



	Autumn1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 12 Teacher 1	Unit: OTHELLO	Unit: OTHELLO	Unit: OTHELLO	Unit: UNSEEN	Unit: NEA	Unit: NEA
	Wk 1: Intro to Tragedy. Act 1 scene 1. Concepts: In Media Res, Protagonist, Antagonist, Stereotypes	Wk 1: Act III scene 1 – Temptation scene. Concept – Juxtaposition/stagecraft/ Persuasive techniques used by Iago. Paradox	Wk 1: Internal Exams	Wk 1: Interim Assessment: Harvest – Crace Introduction to Drama Unseen. Revision of Dramatic Methods	Wk 1: NEA – Introduction to NEA, using AQA specimen materials and Academy NEA handbook	Wk 1: Internal Exams
	Wk 2: - Baseline Assessment – intro to extract question. Scaffolded. Concepts: Freytag's arc. Prose/Blank Verse/Iambic Pentameter.	Wk 2: Act III scene 3 Interim Assessment extract Act IV scene 1 Concepts – Symbolism – The handkerchief.	Wk 2: History of criticism. Research and presentations	Wk 2: AQA Exemplar 'Man for all Seasons'. Written response.	Wk 2: Introduction to NEA Anthology with extracts from relevant texts.	Wk 2: Students to continue to work on NEA essay.
	Wk 3: Act 1 scene 2. Concept – Dramatic Irony/Hero or hubris/Structure and setting.	Wk 3: Act IV scene 1. Venice and Cyprus. Tracing Othello from hero to fallen hero. Mind map Act IV scene 2 – introduction to feminist theory.	Wk 3: Final Assessment post exam. Explore the significance of the military world to the tragedy of Othello.	Wk 3: Students mark their own response with mark scheme and then read exemplar response.	Wk 3: Individual/Group presentations on the 6 types of critical theory. Interim Assessment: Students to write a short piece linking one aspect of critical theory to a text they have studied.	Wk 3: Students to write up first draft of their NEA prose essay.
	Wk 4: Act 1 scene 3 – Concept – Dramatic monologue. Interim Assessment – Analysis of Othello and Iago in Act 1.	Wk 4: Act IV scene 2 Feminist reading of scene. Roderigo – tracing his character and function. Interim assessment essay – 'Love is a destructive force'	Wk 4: Unseen Introduction to historical timeline. Introduction to prose text. Dickens' Bleak House scaffolded and modelled	Whole class work on Charles III Wk 4: Interim Drama Assessment 'When the Wind Blows' – Briggs Students to research and present an extract of their choice.	Wk 4: Introduction to possible text choices. Students to also research their own possible text choices for prose. 1-1 with teacher.	Wk 4: 1-1 feedback on first draft of prose task. Research into poetry task.
	Wk 5: Act II scene 1 – concept – pathetic fallacy/comic interlude/Iago's villainy analysis.	Wk 5: Act V scene 1 – concept – stagecraft and Physical Theatre. Act V scene 2 – a close reading of the end of the play. Close analysis of Othello's last speeches	Wk 5: Baseline Assessment: Dickens' Pickwick Papers	Wk 5: Presentations Presentations	Wk 5: Students to read and grade AQA exemplar NEA pieces with marking criteria – share NEA examiners remarks.	Wk 5: UCAS Masterclass
	Wk 6: Act II scene 3 – Analysis of Cassio. Concept – Physical theatre Interim Extract assessment	Wk 6: Summative Assessment – Othello's tragedy is less the tragedy of personal weakness and more the tragedy of an individual caught in a world	Wk 6: Handmaid's Tale. 1984	Wk 6: Summative assessment – Mary Gaskell's Mary Barton	Wk 6: Students to work on text choice in class – 1-1 feedback from teacher.	Wk 6: Work Experience

		he doesn't understand – TWEDYA?				
Final Assessment:		Summative Assessment – Othello's tragedy is less the tragedy of personal weakness and more the tragedy of an individual caught in a world he doesn't understand – TWEDYA?				

