










# ENGLISH CURRICULUM MAP

## YEAR 10

<p><b>HALF TERM 1: A Christmas Carol and Language Paper 1 section B</b>  <b>ACC Historical context:</b>  <b>Charles Dickens:</b> 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</p>		<p>A Christmas Carol novella.          19<sup>th</sup> century non fiction extracts</p>
<p><b>Poverty:</b> 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  <b>Christmas:</b> by the end of the 19<sup>th</sup> Century, Christmas became the most important celebration of the year. It became more secular and a time for togetherness and charity  <b>Education:</b> in the 19<sup>th</sup> Century only the wealthy could afford school. Dickens believed poverty, crime and disease were a result of a lack of education</p>		<p><b>Formative assessments:</b>          English Language Paper 1 – Q2,3,4</p>
<p><b>Themes:</b>  <b>Supernatural:</b> Dickens uses the spirits to drive the plot adding a sense of mystery and surprise  <b>Transformation:</b> the whole plot drives Scrooge’s transformation from a bitter old miser, to a generous, joyful man  <b>Redemption:</b> 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  <b>Ignorance:</b> 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  <b>Time:</b> Dickens uses time to explore how Scrooge has become the way he has and to show him how to change his ways  <b>Social responsibility:</b> Dickens’ ultimate purpose is to get wealthy people to understand that they need to share responsibility for the poor by supporting them.</p>		<p><b>Speak Like and Expert</b>  <b>Philanthropy:</b> the desire to promote the welfare of others, expressed through generous donations of money  <b>Humanitarian:</b> concerned with or seeking to promote human welfare  <b>Aristocracy:</b> the highest class in certain societies  <b>Parable:</b> a simple story used to illustrate a moral or spiritual lesson  <b>Bourgeoisie :</b> the middle class, usually own most of society’s wealth and means of production</p>
<p><b>Language Paper 1 section A</b>  <u>What? How? Why? (W/H/W) Paragraph structure</u>          What do we learn about...?          What quotes support this?          What do the quotes tell us?          What word stands out?          What are the connotations of the word?          How do you feel as the reader?          Why is it effective?          How is the language/structural choice effective?          Why has the writer done this?          What is their message?</p> <p><u>Structural features</u></p> <ul style="list-style-type: none"> <li>• Zoom: in from something big to something smaller (and vice versa)</li> <li>• Shifting: between different times and places</li> <li>• Switching: between different points of view</li> <li>• Cyclical: returning at the end to what happened at the beginning</li> <li>• Developing: focusing on a point of view by expanding and/or repeating it</li> </ul> <p><b>Language Paper 1 Section B</b>  <u>5-point paragraph structure:</u></p> <ol style="list-style-type: none"> <li>1. Start with the weather (positive or negative)</li> <li>2. Introduce a character</li> <li>3. Character goes into a flashback. Plot twist: a change in direction from where the narrative was going</li> <li>4. Plot development/ move the story forward</li> </ol> <p>End with the weather (negative if started positive and vice versa).          Cyclical ending: where the ending returns to the beginning</p>	<p><b>Autumn Term Homework</b></p>	<p>Week 1: Revise Charles Dickens, Christmas and education section of knowledge organiser          Week 2: Revise poverty and religion section of knowledge organiser          Week 3: Revise supernatural, family, isolation and Christmas spirit section of knowledge organiser          Week 4: Revise transformation, redemption, time, social responsibility and ignorance section of knowledge organiser          Week 5: Revise Scrooge, Cratchit and Fred section of knowledge organiser          Week 6: Revise Marley, Fezziwig, Ghost of Christmas past and Ghost of Christmas present section of knowledge organiser          Week 7: Revise Tiny Tim, Belle, Ignorance and Want and Ghost of Christmas Yet to Come section of knowledge organiser          Week 8: Revise stave 1 and 2 plot summary section of knowledge organiser          Week 9: Revise stave 3, 4 and 5 plot summary section of knowledge organiser          Week 10: Revise similes, foreshadowing, allegory and the staves section of knowledge organiser          Week 11: Revise circular structure, the senses, symbolism and juxtaposition section of knowledge organiser          Week 12: Revise setting, tension, mystery and sympathy section of knowledge organiser          Week 13: Revise plot, theme and characters section of knowledge organiser</p>






