell hooks (application)	How effective is bell hooks' theory to analyse representations in magazines?
.9	Feminist Theories (Evaluation)	How effective are feminist theories to analyse representations in magazines?
.10	Industry Contexts (Vogue)	How is the production, distribution and circulation of Vogue shaped by contexts?
.11	Industry Contexts (The Big Issue)	How is the production, distribution and circulation of The Big Issue shaped by contexts?
.12	Curran and Seaton Theory (Application)	To what extent do magazine ownership patterns shape the success of magazines?
.13	David Hesmondhalgh Theory (Application)	What is the specialised and institutionalised nature of the magazine industry?
.14	Ownership Theories (Evaluation)	How effective are theories on media ownership to analyse Vogue and The Big Issue?
.15	Target Audience	How do Conde Nast and The Big Issue Group target their intended audiences?

Independent Study Plan

Week 1: Students to explain how their favourite magazines compare to Vogue and The Big Issue, particularly with their use of media language and representations.

Week 2: Students to visit the websites for Vogue and The Big Issue to see how the production and distribution of their content has changed to today, compared to 1965/2016.

Week 3: Research into Conde Nast and The Big Issue Group to identify ways that the companies operate as commercial and not-for-profit businesses.

.16	George Gerbner Theory (Application)	How influential are magazines in cultivating values and ideologies in audiences?
.17	George Gerbner Theory (Evaluation)	How effective is George Gerbner's theory to analyse audience reactions to magazines?
.18	Stuart Hall Reception Theory (Application)	How do magazines position their audiences differently?
.19	Stuart Hall Reception Theory (Evaluation)	How effective is Stuart Hall's theory to analyse audience reactions to magazines?

Week 4: Research into examples of synergy and digital convergence for The Big Issue and how this helps with their charitable goals.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students

MEDIA LANGUAGE

- Recognise the different modes and language associated with magazines.
- Recognise the codes and conventions of magazines, which have developed as forms and genres (fashion, lifestyle and street newspaper).
- Identify the different ways that intertextuality can be used in magazines.
- Understand that media language can incorporate viewpoints and ideologies.
- Understand the key theoretical concepts of Roland Barthes (semiotics) and Claude Levi-Strauss' (structuralism) theories.

REPRESENTATIONS

- Recognise the key ways that events, issues, individuals and social groups are typically represented in magazines.
- Recognise the ways that industry contexts can shape the choices producers make with their representations.
- Identify the ways that media language is used to construct representations in magazines.
- Understand how and why stereotypes can be used positively and negatively in magazines.
- Understand and recognise how and why particular social groups are under-represented or misrepresented in magazines.
- Understand the key concepts of representation theory – "Pick and Mix" (David Gauntlett) and Feminist Theories (bell hooks and Liesbet van Zoonen).

MEDIA INDUSTRY

- Recognise the production, marketing, distribution and circulation methods of magazines.
- Explain the institutionalised and specialised nature of commercially owned and not-for-profit magazine industries.
- Explain how digital convergence has shaped production, marketing, distribution and circulation of magazines.
- Explain the significance of economic contexts on the production, marketing and distribution of magazines.
- Explain the role of regulation on the production and distribution of magazines in the UK.
- Explain how commercially owned and not-for-profit magazines producers maintain regional and national audiences through marketing (including synergy).
- Understand the key concepts of media industry theory – "Cultural Industries" (David Hesmondhalgh) and "Power and Media Industries" (James Curran and Jean Seaton)

AUDIENCES

- 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 magazines are targeted, attracted, reached and addressed.
- Explain how the content and appeal of the marketing and distribution targets audiences for magazines.
- Explain how digital convergence changes magazines audience's consumption and response to them.
- Explain why audiences have different interpretations and responses to magazines.
- Explain how audiences use magazines in different ways, such as identity and cultural capital.
- Understand the key concepts of audience theory – "Reception Theory" (Stuart Hall), and Cultivation Theory (George Gerbner)