	Autumn1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 12 Teacher 2	Unit: DEATH OF A SALESMAN	Unit: DOAS	Unit: TESS OF THE D'URBERVILLES	Unit: TESS	Unit: TESS	Unit: A DOLL'S HOUSE
	Wk 1: Introduction to the play and Miller. Concept - American Dream. Intro to reading stage directions. Concept – Set/Wings/Gauze/Split Level/The flute. Begin graph for Willy.	Wk 1: Linda – qualities, motives and role as authorial voice. Presentations of play from Aristotelian viewpoint – concepts – hubris/hamartia/peripeteia Anagnorisis/catharsis.	Wk 1: Tragic characterisation Assessment Evaluate how each character is presented in the opening of the novel.	Wk 1: How does Hardy use recalling and foreshadowing to shape chapter 30? Interim Assessment: Explore how far Chapter 34 can be considered the most significant turning point in the novel.	Wk 1: Forgiveness: Explore how characters are portrayed in the final phase.	Wk 1: Introduce concept of degeneration. End of Act 1. Summarise female characters. Begin Act 2. Introduce concept of social climbing. Assessment: The title of the play signifies a world of imprisonment and constraint. TWEDYA?
	Wk 2: Willy, the American Dream and failure. Concepts – Blocking/Dramatic Irony/Tension/Flashback/Cross-fade/Cross-lighting. Metaphor of the card game. Interim Assessment – Explore the view that Willy Loman's tragic flaw is his inability to connect with others. Wk 3: Character studies of Willy, Biff and Happy. Concepts – diegetic and non-diegetic sounds. Watch Hoffman play to end of Act 1.	Wk 2: The second dramatic crisis. Concepts – irony. Interim assessment – Explore the view that in DOAS there are only tragic victims and no tragic villains Wk 3: Revision. Willy and Linda's relationship. Look at all themes in the play through the lens of the relationship.	Wk 2: Phase the second reading and analysis. Religion in the opening Sorrow's death: original sin/unbaptised babies. Wk 3: Chapter 15 focus. Explore how far Chapter XV can be seen as a turning point for Tess's character.	Wk 2: Phase the fifth – reading and analysis. The Gothic. Aspects of tragedy – portrayal of Tess. Wk 3: Chapter 35 focus. Explore how Hardy portrays the social context through Angel's treatment of Tess. Interim Assessment: Explore how far Tess's confession can be	Wk 2: Structural theory and Hardy's use of structure in the novel alongside final assessments prep and write. Wk 3: SUMMATIVE ASSESSMENT: Tess's tragedy stems from a lack of integrity within those around her. To what extent do you agree? Linking practice: At the heart of the tragic	Wk 2: Complete reading of Act 2. Guided questions. Wk 3: Complete reading of Act 3. Explore the ending and Ibsen's message to the 19 th century theatre goer. Modern audience response. Ibsen's use of melodrama/realism.

	<p>Wk 4: Compare the music opening of Act 1 and Act 2. Concept – dramatic crisis. Update graph. Interim Assessment – Explore the view that ‘the suffering of Willy’s family is as painful to watch as the suffering of Willy himself.</p> <p>Wk 5: Charley and Bernard. Concept – the foil. The significance of material goods. Concept – symbolism.</p> <p>Wk 6: Aristotle’s ideas about tragedy. The restaurant scene. Discuss its adherence to Aristotle’s tenets. Group work on character development. Interim Assessment: How does Miller employ the restaurant scene as a moment of devastation for both the characters and the audience?</p>	<p>Wk 4: TESS OF THE D’URBERVILLES Introduction to Hardy and various contexts Hardy context overview</p> <p>Wk 5: Tess plot summary Revision of types of tragedy</p> <p>Wk 6: Phase the first reading and analysis. Ideas of fate and other aspects of tragedy through which to observe. Setting and Romanticism.</p>	<p>Wk 4: Phase the third reading and analysis. Romance vs tragedy/Alec vs Angel.</p> <p>Wk 5: Interim Assessment: Explore how the introduction of Angel and Alec is significant to the tragedy of the novel as a whole.</p> <p>Wk 6: Phase the fourth reading and analysis. Characters as literary stereotypes. Events recalled and foreshadowed.</p>	<p>considered the tragic turning point.</p> <p>Wk 4: Phase the sixth – reading and analysis. How atmosphere is used to depict tragedy</p> <p>Wk 5: Tess’ struggle/ Alec vs Angel/Integrity vs Loyalty.</p> <p>Wk 6: Phase the seventh reading and analysis. Explore setting in this phase.</p>	<p>experience is an overwhelming sense of shame. To what extent do you agree?</p> <p>Wk 4: A DOLL’S HOUSE Introduction – Europe in the 19th century. Gender expectations, Mary Wollstonecraft and Flora Tristan Opening stage directions. Theme of entrapment. Stagecraft. Guided questions.</p> <p>Wk 5: Recap with quiz. Nora’s childish nature. Read up to section where Nora and Mrs Linde’s conversation gets interrupted. Character profile of Nora.</p> <p>Wk 6: Elements of drama. Archetypal characters. Nora as a mother. A character family tree. Read up to return of Krogstad.</p>	<p>Interim assessment: Lack of economic independence is presented as the principle cause of Nora’s oppression’ TWEDYA? Wk 4: Work on character development. Language used by Nora and Helmer. Relationship and power. Develop A05 by exploring each character’s redeeming qualities as well as their flaws. Summative Assessment: Linking question. The endings of works of political and social protest are always ambiguous. Explore the significance of endings as presented in two political and social protest texts you have studied.</p> <p>Wk 5: UCAS Masterclass</p> <p>Wk 6: Work Experience</p>
Final Assessment:	Summative Assessment How does Willy and Linda’s relationship explore the concerns and ultimate tragedy					

of a post-war American couple.