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<p><b>HALF TERM 2: A Christmas Carol and Language Paper 1 section B</b> <b>ACC Themes</b></p> <p><b>Supernatural:</b> Dickens uses the spirits to drive the plot adding a sense of mystery and surprise.</p> <p><b>Transformation:</b> The whole plot drives Scrooge’s transformation from a bitter old miser, to a generous, joyful man.</p> <p><b>Redemption:</b> Scrooge eventually fulfils Marley’s wish that he redeems himself before it is too late, so that he can help the poor like Tiny Tim.</p> <p><b>Ignorance:</b> not only are the rich like Scrooge ignorant of the struggles of the poor, it is also the children who are ignorant as they are in need of education.</p> <p><b>Christmas Spirit:</b> described by Fred as a time when people ‘open their shut-up hearts freely’. It ultimately transforms Scrooge when he promises to ‘honour Christmas’ and ‘try to keep it all the year’.</p> <p><b>Time:</b> Dickens use time to explore how Scrooge has become the way he has and to show him how to change his ways.</p> <p><b>Family:</b> Dickens shows through Fred, Belle and the Cratchit family how important family is.</p> <p><b>Isolation:</b> Scrooge is presented negatively as ‘solitary as an oyster’ to highlight the importance of spending time with those you love like Fred does.</p> <p><b>Social responsibility:</b> 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. 19<sup>th</sup> century non fiction extracts</p>
<p><b>Language Paper 1 section B:</b> <b>Varying sentence openers:</b> <b>-ing sentence openers:</b> considering his future <b>Simile sentence openers:</b> like a fish out of water <b>Preposition sentence openers:</b> through the streets of Wolverhampton <b>Adverbial sentence openers:</b> quickly, he packed his bag for school <b>Connective sentence openers:</b> despite his disappointment <b>-ed sentence openers:</b> disguised in costume <b>Dialogue sentence openers:</b> “You can stat a sentence with dialogue” exclaimed the teacher <b>Structure:</b> <b>Beginnings:</b> <b>Visual hook:</b> use a powerful image or description to engage the reader right at the start <b>Subtle hook:</b> hint at what is going to happen in the rest of the text <b>Atmospheric hook:</b> use your descriptive language to build up a tone and atmosphere right at the very beginning <b>Endings:</b> <b>Cyclical ending:</b> where the ending return to the beginning <b>Plot twist:</b> a complete change in direction from where the narrative was going <b>Epiphany:</b> a sudden moment of realisation or a sudden idea or emotional change</p>		<p><b>Formative assessments:</b> English Literature – A Christmas Carol exam style question</p> <p><b>Summative Assessments:</b> Full Language paper 1</p>
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<p><b>Language Paper 1 section B:</b> <b>Varying sentence openers:</b> <b>-ing sentence openers:</b> considering his future <b>Simile sentence openers:</b> like a fish out of water <b>Preposition sentence openers:</b> through the streets of Wolverhampton <b>Adverbial sentence openers:</b> quickly, he packed his bag for school <b>Connective sentence openers:</b> despite his disappointment <b>-ed sentence openers:</b> disguised in costume <b>Dialogue sentence openers:</b> “You can stat a sentence with dialogue” exclaimed the teacher <b>Structure:</b> <b>Beginnings:</b> <b>Visual hook:</b> use a powerful image or description to engage the reader right at the start <b>Subtle hook:</b> hint at what is going to happen in the rest of the text <b>Atmospheric hook:</b> use your descriptive language to build up a tone and atmosphere right at the very beginning <b>Endings:</b> <b>Cyclical ending:</b> where the ending return to the beginning <b>Plot twist:</b> a complete change in direction from where the narrative was going <b>Epiphany:</b> 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> <p><b>Careers and personal development</b> <b>Relationships</b> The relationships between characters in texts is discussed in all classes through texts. <b>Individual Liberty</b> Giving opinions about books, debating why certain things happen in a books, predicting what might happen next and giving reasons. <b>Respect</b> others opinions and interests. <b>Empathy</b> for characters in stories and understanding of how others are feeling. <b>Life skills</b> Putting reading and writing skills into ‘real-life’ context for children and giving writing a purpose eg. letters, posters, postcards, articles, speeches, blogs</p>