Desired Outcomes for Most Students	MEDIA LANGUAGE • Analyse magazines for how they construct multiple (polysemic) meanings. • Analyse the impact of new technologies on media language used in The Big Issue magazine. • Identify and analyse how audiences may respond to and interpret media language in magazines. • Analyse the ways that media language incorporates viewpoints and ideologies in magazines. • To analyse magazines, using the theoretical concepts of Roland Barthes (semiotics) and Claude Levi-Strauss (structuralism). REPRESENTATIONS • Compare the similarities and differences in how media language is used to construct representations in magazines. • Compare how representations reflect realism in the magazines. • Analyse and compare the ways that industry contexts shape the choices producers make with their representations in magazines. • Analyse how historical, social and cultural contexts shape representations in magazines. • Analyse how audiences respond and interpret representations in magazines. • Analyse how representations in magazines invoke discourses and ideologies within audiences. • Analyse magazines, using the key concepts of audience theory – “Pick and Mix” (David Gauntlett) and Feminist Theories (bell hooks and Liesbet van Zoonen). MEDIA INDUSTRY • Explain how production, marketing, distribution and circulation of magazines directly shapes the set texts. • Identify key examples from the set magazines, which show the institutionalised and specialised nature of the commercially owned and not-for-profit magazine industries. • Justify why the set magazines 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 magazines industry – “Cultural Industries” (David Hesmondhalgh) and “Power and Media Industries” (James Curran and Jean Seaton). AUDIENCES • Explain why the set magazines groups and categorises their audience in the ways they do. • Identify examples from the set magazines from their production, marketing, distribution and circulation that shows how they target, attract, reach and address their audience. • Explain how the content of the magazines appeals to their audience. • Identify examples from the set magazines that shows how audiences may respond to them differently. • Identify examples from the set magazines that shows how social, cultural and historical contexts have shaped them. • Use the key concepts of audience theory in written analysis of magazines audiences, “Reception Theory” (Stuart Hall) and Cultivation Theory (George Gerbner)
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LEARNING MAP: COMPONENT ONE / MEDIA LANGUAGE, REPRESENTATIONS, MEDIA INDUSTRY & AUDIENCES / TELEVISION IN THE GLOBAL AGE

Dates of Study:	Year 13, Term 2-3 (30 hours) – TAUGHT 3 HOURS PER WEEK	Exam Board:	Eduqas
Assessments:	5. Knowledge Quizzes – ongoing assessment of student's knowledge and understanding of the content taught so far. 6. Grade Card Assessment – Component One and Two exam style questions based on course content so far.	Qualification Code:	A680QS
		Tier:	N/A
Additional Information:	This unit will be taught alongside SMY's teaching of Magazines (Mainstream and Alternative Media)		



MEDIA STUDIES

Starting Points – Assumed Prior Learning

Consolidated through	Awareness <i>Knowledge and understanding</i>	Ability & Application <i>Demonstrate Knowledge & Understanding</i>
	- Some students may have prior knowledge of the codes and conventions used in television programmes – either from studying GCSE Media Studies or from seeing different television programmes. - Representations of key social groups, including stereotypes of gender, ethnicity, social class and age. - Understanding of key theories studied in Year 12. - The difference between commercial and independent companies, from previous study in Year 12. - From GCSE study, students might be aware that television programmes are regulated in the UK through BBFC and OFCOM.	- Students should be able to apply the theories studied last year on the A Level course. - Analyse the connotations (meanings) and representations that are constructed through the selection of media language. - From their previous study, students should be able to explain how audiences are categorised by their demographics and psychographics (including lifestyle and taste).

Sequence of Lesson Objectives – Building Knowledge & Skills

	Lesson Title(s)	Key Lesson Objective(s)
.1	Contexts and Genre – Black Mirror	How do genre conventions shape the messages and meanings in Black Mirror?
.2	Contexts and Genre – The Returned	How do genre conventions shape the messages and meanings in The Returned?
.3	Steve Neale Genre Theory	How effective is Steve Neale's theory to analyse the impact of genre on connotations?
.4	Narratives	How are narratives typically structured in TV dramas?
.5	Tzvetan Todorov Narrative Theory	How effective is Tzvetan Todorov's theory to analyse the impact of narratives on connotations?
.6	Jean Baudrillard Postmodernism Theory (Application)	What is a postmodern media text?
.7	Jean Baudrillard Postmodernism Theory (Evaluation)	How effective is Jean Baudrillard's theory to analyse the impact of postmodernism on connotations?
.8	Representations	How stereotypical are the representations in TV dramas?
.9	Stuart Hall Representation Theory	How effective is Stuart Hall's theory to analyse the impact of stereotypes on representations?
.10	Representations of Gender	How is gender typically represented in TV dramas?
.11	Feminist Theories	How effective are feminist theories to analyse the impact of gender representations?
.12	Ownership Patterns – Black Mirror	How have the processes of production, distribution and circulation impacted Black Mirror?
.13	Ownership Patterns – The Returned	How have the processes of production, distribution and circulation impacted The Returned?
.14	David Hesmondhalgh Cultural Industry Theory (Application)	How do Black Mirror and The Returned format their production to ensure success?
.15	David Hesmondhalgh Cultural Industry Theory (Evaluation)	How effective is David Hesmondhalgh's theory to analyse ownership patterns for television?

Independent Study Plan

Week 1: Students to explain how their favourite TV programmes compare to Black Mirror and The Returned, particularly with their use of media language and representations.

Week 2: Watch additional episodes of Black Mirror and The Returned to compare their use of media language and representations.

Week 3: Compare the representations of gender in Black Mirror and The Returned to a TV programme they have watched recently.

