

Curriculum Mapping: [English] Years 10-11

Year	Autumn 1	Autumn 2	Spring 1	Spring 2	Summer 1	Summer 2
Year 10	A Christmas Carol <i>Fiction – Novel Analysis</i>	A Christmas Carol/Language Paper 2 Q5 – Spoken word assessment <i>Fiction – Novel Analysis</i>	Language Paper 2 <i>Writers Viewpoints & Perspectives Q1-4</i> Unseen Poetry	P&C Poetry <i>Fiction – Poetry Analysis</i> PPE PREP	The Merchant of Venice <i>Fiction –Play Analysis</i>	
	Concepts/Tier 3 vocabulary The Poor Law and Treadmill System/ Thomas Malthus/ misanthropic vs philanthropic/ solitude/ avaricious/ pathetic fallacy, symbolism, imagery, tension, narrative perspective, dialogue.	Concepts/Tier 3 vocabulary writer's perspective, rhetorical devices eg: imperatives, anaphora, repetition, enargia, figurative language, discourse markers and cohesion, linguistic devices, presenting a viewpoint	Concepts/Tier 3 vocabulary comparison, writer's perspective, rhetorical devices eg: imperatives, anaphora, repetition, enargia, figurative language, discourse markers and cohesion, linguistic devices, presenting a viewpoint tone, mood, sound, structure, metre, figurative language and symbol.	Concepts/Tier 3 vocabulary Context- Romantic poetry, society and philosophy, changing attitudes to war, the Crimea, WW1/WW2, modern conflicts, civilian perspectives. Form/Structure/narrative perspective, language devices etc. Comparative connectives	Concepts/Tier 3 vocabulary conflict/anti-Semitism, love, female roles, justice/mercy, revenge, parents and children tragedy/comedy/problem play/soliloquy/symbolism/iambic pentameter/blank verse/prose/sympathy/stereotype.	
	Justification: Building on the foundation of skills pupils developed whilst studying Oliver Twist in Year 7 and gothic 19 th century literature extracts in Year 8, pupils will explore plot, characterisation, use of setting, moral purpose, writers' intentions, drama and tension in depth. Following on from the PETAL practice in KS3, pupils will learn how to write succinct thesis/didactic statements, embed precise quotations and apply terminology to support ideas in summary and analysis, whilst developing analytical writing skills for coherent essays: for example, "write a lot about a little". The development of these literary critic skills will prepare pupils for the texts studied at KS5.	Justification: Spoken Language Throughout KS3, pupils practiced their speaking and listening skills with 'I am Malala' SOW in Year 9, Make a Change in Year 8 and heroes and villains in Year 7. In preparation for their spoken word exam, pupils study a range of individual spoken presentations in formal and informal contexts. They will learn requirements of formal spoken presentation: organisation, communication and engagement of audience, speaking to notes, use of rhetorical devices in speech, Standard English, and visual resources. Pupils will practice the art of planning, preparing and rehearsing their presentations, which are skills required when applying for KS5 and future careers.	Justification Language Paper 2 allows pupils to perfect their inference, analysis skills and creative writing of non-fiction texts from a variety of units studied in KS3. In particular, the study of I am Malala in Year 9 prepared pupils of analysing autobiographical writing as they will be exposed to this in the reading section of the exam through 2 extracts. Pupils will read and analyse a variety of extracts of non-fiction from different periods focussing on openings, endings, writers' perspectives and points of view, comparison, writers' use of rhetorical and other linguistic devices in presenting a point of view. To understand writing to convey a point of view: conscious crafting of own writing and use of structural, rhetorical devices: eg questions, imperatives, anaphora, repetition, figurative language, discourse markers and cohesion. They need to understand the timings and skills required for the examination: Reading: Question 1: comprehension and inference; Question 2: comparison and inference; Question 3: analysing language and effects; Question 4: comparison of writer's methods (language/structure/narrative perspective). Writing: Question 5: writing to argue/persuade/present a particular point of view.	Justification: Pupils should identify the subject terminology of poetry regarding tone, mood, sound, structure, metre, figurative language and symbol. Should use precise quotation and terminology to support ideas in summary and analysis. They must also learn key quotation and apply them to analytical, comparative paragraphs. "Write a lot about a little". Should be able to use a range of comparative connectives and link key ideas, context, language and structural features used across two poems. Builds on the poetry skills developed in Year 7, 8 and 9 with more of a focus on including context and intentions of the poet.	Justification: Develops pupils' prior exposure to Shakespearean texts such as Hamlet in Year 7, Romeo and Juliet in Year 8 and Macbeth in Year 9. Pupils will focus on language techniques used, context and writer's intentions. Pupils will explore plot, Venetian setting, characterisation (e.g. Bassanio, Antonio, Shylock, Jessica, Portia) and central themes (e.g. conflict/anti-Semitism, love, female roles, justice/mercy, revenge, parents and children). They must use precise quotation to support ideas in summary and analysis; develop analytical writing skills, whilst adopting the "Write a lot about a little" strategy. Pupils must learn key quotations and apply dramatic terminology, whilst exploring Shakespeare's use of language and structure: e.g. tragedy/comedy/problem play/soliloquy/symbolism/iambic pentameter/blank verse/prose/sympathy/stereotype. The development of these literary critic skills will prepare pupils for studying Othello at KS5.	