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## YEAR 10

<p><b>HALF TERM 3: Macbeth &amp; Language Paper 2</b>  <b>Witchcraft in the Time of Shakespeare</b></p> <ul style="list-style-type: none"> <li>1597: James I, was obsessed with Witchcraft and wrote a book called <i>Daemonologie</i>. It documented a study of Witchcraft and its evils.</li> <li>1604: a <b>statute</b> (law) was passed where anyone was exercising witchcraft would be sentenced to death as a <b>felon</b> (criminal) and lose the benefit of <b>clergy</b> (religion).</li> <li>This was bought about by James I believing a group of witches had caused a storm and tried to drown him.</li> <li>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.</li> <li>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.</li> <li>Witches were also known for their ability tell <b>prophecies</b> (a prediction of what will happen in the future).</li> </ul> <p><b>The Great Chain of Being</b></p> <ul style="list-style-type: none"> <li>Jacobean society believed that God set out an order for everything in the universe, known as the Great Chain of Being.</li> <li>The Monarchy were only answerable to God and were at the top (<b>the Divine Right of Kings</b>). This meant that disobeying the monarch was a sin.</li> <li>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.</li> <li>Macbeth disturbs the natural order by murdering the king and stealing the throne. This is a sin and therefore links to the fall of Macbeth.</li> </ul> <p><b>Shakespeare, Macbeth and the Gunpowder Plot</b></p> <ul style="list-style-type: none"> <li>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.</li> <li>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.</li> <li>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.</li> </ul> <p><b>The Role of Women</b></p> <ul style="list-style-type: none"> <li>Elizabethan society was <b>patriarchal</b> (men are considered the leaders and women inferior). Women were ‘the weaker sex’, not just physically but emotionally too.</li> <li>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.</li> <li>Men were the head of a marriage and had legal rights to <b>chastise</b> (punish) his wife.</li> </ul>		<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,</p>
		<p><b>Formative assessments:</b>          English Language Paper 2 – Q2 &amp; 4</p>
		<p>Speak Like an Expert  <b>Dramatic irony</b> - When the audience/reader knows something that the character doesn’t.  <b>Soliloquy</b> - A famous speech a character in a play makes to give readers and viewers an idea of their inner thoughts  <b>Aside</b> - A remark or passage in a play that is intended to be heard by the audience but unheard by the other characters in the play.  <b>Tragic hero</b> - A main character cursed by fate and possessed of a tragic flaw (Romeo, and to an extent Juliet)  <b>Hamartia</b> - The fatal character flaw of the tragic hero (his passion and impulsiveness)  <b>Internal conflict</b> - The struggle the hero engages in with his/her fatal flaw  <b>Tragedy</b>- A play which focuses on one extreme unfortunate event, usually avoidable in some way</p>
	<p><b>Spring Term Homework</b></p>	<p>Week 1: Revise King James I and Kingship section of knowledge organiser          Week 2: Revise witchcraft and supernatural section of knowledge organiser          Week 3: Revise gender, masculinity, femininity and fate versus free will section of knowledge organiser          Week 4: Revise loyal and trust versus betrayal and revenge and appearance versus reality section of knowledge organiser          Week 5: Revise character summaries section of knowledge organiser          Week 6: Revise iambic pentameter, soliloquy and prose section of knowledge organiser          Week 7: Revise hamartia, hubris and circular structure section of knowledge organiser          Week 8: Revise scenes 1.3, 1.5 and 1.7 section of knowledge organiser          Week 9: Revise scenes 2.1, 2.2 and 3.1 of knowledge organiser          Week 10: Revise scenes 3.2, 3.4 and 4.1 section of knowledge organiser          Week 11: Revise scenes 4.3, 5.1 and 5.4 section of knowledge organiser          Week 12: Revise scenes 5.5, 5.8 and 5.9 section of knowledge organiser          Week 13: Revise plot, theme and characters section of knowledge organiser</p>