Week 4: Research into another Netflix commercial programme to

.16	Regulation	How is television drama regulated on different platforms in the UK?
.17	Livingstone and Lunt Regulation Theory	How effective is Livingstone and Lunt's theory to evaluate the effectiveness of TV regulation?
.18	Targeting and Appealing to Audiences	How do producers of TV programmes target, attract, reach, address and potentially construct audiences?
.19	Stuart Hall Reception Theory (Application)	How are audiences positioned differently by TV dramas?
.20	Stuart Hall Reception Theory (Evaluation)	How effective is Stuart Hall's theory to evaluate the effectiveness of audience positioning?
.21	Henry Jenkins Fandom Theory	How effective is Henry Jenkin's theory to evaluate active fandom engagement with Black Mirror?

identify how the marketing and distribution is similar to Black Mirror.

Week 5: Research into other foreign language programmes on the BBC, Channel 4 or Netflix to identify similarities or differences in how the programme is produced and distributed.

Desired End Points – Key Outcomes for Assessment

Expected Outcomes for All Students

MEDIA LANGUAGE

- Recognise the different modes and language associated with television programmes.
- Recognise the codes and conventions of television programmes, which have developed as forms and genres (Sci-Fi, Romance and Horror).
- Identify the different ways that intertextuality can be used in television programmes.
- Understand that media language can incorporate viewpoints and ideologies.
- Understand the key theoretical concepts of Claude Levi-Strauss' (structuralism), Tzvetan Todorov (Narratology), Steve Neale (Genre) and Jean Baudrillard (Postmodernism) theories.

REPRESENTATIONS

- Recognise the key ways that events, issues, individuals and social groups are typically represented in television programmes.
- Recognise the ways that industry contexts can shape the choices producers make with their representations.
- Identify the ways that media language is used to construct representations in television programmes.
- Understand how and why stereotypes can be used positively and negatively in television programmes.
- Understand and recognise how and why particular social groups are under-represented or misrepresented in television programmes.
- Understand the key concepts of representation theory – "Representation Theory" (Stuart Hall) and Feminist Theories (bell hooks and Liesbet van Zoonen).

MEDIA INDUSTRY

- Recognise the production, marketing, distribution and circulation methods of television programmes.
- Explain the institutionalised and specialised nature of commercially owned and independent television industries.
- Explain how digital convergence has shaped production, marketing, distribution and circulation of television programmes.
- Explain the significance of economic contexts on the production, marketing and distribution of television programmes.
- Explain the role of regulation on the production and distribution of television programmes in the UK.
- Explain how commercially owned and independent television producers maintain regional and national audiences through marketing (including synergy).
- Understand the key concepts of media industry theory – "Cultural Industries" (David Hesmondhalgh) and "Regulation" (Sonia Livingstone and Peter Lunt)

AUDIENCES

- 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 television programmes are targeted, attracted, reached and addressed.
- Explain how the content and appeal of the marketing and distribution targets audiences for television programmes.
- Explain how digital convergence changes television programmes audience's consumption and response to them.
- Explain why audiences have different interpretations and responses to television programmes.
- Explain how audiences use television programmes in different ways, such as identity and cultural capital.
- Understand the key concepts of audience theory – "Reception Theory" (Stuart Hall) and Fandom Theory (Henry Jenkins)

Desired Outcomes for Most Students	MEDIA LANGUAGE • Analyse television programmes for how they construct multiple (polysemic) meanings. • Analyse the impact of new technologies on media language used in television programmes. • Identify and analyse how audiences may respond to and interpret media language in television programmes. • Analyse the ways that media language incorporates viewpoints and ideologies in television programmes. • To analyse magazines, using the theoretical concepts of Claude Levi-Strauss' (structuralism), Tzvetan Todorov (Narratology), Steve Neale (Genre) and Jean Baudrillard (Postmodernism) theories. REPRESENTATIONS • Compare the similarities and differences in how media language is used to construct representations in television programmes. • Compare how representations reflect realism in the television programmes. • Analyse and compare the ways that industry contexts shape the choices producers make with their representations in television programmes. • Analyse how historical, social and cultural contexts shape representations in television programmes. • Analyse how audiences respond and interpret representations in television programmes. • Analyse how representations in television programmes invoke discourses and ideologies within audiences. • Analyse magazines, using the key concepts of audience theory – "Representation Theory" (Stuart Hall) and Feminist Theories (bell hooks and Liesbet van Zoonen). MEDIA INDUSTRY • Explain how production, marketing, distribution and circulation of television programmes directly shapes the set texts. • Identify key examples from the set magazines, which show the institutionalised and specialised nature of the commercially owned and independent television industries. • Justify why the set television programmes 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 magazines industry – "Cultural Industries" (David Hesmondhalgh) and "Regulation" (Sonia Livingstone and Peter Lunt). AUDIENCES • Explain why the set television programmes groups and categorises their audience in the ways they do. • Identify examples from the set television programmes from their production, marketing, distribution and circulation that shows how they target, attract, reach and address their audience. • Explain how the content of the television programmes appeals to their audience. • Identify examples from the set television programmes that shows how audiences may respond to them differently. • Identify examples from the set television programmes that shows how social, cultural and historical contexts have shaped them. • Use the key concepts of audience theory in written analysis of magazines audiences, "Reception Theory" (Stuart Hall) and Fandom Theory (Henry Jenkins)
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