			<p>Unseen Poetry Builds on the poetry skills developed in Year 7, 8 and 9, whilst exposing them to more sophisticated structural features/language features. Pupils should read and respond to short unseen poems, out of context, on a wide range of themes. Then compare the way poets treat a shared theme. The subject terminology of poetry regarding tone, mood, sound, structure, metre, figurative language and symbol should be identified. Must refer to evidence in a text and use precise quotation and terminology to support ideas in summary and analysis. "Write a lot about a little". The development of these poetic skills will prepare pupils for the anthologies studied at KS5.</p>			
	<p>Assessment: WCF - ACC extract completed in class 'How does Dickens present...' (character based) In class assessment – How is (Character based)...?</p>	<p>Assessment: WCF – Q5 paper 2 language In class assessment – How is (Character based)...? GCSE Spoken Language (Year 10 Dec) <i>assessment</i></p>	<p>Assessment: <i>WCF – Q2 English Language Paper 2 and Unseen poetry</i> <i>Class assessment of Q4 English Language Paper 2</i></p>	<p>Assessment: WCF – power and conflict practice – identify In class assessment of unseen poetry</p>	<p>Assessment: WCF - TMoV extract completed in class 'How does Shakespeare present...' (character based) Speaking and listening assessment – TmoV in class</p>	<p>Assessment Year 10 PPES- TMoV extract (theme based), Power and Conflict question (focused on nature) and Paper 2 language</p>
	<p>Wider reading/Cultural capital</p> <ul style="list-style-type: none"> • ACC- explore wider moral, social, historical issues and how these are developed in longer texts as appropriate: e.g. class and gender in Victorian England; the Poor Law; representation of – and attitudes towards – Victorian England; death and mortality; religion; different audience responses; imperialist attitudes towards other cultures/races, etc. • Paper 2 Language: variety of extracts of non-fiction from different periods • Power and Conflict- Romantic poetry, society and philosophy, changing attitudes to war, the Crimea, the First and Second World Wars, modern conflicts, civilian perspectives • TMoV- Explore wider moral, social, historical issues and how these are developed in longer texts e.g. anti-Semitism in Renaissance Europe and relationship with current society/anti-Semitism tropes then and now; different audience responses; patriarchal Renaissance England; Renaissance Venice; courtship and 16th century roles of children/daughters/men and women. 					