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<p><b>HALF TERM 4: Macbeth &amp; Language Paper 2</b> <b>Dramatic Form of Macbeth</b></p> <ul style="list-style-type: none"> <li>Macbeth is an <b>allegory</b> (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.</li> <li>Macbeth comes from the genre, <b>Tragedy</b>. Macbeth is cursed by fate and has a <b>tragic flaw</b>.</li> <li>Shakespeare employs <b>soliloquys</b> (a speech spoken by one character that is not heard by other characters) and <b>asides</b> (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.</li> <li>Comic relief is used to break from the intensity of the play. This is seen in Act 2, Scene 3 with The Porter.</li> </ul> <p><b>Linguistic Devices</b></p> <ul style="list-style-type: none"> <li><b>Dramatic Irony</b> – 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)</li> <li><b>Iambic Pentameter</b> – 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.</li> <li><b>Blank verse/Prose</b> – the verse does not contain a rhyme. Often used by those from the lower class. (This can be</li> <li><b>Trochaic Tetrameter</b> – 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.</li> </ul> <p><b>Language Paper 2</b> <b>What? How? Why? (W/H/W) Paragraph structure</b> What do we learn about...? What quotes support this? What do the quotes tell us? What word stands out? What are the connotations of the word? How do you feel as the reader? Why is it effective? How is the language/structural choice effective? Why has the writer done this? What is their message?</p> <p><b>Comparative analysis writing frame structure</b></p> <ul style="list-style-type: none"> <li>Students to think of any comparative question as an 'umbrella'</li> <li>The top of the umbrella being the WHAT - the overarching statement: this needs to include whether your analysis is going to compare similarities or differences.</li> </ul> <p>After the point (top of the umbrella), the students then need to write W/H/W connective W/H/W paragraphs analysing the similarities/differences from the 2 sources.</p> <p><b>Transactional Writing (Language P2, Section B)</b></p> <ul style="list-style-type: none"> <li>Non-fiction texts are written in any one of the following formats; article, letter, blog or speech.</li> <li>To be successful in non-fiction writing, you need to be clear on the purpos; explain, argue and advise.</li> <li>Non-fiction writing also needs to have a clear audience and the tone should match the identified audience.</li> <li>Revision of DAFOREST techniques to engage and excite the reader:             <ul style="list-style-type: none"> <li>Direct address – speaking directly to the audience.</li> <li>Alliteration – a series of words beginning with the same letter.</li> <li>Facts – something that is true.</li> <li>Opinions – your beliefs, not necessarily true.</li> <li>Repetition – repeating the same word, phrase or idea.</li> <li>Rhetorical questions – a question that doesn't need an answer. Get the audience thinking.</li> <li>Emotive language – language to evoke emotions.</li> <li>Statistics – percentages, ratios to support and strengthen ideas.</li> <li>Triplets (rule of three) – three adjectives used consecutively.</li> </ul> </li> </ul> <p><b>Varying sentence openings: ISPACED</b></p> <ul style="list-style-type: none"> <li>-ing sentence openers: considering his future</li> <li>Simile sentence openers: like a fish out of water</li> </ul>		<p>Macbeth Act 3-5 Non-fiction: Extracts from Machiavelli's <i>The Prince</i></p>
<p><b>Linguistic Devices</b></p> <ul style="list-style-type: none"> <li><b>Dramatic Irony</b> – 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)</li> <li><b>Iambic Pentameter</b> – 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.</li> <li><b>Blank verse/Prose</b> – the verse does not contain a rhyme. Often used by those from the lower class. (This can be</li> <li><b>Trochaic Tetrameter</b> – 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.</li> </ul> <p><b>Language Paper 2</b> <b>What? How? Why? (W/H/W) Paragraph structure</b> What do we learn about...? What quotes support this? What do the quotes tell us? What word stands out? What are the connotations of the word? How do you feel as the reader? Why is it effective? How is the language/structural choice effective? Why has the writer done this? What is their message?