







CURRICULUM MAP FOR: ENGLISH YEAR 10

<p>HALF TERM 1: A Christmas Carol and Language Paper 1 section B</p> <p>ACC Historical context: Charles Dickens: born into a middle-class family. His father was imprisoned for debt resulting in Dickens working in a factory. This resulted in Dickens gaining empathy for the poor and their living and working conditions Poverty: rapid population growth in the 1800s. the Industrial Revolution resulted in many people moving to London causing overcrowding: hunger, disease and crime. The Poor Law was designed to stop poor people from being lazy Christmas: by the end of the 19th Century, Christmas became the most important celebration of the year. It became more secular and a time for togetherness and charity Education: in the 19th Century only the wealthy could afford school. Dickens believed poverty, crime and disease were a result of a lack of education Themes: Supernatural: Dickens uses the spirits to drive the plot adding a sense of mystery and surprise Transformation: the whole plot drives Scrooge’s transformation from a bitter old miser, to a generous, joyful man Redemption: Scrooge eventually fulfils Marley’s wish that he redeems himself before it’s too late, so that he can help the poor like Tiny Tim Ignorance: not only are the rich like Scrooge ignorant of the struggles of the poor, it also the children who are ignorant that they need education Time: Dickens uses time to explore how Scrooge has become the way he has and to show him how to change his ways Social responsibility: Dickens’ ultimate purpose is to get wealthy people to understand that they need to share responsibility for the poor by supporting them.</p>		<p>A Christmas Carol novella. Freedom to Read novels: A Brave New World and Fahrenheit 451</p>
<p>Language Paper 1 section B: Varying sentence openers: -ing sentence openers: considering his future Simile sentence openers: like a fish out of water Preposition sentence openers: through the streets of Wolverhampton Adverbial sentence openers: quickly, he packed his bag for school Connective sentence openers: despite his disappointment -ed sentence openers: disguised in costume Dialogue sentence openers: “You can stat a sentence with dialogue” exclaimed the teacher Structure: Beginnings: Visual hook: use a powerful image or description to engage the reader right at the start Subtle hook: hint at what is going to happen in the rest of the text Atmospheric hook: use your descriptive language to build up a tone and atmosphere right at the very beginning Endings: Cyclical ending: where the ending return to the beginning Plot twist: a complete change in direction from where the narrative was going Epiphany: a sudden moment of realisation or a sudden idea or emotional change</p>		<p>Students will complete two pieces of extended writing: Formative: Writing a description of a picture related to Christmas Summative: Language analysis: How does Dickens present Scrooge’s changed attitude?</p>
<p>Language Paper 1 section B: Varying sentence openers: -ing sentence openers: considering his future Simile sentence openers: like a fish out of water Preposition sentence openers: through the streets of Wolverhampton Adverbial sentence openers: quickly, he packed his bag for school Connective sentence openers: despite his disappointment -ed sentence openers: disguised in costume Dialogue sentence openers: “You can stat a sentence with dialogue” exclaimed the teacher Structure: Beginnings: Visual hook: use a powerful image or description to engage the reader right at the start Subtle hook: hint at what is going to happen in the rest of the text Atmospheric hook: use your descriptive language to build up a tone and atmosphere right at the very beginning Endings: Cyclical ending: where the ending return to the beginning Plot twist: a complete change in direction from where the narrative was going Epiphany: a sudden moment of realisation or a sudden idea or emotional change</p>		<p>Reading of the novella Freedom to Read: oracy questions</p>
<p>Language Paper 1 section B: Varying sentence openers: -ing sentence openers: considering his future Simile sentence openers: like a fish out of water Preposition sentence openers: through the streets of Wolverhampton Adverbial sentence openers: quickly, he packed his bag for school Connective sentence openers: despite his disappointment -ed sentence openers: disguised in costume Dialogue sentence openers: “You can stat a sentence with dialogue” exclaimed the teacher Structure: Beginnings: Visual hook: use a powerful image or description to engage the reader right at the start Subtle hook: hint at what is going to happen in the rest of the text Atmospheric hook: use your descriptive language to build up a tone and atmosphere right at the very beginning Endings: Cyclical ending: where the ending return to the beginning Plot twist: a complete change in direction from where the narrative was going Epiphany: a sudden moment of realisation or a sudden idea or emotional change</p>		<p>History: The Industrial Revolution, the Poor Law Religious Education: the celebration of Christmas</p>