Curriculum Area:

Knutsford Academy Curriculum Map



Year 13 Teacher 1

Autumn1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Unit: BLAKE	Unit: BLAKE	Unit: OTHELLO REVISION	Unit: BLAKE REVISION	Unit: UNSEEN REVISION/NEA	Unit:
<p>Wk 1: BLAKE – Context – Enlightenment – Romanticism. Pope poem</p> <p>Wk 2: Introduction to (I) A Dream. Begin to fill in grid. Biography – French Revolution. Two Contrary States.</p> <p>Interim Assessment – Knowledge quiz</p> <p>Wk 3: World of Innocence. Blossom and Little Girl Lost HWK – prep Spring. Rhythm/Rhyme/Meter</p> <p>Wk 4: Interim Assessment: What can we learn about Blake's political attitudes and values in his poetry? The Lamb – The Shepherd HWK prep Infant Joy and On Another's Sorrow.</p> <p>Wk 5: The Schoolboy. The Little Black Boy. Blake and Children. Blake and race. HWK: prep Laughing Song and Voice of Ancient Bard</p>	<p>Wk 1: Chimney Sweeper – symbolism. little Boy Lost/Little Boy Found</p> <p>Wk 2: Songs of Experience – Introduction – symbolism of the cross. Blake's mythology in Earth's Answer.</p> <p>Wk 3: HWK prep The Angel and Clod and Pebble.</p> <p>Interim Assessment: Compare the Holy Thursday Poems.</p> <p>HWK: prep Infant Sorrow Chimney Sweeper (E)</p> <p>Wk 4: Industrial Revolution – The Tyger. The Vagabond – half rhyme.</p> <p>Wk 5: London and The Human Abstract.</p> <p>Interim Assessment : According to critic Pagliaro, Blake considered the world "death-laden, filled with intimidating foes, deadly Tygers, hypocritical smiles, and constricting social and religious systems that</p>	<p>Wk 1: A Little Boy and A Little Girl Lost. A Divine Image.</p> <p>Wk 2: Summative Assessment: In Blake's poetry, religion is a source of misery rather than comfort and joy. TWEDYA?</p> <p>Wk 3: Othello Revision</p> <p>Wk 4: Othello revision</p> <p>Wk 5: Othello Revision</p>	<p>Wk 1: Othello Revision</p> <p>Wk 2: Othello Revision</p> <p>Wk 3: Blake Revision Linking Questions</p> <p>Wk 4: Blake Revision – linking questions</p> <p>Wk 5: Blake Revision – linking questions</p>	<p>Wk 1: Unseen/NEA</p> <p>Wk 2: Unseen/NEA</p> <p>Wk 3: Unseen/NEA</p> <p>Wk 4: Unseen/NEA</p> <p>Wk 5: Unseen/NEA</p>	<p>Wk 1:</p> <p>Wk 2:</p> <p>Wk 3:</p> <p>Wk 4:</p> <p>Wk 5:</p>

	<p>Wk 6: Blake and religion/education Holy Thursday and Divine Image – Symbolism/Irony Interim Assessment: What poetic methods does Blake use to present his views on relationships between parents and children in Echoing Green and Nurse's Song?</p>	<p>reduce life."To what extent do you agree with this view? Remember to include in your answer relevant detailed exploration of Blake's authorial methods. Contrary states of the human soul Wk 6: Three flower poems. Complete the homework grid and Poison Tree. Allegory</p>	Wk 6: Othello Revision	Wk 6: Blake Revision – linking questions	Wk 6:	Wk 6:
Final Assessment:						

	Autumn1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 13 Teacher 2	Unit: KITE RUNNER	Unit: KITE RUNNER	Unit: LINKING PAPER 1	Unit: PAPER 2 REVISION	Unit: NEA	Unit:
	Wk 1: Kite Runner Political setting – Chapter1	Wk 1: Interim Assessment Political turmoil and chapters 11 and 12.	Wk 1: Political juxtaposition and chapters 21 and 22	Wk 1: Linking Paper 1	Wk 1: DOAS revision/NEA	Wk 1:
	Wk 2: Chapter 2	Wk 2: Private vs Political – chapters 13 and 14	Wk 2: Final summative assessment.	Wk 2: Linking Paper 1	Wk 2: Paper 2 Linking/NEA	Wk 2:
	Wk 3: Chapters 3 and 4	Wk 3: Totalitarian regime chapters 15 and 16	Wk 3: Linking Paper 1	Wk 3: Paper 2 Revision	Wk 3: Paper 2 Linking	Wk 3:
	Wk 4: Baseline Assessment	Wk 4: Authority Assessment	Wk 4: Linking Paper 1	Wk 4: DOAS revision	Wk 4:Paper 2 Linking	Wk 4:
	Wk 5: Narrative Theory and chapters 5 and 6	Wk 5: Planning written exam responses to chapters 17 and 18.	Wk 5: Linking Paper 1	Wk 5: DOAS revision	Wk 5: Paper 2 Linking	Wk 5:
	Wk 6: Political Allegory and chapter 7	Wk 6:	Wk 6: Linking Paper 1	Wk 6: DOAS revision	Wk 6: NEA	Wk 6:

	Political structure and chapters 8,9 and 10	Political Realism and symbolism in chapters 19 and 20				
Final Assessment:						