</p> <p><b>Comparative analysis writing frame structure</b></p> <ul style="list-style-type: none"> <li>Students to think of any comparative question as an 'umbrella'</li> <li>The top of the umbrella being the WHAT - the overarching statement: this needs to include whether your analysis is going to compare similarities or differences.</li> </ul> <p>After the point (top of the umbrella), the students then need to write W/H/W connective W/H/W paragraphs analysing the similarities/differences from the 2 sources.</p> <p><b>Transactional Writing (Language P2, Section B)</b></p> <ul style="list-style-type: none"> <li>Non-fiction texts are written in any one of the following formats; article, letter, blog or speech.</li> <li>To be successful in non-fiction writing, you need to be clear on the purpos; explain, argue and advise.</li> <li>Non-fiction writing also needs to have a clear audience and the tone should match the identified audience.</li> <li>Revision of DAFOREST techniques to engage and excite the reader:             <ul style="list-style-type: none"> <li>Direct address – speaking directly to the audience.</li> <li>Alliteration – a series of words beginning with the same letter.</li> <li>Facts – something that is true.</li> <li>Opinions – your beliefs, not necessarily true.</li> <li>Repetition – repeating the same word, phrase or idea.</li> <li>Rhetorical questions – a question that doesn't need an answer. Get the audience thinking.</li> <li>Emotive language – language to evoke emotions.</li> <li>Statistics – percentages, ratios to support and strengthen ideas.</li> <li>Triplets (rule of three) – three adjectives used consecutively.</li> </ul> </li> </ul> <p><b>Varying sentence openings: ISPACED</b></p> <ul style="list-style-type: none"> <li>-ing sentence openers: considering his future</li> <li>Simile sentence openers: like a fish out of water</li> </ul>		<p><b>Formative assessments:</b> English Literature Macbeth exam style question</p> <p><b>Summative assessments:</b> Full Language Paper 2</p>
<p><b>Linguistic Devices</b></p> <ul style="list-style-type: none"> <li><b>Dramatic Irony</b> – 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)</li> <li><b>Iambic Pentameter</b> – 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.</li> <li><b>Blank verse/Prose</b> – the verse does not contain a rhyme. Often used by those from the lower class. (This can be</li> <li><b>Trochaic Tetrameter</b> – 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.</li> </ul> <p><b>Language Paper 2</b> <b>What? How? Why? (W/H/W) Paragraph structure</b> What do we learn about...? What quotes support this? What do the quotes tell us? What word stands out? What are the connotations of the word? How do you feel as the reader? Why is it effective? How is the language/structural choice effective? Why has the writer done this? What is their message?</p> <p><b>Comparative analysis writing frame structure</b></p> <ul style="list-style-type: none"> <li>Students to think of any comparative question as an 'umbrella'</li> <li>The top of the umbrella being the WHAT - the overarching statement: this needs to include whether your analysis is going to compare similarities or differences.</li> </ul> <p>After the point (top of the umbrella), the students then need to write W/H/W connective W/H/W paragraphs analysing the similarities/differences from the 2 sources.</p> <p><b>Transactional Writing (Language P2, Section B)</b></p> <ul style="list-style-type: none"> <li>Non-fiction texts are written in any one of the following formats; article, letter, blog or speech.</li> <li>To be successful in non-fiction writing, you need to be clear on the purpos; explain, argue and advise.</li> <li>Non-fiction writing also needs to have a clear audience and the tone should match the identified audience.</li> <li>Revision of DAFOREST techniques to engage and excite the reader:             <ul style="list-style-type: none"> <li>Direct address – speaking directly to the audience.</li> <li>Alliteration – a series of words beginning with the same letter.</li> <li>Facts – something that is true.</li> <li>Opinions – your beliefs, not necessarily true.</li> <li>Repetition – repeating the same word, phrase or idea.</li> <li>Rhetorical questions – a question that doesn't need an answer. Get the audience thinking.</li> <li>Emotive language – language to evoke emotions.</li> <li>Statistics – percentages, ratios to support and strengthen ideas.