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HALF TERM 2: UNSEEN POETRY & UNSEEN TEXTS LP2 SECTION A

Unseen Poetry Context:

- Poetry (derived from the Greek *poiesis*, "making") is a form of literature that uses rhythmic qualities of language to evoke meanings;
- Poetry has a long history – dating back to prehistoric times with hunting poetry in Africa;
- The earliest surviving Western Asian epic poetry, the *Epic of Gilgamesh*, was written in Sumerian.;
- Ancient Greek attempts to define poetry, such as Aristotle's *Poetics*, focused on the uses of speech in rhetoric, drama, song, and comedy;
- Poetry uses forms and conventions to suggest different interpretations of words, or to evoke emotive responses;
- The use of ambiguity, symbolism, irony, and other stylistic elements in poems often leaves them open to multiple interpretations.
- Some poetry types are specific to particular cultures and genres and respond to characteristics of the language in which the poet writes.

Analysis of an Unseen poem:

- When analysing an unseen poem students will be encouraged to use the acronym FLIRTS: Form (the way the poem is laid out on the page), Language (the words the poet uses), Imagery (how and what symbols/images the writer to emphasise in the readers minds), Rhythm (the rhyme scheme, how the writer encourages or discourages flow), Tone (the general attitude of the speaker), Structure (anything other than the words: caesura, enjambment).

Paper 2, Section A: Writers' Viewpoint and Perspectives

Text types covered:

- Speeches, Narratives, Transcripts, Statements / press releases, Interviews, Articles.

How the writer uses language and structural methods for effect:

- Selection of detail, facts, events (selectivity as to what is included);
- Sequencing of events, facts etc; ordering and chronological arrangement;
- Structure of information; format and presentation;
- Use of persona, point of view: who is narrating
- Expanding boundaries of factual reporting; hyperbole: the deliberate use of over exaggeration
- Use of anecdotes: a short true story supporting the narrative perspective.
- Use of analogies: a comparison between one thing and another, typically for the purpose of explanation or clarification.
- Use of allusions: an expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference.
- Use of metaphors; a way of describing something by saying it is something else (e.g. the loose silver of whitebait)
- Descriptive language; figurative language and imagery;
- Colloquialism: sounding like every day, spoken language (e.g. one of my mates goes by)
- Emotive – something that evokes a particular emotion or feeling
- Use and creation of tone (author's attitude to subject): the way they speak
- Use of dialogue: when a character speaks
- Use of humour, satire: when the writer intends to use humour to either entertain or to mock (satire).
- Interpretation of events, facts; opinionative response; versions of reality;
- Use of facts, data, statistics, authority figures: true examples used to explain.
- Foregrounding; use of repetition: when something of importance is repeated
- Rhetorical argument and user of rhetorical devices; questions, rhetorical questions; something that doesn't require an answer but provokes thought.

Comparative analysis writing frame structure:

- Students to think of any comparative question as an 'umbrella'
- The top of the umbrella being the POINT - the overarching statement: this needs to include whether your analysis is going to compare similarities or differences.
- After the point (top of the umbrella), the students then need to write EEZL+EEZL paragraphs analysing the similarities/differences from the 2 sources.



Unseen Poems:

- *I Wandered Lonely as a Cloud - *William Wordsworth*
- *He Who Has Vision - *Folger McKinsey*
- *The Great Storm - *Jo Shapcott*
- *Since there's no help... - *Michael Drayton*
- *When I Heard the Learn'd Astronomer - *Walt Whitman*
- *The Beggar - *Anonymous*

Language Paper 2 non-fiction texts:

- King Edward VIII's abdication speech & Prince Harry's statement re retiring from Royal duties
- First-hand account of the Great Fire of London & Gus Goswell Australian bushfire account
- Susan B. Anthony's speech on women's rights & Transcript of Nikki de Jagers video about gender
- Transcript of interview between mill worker and government officials investigating child labour in the 1800s & Modern slavery article



Summative: Poetry analysis

At Sea by Jennifer Copley

In 'At Sea', what does Copley say about what it is like to be left alone and how does she express those feelings?

Formative: Non-fiction comparison

Compare how the writers convey similar perspectives on ...