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Year 11	An Inspector Calls <i>Fiction – Play Analysis</i>	Language Paper 1 <i>Explorations in creative reading and writing / ACC revision</i>	Unseen/P&C Poetry <i>Fiction – Poetry analysis</i>	Revision- all	Revision- all	
	Concepts/Tier 3 vocabulary symbolism, coup de theatre, theatrical unities, allegory, dramatic irony, tension, wealth, power, responsibility, morality, class, status, age, gender	Concepts/Tier 3 vocabulary critical evaluation, inference, narrative perspectives, description, structural features: shift in mood/pace, language features: figurative language.	Concepts/Tier 3 vocabulary tone, mood, sound, structure, metre, figurative language and symbol.	Concepts/Tier 3 vocabulary Revision- All Lit = TMoV/ACC/AIC/P+C/Unseen Lang = Paper 1 and 2	Concepts/Tier 3 vocabulary Revision masterclasses/breakfast warm-ups/study leave	
	Justification: Builds on skills developed when pupils previously studied modern texts, such as Dracula (as a modern play) in Year 7. In KS4, there will be more focus on language techniques used, structure and including context/ intentions of the writer Pupils will be able to read a whole dramatic text in depth and to understand characterisation: Mr Birling, Mrs Birling, Sheila, Eric, Gerald, The Inspector and Eva. Key themes such as wealth/power/responsibility/morality/class/status/age/gender will be developed further from KS3 learning. Terminology will be implemented when supporting ideas in summary and analysis, e.g. symbolism, coup de theatre, theatrical unities, allegory, dramatic irony, tension. Pupils need to learn key quotations too. The development of these	Justification: Pupils develop their inference, analytical and comparative skills which are continuously tested in KS3 during SOWs such as Romeo and Juliet in Year 8 and Dracula in Year 7. As well as creative writing throughout KS3. Pupils will be able to read and analyse a variety of extracts from 20th or 21st century fiction. Pupils will focus on openings, endings, narrative perspectives and points of view, narrative or descriptive passages, character, atmospheric descriptions and other appropriate narrative and descriptive approaches. Reference to evidence in a text and use precise quotation and terminology to support ideas in summary and analysis. "Write a lot about a little". Must learn and apply literary and linguistic terminology: the parts of speech, writers' methods including figurative,	Justification: Pupils should be able to identify subject terminology of poetry and use precise quotation. This is to support ideas in summary and analysis. Pupils should learn key quotations and "Write a lot about a little". Builds on the poetry skills developed in Year 7, 8 and 9 with more of a focus on including context and intentions of the poet. Unseen Poetry Pupils should read and respond to short unseen poems, out of context, on a wide range of themes. Then compare the way poets treat a shared theme. The subject terminology of poetry regarding tone, mood, sound, structure, metre, figurative language and symbol should be identified. Must refer to evidence in a text and use precise quotation and terminology to support ideas in summary and analysis. "Write a lot about a little". Pupils should understand timings and skills required for the examination. Builds on the poetry skills developed in Year 7, 8 and 9, whilst exposing them to more sophisticated structural features/language features.	Justification: Particular focus on Language Paper 1, ACC and P+C, in preparation for February PPES	Justification:	

	literary critic skills will prepare pupils for studying Street Car Named Desire at KS5.	phonological and rhetorical devices. Pupils should understand timings and skills required for the examination. Reading: Q1 comprehension skills and inference; Q2 analysing language and effects; Q3 analysing the structure of a text and effects; Q4 analysing language and structure to create an opinion based on a statement; Writing: Q5 writing to describe based on an image or written prompt. Should develop creative writing skills required in the A Level language coursework component.				
	Assessment: WCF - Assessment: Character GCSE Literature Paper 2 Section A AIC Modern Texts <i>Assessment – theme-based question</i>	Assessment: WCF Language Paper 1 Question 3 to be completed in class (Year 11 Nov PPE ACC, AIC & Paper 1)	Assessment: WCF – Unseen Assessment: Assessment – P and C comparison	Assessment: Assessment: Year 11 Feb PPES- GCSE Language Paper 2 and Lit Paper 1 Section B TMOV and Lit Paper 2 Section C Unseen	Assessment:	Assessment:
	Wider reading/Cultural capital <ul style="list-style-type: none"> • An Inspector Calls: political and social context of Priestley's world; post-war political/social change. • Language Paper 1 - accessing a variety of extracts from 20th or 21st century fiction. • Power and Conflict Poetry: Romantic poetry, society and philosophy, changing attitudes to war, the Crimea, the First and Second World Wars, modern conflicts, civilian perspectives. • Unseen Poetry: inner conflict, identity, diversity, relationships, gender roles... range of modern and historical poems 					