</li> <li>Triplets (rule of three) – three adjectives used consecutively.</li> </ul> </li> </ul> <p><b>Varying sentence openings: ISPACED</b></p> <ul style="list-style-type: none"> <li>-ing sentence openers: considering his future</li> <li>Simile sentence openers: like a fish out of water</li> </ul>		<p><b>Protagonist-</b> the leading character or one of the major characters in a play, film, novel, etc. <b>Deuteragonist-</b> The person second in importance to the protagonist <b>Prophecy-</b> A prediction of what will happen in the future <b>Regicide-</b> The action of killing a King <b>Symbolism-</b> The use of symbols to represent ideas or qualities <b>Supernatural–</b> Manifestation or event attributed to some force beyond scientific understanding or the laws of nature. <b>Blank verse-</b> verse without rhyme, especially that which uses iambic pentameters <b>Iambic pentameter</b> - a line of verse with five metrical feet, each consisting of one short (or unstressed) syllable followed by one long (or stressed) syllable</p>
<p><b>Linguistic Devices</b></p> <ul style="list-style-type: none"> <li><b>Dramatic Irony</b> – 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)</li> <li><b>Iambic Pentameter</b> – 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.</li> <li><b>Blank verse/Prose</b> – the verse does not contain a rhyme. Often used by those from the lower class. (This can be</li> <li><b>Trochaic Tetrameter</b> – 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.</li> </ul> <p><b>Language Paper 2</b> <b>What? How? Why? (W/H/W) Paragraph structure</b> What do we learn about...? What quotes support this? What do the quotes tell us? What word stands out? What are the connotations of the word? How do you feel as the reader? Why is it effective? How is the language/structural choice effective? Why has the writer done this? What is their message?</p> <p><b>Comparative analysis writing frame structure</b></p> <ul style="list-style-type: none"> <li>Students to think of any comparative question as an 'umbrella'</li> <li>The top of the umbrella being the WHAT - the overarching statement: this needs to include whether your analysis is going to compare similarities or differences.</li> </ul> <p>After the point (top of the umbrella), the students then need to write W/H/W connective W/H/W paragraphs analysing the similarities/differences from the 2 sources.</p> <p><b>Transactional Writing (Language P2, Section B)</b></p> <ul style="list-style-type: none"> <li>Non-fiction texts are written in any one of the following formats; article, letter, blog or speech.</li> <li>To be successful in non-fiction writing, you need to be clear on the purpos; explain, argue and advise.</li> <li>Non-fiction writing also needs to have a clear audience and the tone should match the identified audience.</li> <li>Revision of DAFOREST techniques to engage and excite the reader:             <ul style="list-style-type: none"> <li>Direct address – speaking directly to the audience.</li> <li>Alliteration – a series of words beginning with the same letter.</li> <li>Facts – something that is true.</li> <li>Opinions – your beliefs, not necessarily true.</li> <li>Repetition – repeating the same word, phrase or idea.</li> <li>Rhetorical questions – a question that doesn't need an answer. Get the audience thinking.</li> <li>Emotive language – language to evoke emotions.</li> <li>Statistics – percentages, ratios to support and strengthen ideas.</li> <li>Triplets (rule of three) – three adjectives used consecutively.</li> </ul> </li> </ul> <p><b>Varying sentence openings: ISPACED</b></p> <ul style="list-style-type: none"> <li>-ing sentence openers: considering his future</li> <li>Simile sentence openers: like a fish out of water</li> </ul>		<p>Drama: Studying a play script History: Jacobean England</p> <p><b>Careers and personal development</b> <b>Relationships</b> The relationships between characters in texts is discussed in all classes through texts. <b>Individual Liberty</b> Giving opinions about books, debating why certain things happen in a books, predicting what might happen next and giving reasons. <b>Respect</b> others opinions and interests. <b>Empathy</b> for characters in stories and understanding of how others are feeling. <b>Life skills</b> Putting reading and writing skills into 'real-life' context for children and giving writing a purpose eg. letters, posters, postcards, articles, speeches, blogs</p>