- *Dramatic readings of key lines in key poems
- *Poetry slam
- *Model tone relevant to attitudes and perspectives in Paper 2 – e.g. what do anger, passion, conviction, disgust, apathy *sound* like?







Drama: characterisation, monologues, speech and dialect

Music: rhythm and rhyme

PSHE: common themes across the curriculum – nature, human emotions, relationships.







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<p>HALF TERM 3: Macbeth & Transactional Writing <u>Witchcraft in the Time of Shakespeare</u></p> <ul style="list-style-type: none"> 1597: James I, was obsessed with Witchcraft and wrote a book called <i>Daemonologie</i>. It documented a study of Witchcraft and its evils. 1604: a statute (law) was passed where anyone was exercising witchcraft would be sentenced to death as a felon (criminal) and lose the benefit of clergy (religion). This was bought about by James I believing a group of witches had caused a storm and tried to drown him. Witchcraft was believed to be works of the devil. Jacobean society believed that the devil spent his time trying to trap men and women into his power. Witches were supposed to be capable of doing all things. In order to work their charms, they would open graves and steal bodies to make potions. Witches were also known for their ability tell prophecies (a prediction of what will happen in the future). 		<p>Macbeth Act 1-2 Non-fiction: Extracts from <i>Daemonologie</i> by James I, Extract from Celia Rees' <i>Witch Child</i>, Historical Context of Jacobean England and the reign of James I, Freedom to Read Novels: Brave New World and Fahrenheit 451</p>
<p><u>The Great Chain of Being</u></p> <ul style="list-style-type: none"> Jacobean believed that God set out an order for everything in the universe, known as the Great Chain of Being. The Monarchy were only answerable to God and were at the top (the Divine Right of Kings). This meant that disobeying the monarch was a sin. The theory came from Greek philosophers, Aristotle and Plato, but was a basic assumption of life in Jacobean. You were a noble, or a farmer, or a beggar, because that was the place God had given you. Macbeth disturbs the natural order by murdering the king and stealing the thrown. This is a sin and therefore links to the fall of Macbeth. 		<p>Students will complete one formative and one summative literature writing assessment.</p> <p>Formative: Explain how Shakespeare presents the theme of deception in Macbeth.</p> <p>Summative: Starting with the speech, explain how Shakespeare presents the relationship between Macbeth and Lady Macbeth.</p>
<p><u>Shakespeare, Macbeth and the Gunpowder Plot</u></p> <ul style="list-style-type: none"> 1605: A group of angry Catholics were fed up with the ongoing persecution at the hands of the Protestant monarchy and hatched a plan to blow up James I and his government. Shakespeare was a familiar with the perpetrators – Shakespeare's father being friends with Robert Catesby's father. Shakespeare also frequented the Mermaid Tavern – the preferred meeting spot of the turncoats. Shakespeare was keen to clear his affiliation with the men who were found in caverns beneath the government and set about writing a play about a Scottish king. 		<p>Reading of Macbeth, Class discussion and Oracy Freedom to Read questions.</p>
<p><u>The Role of Women</u></p> <ul style="list-style-type: none"> Elizabethan society was patriarchal (men are considered the leaders and women inferior). Women were 'the weaker sex', not just physically but emotionally too. Women were not allowed to enter the professions (e.g. medicine, politics, law) and were limited to domestic services. Women were homemakers, took care of children and cooked meals. <ul style="list-style-type: none"> Men were the head of a marriage and had legal rights to chastise (punish) his wife. 		<p>Drama: Studying a play script History: Jacobean England</p>