# ENGLISH CURRICULUM MAP YEAR 10

<ul style="list-style-type: none"> <li>• Preposition sentence openers: through the streets of Wolverhampton</li> <li>• Adverbial sentence openers: quickly, he packed his bag for school</li> <li>• Connective sentence openers: despite his disappointment</li> <li>• -ed sentence openers: disguised in costume</li> <li>• Dialogue sentence openers: "You can start a sentence with dialogue" exclaimed the teacher</li> </ul> <p><u>Personal general approach essay structure</u></p> <ol style="list-style-type: none"> <li>1. PERSONAL: Start with a personal story, describing someone affected by the issue</li> <li>2. GENERAL PROBLEM: Show how this issue is a problem across the country or world, describing the problem</li> <li>3. General solution: Offer an alternative approach and solutions to the problem</li> <li>4. PERSONAL: Return to the person described in section 1</li> </ol>		
<p><b>HALF TERM 5: An Inspector Calls and Language Paper 1 section A</b>  <b><u>An Inspector Calls:</u></b>  <b>Social and historical context:</b>  <b>Edwardian period:</b> 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>An Inspector Calls play  A range of fiction and non-fiction extracts</p>
<p><b>The post war period:</b> 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.  <b>Socialism:</b> a political philosophy: the means of production, distribution and exchange should be regulated by the community.  <b>Capitalism:</b> an economic and political system in trade and industry are controlled by private owners for profit, not the state.  <b>Dramatic irony:</b> when the characters know less than the audience  <b>Foreshadowing:</b> hinting to the audience about what is going to happen later in the play.</p>		<p><u>Formative assessments:</u>  <u>An Inspector Calls exam style question</u></p>
<p><b>Language Paper 1 section A:</b>  <b>Language features:</b>  <b>Personification:</b> giving inanimate objects human characteristics  <b>Alliteration:</b> two or more words in the same sentence start with the same letter  <b>Metaphor:</b> a figure of speech that describes an object in a way that isn't literally true  <b>Simile:</b> comparing one thing to another using 'like' or 'as'  <b>Senses:</b> using language that connects to the five senses to create an image or description  <b>Onomatopoeia:</b> words describing sounds  <b>Adjectives/adverbs:</b> words that describe nouns/words that describe verbs  <b>Powerful vocabulary:</b> ambitious vocabulary to evoke a response from the reader  <b>Structural features:</b>  <b>Zoom:</b> in from something big to something smaller (and vice versa)  <b>Shifting:</b> between different times and places  <b>Switching:</b> between different points of view  <b>Cyclical:</b> returning at the end to what happened at the beginning  <b>Developing:</b> focusing on a point of view by expanding and/or repeating it</p>		<p><b>Socialism</b> - a political and economic system in which most forms of economically valuable property and resources are owned or controlled by the public or the state.  <b>Capitalism</b>—an economic and political system in which a country's trade and industry are controlled by private owners for profit, rather than by the state.  <b>Supernatural</b>— Manifestation or event attributed to some force beyond scientific understanding or the laws of nature.  <b>Patriarchy</b> - a system of society or government in which men hold the power and women are largely excluded from it.  <b>Political diatribe</b> - an <u>angry speech</u> or <u>piece</u> of writing that <u>severely criticizes</u> something or someone:</p>
	<p><b>Summer Term Homework</b></p>	<p>Week 1: Revise dramatic devices section of knowledge organiser  Week 2: Revise the context key terms section of knowledge organiser  Week 3: Revise Mr Birling section of knowledge organiser  Week 4: Revise Mrs Birling section of knowledge organiser  Week 5: Revise Sheila section of knowledge organiser  Week 6: Revise Eric section of knowledge organiser  Week 7: Revise Gerald section of knowledge organiser  Week 8: Revise Inspector Goole section of knowledge organiser  Week 9: Revise Act 1 section of knowledge organiser</p>



# ENGLISH CURRICULUM MAP

## YEAR 10

		<p>Week 10: Revise Act 2 section of knowledge organiser</p> <p>Week 11: Revise Act 3 section of knowledge organiser</p> <p>Week 12: Revise plot, theme and characters section of knowledge organiser</p> <p>Week 13: Revise plot, theme and characters section of knowledge organiser</p>