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<p>HALF TERM 4: Maceth & Transactional Writing <u>Dramatic Form of Macbeth</u></p> <ul style="list-style-type: none"> Macbeth is an allegory (a story with a hidden meaning where the characters represent bigger themes or ideas). The character of Macbeth is an allegory about the dangers or over-powering ambition. Macbeth comes from the genre, Tragedy. Macbeth is cursed by fate and has a tragic flaw. Shakespeare employs soliloquys (a speech spoken by one character that is not heard by other characters) and asides (where a character steps aside to address the audience during the dialogue). This is so the audience can learn more about the character's thoughts or feelings. Comic relief is used to break from the intensity of the play. This is seen in Act 2, Scene 3 with The Porter. 		<p>Macbeth Act 3-5 Non-fiction: Extracts from Machiavelli's <i>The Prince</i> Freedom to Read Novels: Brave New World and Fahrenheit 451</p>
<p><u>Linguistic Devices</u></p> <ul style="list-style-type: none"> Dramatic Irony – When the audience know something that the characters do not. (Lady Macbeth being so grateful toward Duncan despite her involvement in the murder plot – Duncan does not know this) Iambic Pentameter – lines of 5 bars with 2 beats per bar, or 10 syllables a line. Often only used by noble characters or those from established families from higher in society. Blank verse/Prose – the verse does not contain a rhyme. Often used by those from the lower class. (This can be) Trochaic Tertrameter – lines of 4 bars with 2 beats, or 8 syllables. The Witches speak in this this pattern. It sets them apart from the other characters emphasising that they are unnatural. 		<p>Students will complete one formative and one summative literature writing assessment.</p> <p>Formative: Starting with this extract, how does Shakespeare present Macduff as angry and ready for revenge?</p> <p>Summative: Starting with this extract, how far is <i>Macbeth</i> about disruption of the natural order?</p> <p>Pupils will also complete extended transactional writing tasks.</p>
<p><u>Transactional Writing (Language P2, Q5)</u></p> <ul style="list-style-type: none"> Non-fiction texts are written in any one of the following formats; article, letter, blog or speech. To be successful in non-fiction writing, you need to be clear on the purpose; explain, argue and advise. Non-fiction writing also needs to have a clear audience and the tone should match the identified audience. Revision of DAFOREST techniques to engage and excite the reader: <ul style="list-style-type: none"> Direct address – speaking directly to the audience. Alliteration – a series of words beginning with the same letter. Facts – something that is true. Opinions – your beliefs, not necessarily true. Repetition – repeating the same word, phrase or idea. Rhetorical questions – a question that doesn't need an answer. Get the audience thinking. Emotive language – language to evoke emotions. Statistics – percentages, ratios to support and strengthen ideas. Triplets (rule of three) – three adjectives used consecutively. 		<p>Reading of Macbeth, Class discussion and Oracy Freedom to Read questions.</p>
		<p>Drama: Studying a play script History: Jacobean England</p>