<p><b>HALF TERM 6: An Inspector Calls &amp; Spoken Language</b></p> <p><u>An Inspector Calls:</u></p> <p><b>Themes:</b></p> <p><b>Generation gap:</b> the difference in views of the old and young</p> <p><b>Patriarchal society:</b> male dominated society</p> <p><b>Responsibility:</b> feeling responsible for your actions and the welfare of others</p> <p><b>Gender inequality:</b> the imbalance of opportunity based on gender</p> <p><b>Reputation:</b> peoples' views of you within society and holding them in high regard</p> <p><b>Social class:</b> the distribution of wealth within social classes and the situations they face due to class</p> <p><b>Characters:</b></p> <p><b>Mr Arthur Birling:</b> represents middle class men who have made money via capitalism</p> <p><b>Mrs Sybil Birling:</b> represents many of the upper- and middle-class attitudes from the time: arrogance, snobbishness and selfishness</p> <p><b>Sheila Birling:</b> the daughter of Arthur and Sybil Birling and is engaged to marry Gerald Croft</p> <p><b>Eric Birling:</b> represents the younger generation that are more socially responsible than their parents</p> <p><b>Gerald Croft:</b> engaged to Sheila and the son of wealthy aristocrats who are also rivals in business to Arthur Birling</p> <p><b>Inspector Goole:</b> he seems to be operating on a different level of consciousness to the other characters, represents socialist views</p> <p><b>Edna:</b> the only genuine working-class presence as she works for, and is often ignored by, the Birlings.</p>		<p>An Inspector Calls play</p> <p>A range of fiction and non-fiction extracts</p>
		<p><b>Summative assessments:</b></p> <p>Full Language paper 1 and 2 mocks</p> <p>Full Literature paper 1 mock</p>
		<p><b>Didactic</b> -intended to teach, particularly in having moral instruction as an ulterior motive.</p> <p><b>Hierarchy</b> -a system in which members of an organization or society are ranked according to relative status or authority.</p> <p><b>Bourgeoisie</b> - the middle class, typically with reference to its perceived materialistic values or conventional attitudes.</p> <p><b>Symbolism</b>- The use of symbols to represent ideas or qualities</p> <p><b>Omniscient</b> - having unlimited or infinite knowledge</p> <p><b>Cyclical</b> -Cyclical is used to describe things that are regularly patterned or that occur in regular intervals</p>
<p><b>Spoken Language:</b></p> <ul style="list-style-type: none"> <li>Reported as a separate grade</li> <li>Speech and/or presentation lasting up to 5 minutes including questions from peers at the end</li> <li>Students will receive a pass, merit or distinction grade</li> </ul> <p>Speech: "Don't get me started on...". Students write a speech about an aspect of modern life that annoys them.</p> <p><b>Speech writing features</b></p> <ul style="list-style-type: none"> <li>Direct address: Using the second person voice, e.g. the pronoun "you".</li> <li>Anecdotes: Personal stories to back up argument – <i>I once knew a man who ...</i></li> <li>Facts: Statements that are unarguably true. These add credibility to an argument.</li> <li>Opinions: Express a point of view using strong words – <i>e.g. it's outrageous!</i></li> <li>Rhetorical questions: Questions to which you don't expect an answer – <i>Do we really expect pollution to disappear of its own accord?</i></li> <li>Examples, experts and Emotive language: These help to add weight to the argument.</li> <li>Statistics and similes: This will show that the writer has done their research, similes and metaphors add a more complex level of meaning.</li> <li>Triples: The power of three – <i>e.g. Towns, cities and villages will all benefit from these changes.</i></li> </ul>		<p>History: The Edwardian era, the Soviet Union</p> <p><b>Careers and personal development</b></p> <p><b>Relationships</b></p> <p>The relationships between characters in texts is discussed in all classes through texts.</p> <p><b>Individual Liberty</b></p> <p>Giving opinions about books, debating why certain things happen in a books, predicting what might happen next and giving reasons.</p> <p><b>Respect</b> others opinions and interests.</p> <p><b>Empathy</b> for characters in stories and understanding of how others are feeling.</p> <p><b>Life skills</b></p> <p>Putting reading and writing skills into 'real-life' context for children and giving writing a purpose eg. letters, posters, postcards, articles, speeches, blogs</p>