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<p>HALF TERM 5: An Inspector Calls and Language Paper 1 section A</p> <p><u>An Inspector Calls:</u></p> <p>Social and historical context:</p> <p>Edwardian period: between the end of the Victorian era and the start of the First World War in 1914. No welfare state or benefits and class divisions were apparent.</p> <p>The post war period: the play was performed in the Soviet Union and in the UK in 1946. This was a time of significant social, economic and political upheaval after two World Wars.</p> <p>Socialism: a political philosophy: the means of production, distribution and exchange should be regulated by the community.</p> <p>Capitalism: an economic and political system in trade and industry are controlled by private owners for profit, not the state.</p> <p>Dramatic irony: when the characters know less than the audience</p> <p>Foreshadowing: hinting to the audience about what is going to happen later in the play.</p>		<p>An Inspector Calls play Freedom to Read novels: A Brave New World and Fahrenheit 451</p>
<p><u>Language Paper 1 section A:</u></p> <p>Language features:</p> <p>Personification: giving inanimate objects human characteristics</p> <p>Alliteration: two or more words in the same sentence start with the same letter</p> <p>Metaphor: a figure of speech that describes an object in a way that isn't literally true</p> <p>Simile: comparing one thing to another using 'like' or 'as'</p> <p>Senses: using language that connects to the five senses to create an image or description</p> <p>Onomatopoeia: words describing sounds</p> <p>Adjectives/adverbs: words that describe nouns/words that describe verbs</p> <p>Powerful vocabulary: ambitious vocabulary to evoke a response from the reader</p> <p>Structural features:</p> <p>Zoom: in from something big to something smaller (and vice versa)</p> <p>Shifting: between different times and places</p> <p>Switching: between different points of view</p> <p>Cyclical: returning at the end to what happened at the beginning</p> <p>Developing: focusing on a point of view by expanding and/or repeating it</p>		<p>Students will complete two pieces of extended writing: Formative: How has the character of Eva Smith/Daisy Renton been presented? Summative: Completing a full Language Paper 1 assessment</p>
<p><u>Language Paper 1 section A:</u></p> <p>Language features:</p> <p>Personification: giving inanimate objects human characteristics</p> <p>Alliteration: two or more words in the same sentence start with the same letter</p> <p>Metaphor: a figure of speech that describes an object in a way that isn't literally true</p> <p>Simile: comparing one thing to another using 'like' or 'as'</p> <p>Senses: using language that connects to the five senses to create an image or description</p> <p>Onomatopoeia: words describing sounds</p> <p>Adjectives/adverbs: words that describe nouns/words that describe verbs</p> <p>Powerful vocabulary: ambitious vocabulary to evoke a response from the reader</p> <p>Structural features:</p> <p>Zoom: in from something big to something smaller (and vice versa)</p> <p>Shifting: between different times and places</p> <p>Switching: between different points of view</p> <p>Cyclical: returning at the end to what happened at the beginning</p> <p>Developing: focusing on a point of view by expanding and/or repeating it</p>		<p>Reading of the play Freedom to Read: oracy questions</p>
<p><u>Language Paper 1 section A:</u></p> <p>Language features:</p> <p>Personification: giving inanimate objects human characteristics</p> <p>Alliteration: two or more words in the same sentence start with the same letter</p> <p>Metaphor: a figure of speech that describes an object in a way that isn't literally true</p> <p>Simile: comparing one thing to another using 'like' or 'as'</p> <p>Senses: using language that connects to the five senses to create an image or description</p> <p>Onomatopoeia: words describing sounds</p> <p>Adjectives/adverbs: words that describe nouns/words that describe verbs</p> <p>Powerful vocabulary: ambitious vocabulary to evoke a response from the reader</p> <p>Structural features:</p> <p>Zoom: in from something big to something smaller (and vice versa)</p> <p>Shifting: between different times and places</p> <p>Switching: between different points of view</p> <p>Cyclical: returning at the end to what happened at the beginning</p> <p>Developing: focusing on a point of view by expanding and/or repeating it</p>		<p>History: The Edwardian era, the Soviet Union</p>



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<p>HALF TERM 6: <u>An Inspector Calls:</u> Themes: Generation gap: the difference in views of the old and young Patriarchal society: male dominated society Responsibility: feeling responsible for your actions and the welfare of others Gender inequality: the imbalance of opportunity based on gender Reputation: peoples' views of you within society and holding them in high regard Social class: the distribution of wealth within social classes and the situations they face due to class</p>		<p>An Inspector Calls play Freedom to Read novels: A Brave New World and Fahrenheit 451</p>
<p>Characters: Mr Arthur Birling: represents middle class men who have made money via capitalism Mrs Sybil Birling: represents many of the upper- and middle-class attitudes from the time: arrogance, snobbishness and selfishness Sheila Birling: the daughter of Arthur and Sybil Birling and is engaged to marry Gerald Croft Eric Birling: represents the younger generation that are more socially responsible than their parents Gerald Croft: engaged to Sheila and the son of wealthy aristocrats who are also rivals in business to Arthur Birling Inspector Goole: he seems to be operating on a different level of consciousness to the other characters, represents socialist views</p>		<p>Students will complete two pieces of extended writing: Formative: Writing a speech to deliver for Spoken Language Summative: Language analysis: Exploring how a character or theme has been presented in An Inspector Calls</p>
<p><u>Spoken Language:</u> Speech writing features:</p> <ul style="list-style-type: none"> Direct address: Using the second person voice, e.g. the pronoun "you". Anecdotes: Personal stories to back up argument – <i>I once knew a man who ...</i> Facts: Statements that are unarguably true. These add credibility to an argument. Opinions: Express a point of view using strong words – <i>e.g. it's outrageous!</i> Rhetorical questions: Questions to which you don't expect an answer – <i>Do we really expect pollution to disappear of its own accord?</i> Examples, experts and Emotive language: These help to add weight to the argument. Statistics and similes: This will show that the writer has done their research, similes and metaphors add a more complex level of meaning. 		<p>Reading of the play Freedom to Read: oracy questions Delivering a speech and answering questions based on the content</p>
<p>Triples: The power of three – <i>e.g. Towns, cities and villages will all benefit from these changes.</i></p>		<p>Performing arts: delivering a speech</p>