

Year 10 ENGLISH LANGUAGE AND LITERATURE Curriculum Map

Term	Topic/Unit title	Essential knowledge (what students should know and understand by the end of the unit/topic)	Essential skills (what students should be able to do by the end of the unit/topic)
Autumn 1	<p>English Language:</p> <p>Eduqas Component 1: Reading and Writing</p> <p>Section A (20%) – Reading Understanding of one prose extract (about 60-100 lines) of literature from the 20th century assessed through a range of structured questions</p> <p>Section B (20%) – Prose Writing One creative writing task selected from a choice of four titles</p>	<p>Essential vocabulary</p> <p>Protagonist</p> <p>Antagonist</p> <p>Narrative arc</p> <p>Infer</p> <p>Impression</p> <p>Evaluate</p> <p>Tone</p> <p>Essential knowledge:</p> <p>Authorial techniques used to create characters, develop themes and create tension</p>	<p>Reading:</p> <p>Read a range of fiction texts</p> <p>Work as writers to explain, comment on and analyse how writers use language and structure to achieve effects and influence readers.</p> <p>Evaluate texts critically and support this with appropriate textual references</p> <p>Build understanding of narratology</p> <p>Develop an understanding of narrative structures, voices and the short story form</p> <p>Writing:</p> <p>Write a short piece of narrative from a choice of 4 titles</p> <p>Communicate and organise ideas and information</p> <p>Consider structure and grammatical</p>

			<p>features to support coherence</p> <p>Use a range of vocabulary and sentence structures to engage readers</p>
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<p>Autumn 2</p>	<p>Literature:</p> <p>AQA Paper2: anthology comparative poetry</p> <p>Conflict poetry one lesson weekly throughout the year</p>	<p>Political Terminology:</p> <p>communism, fascism, totalitarianism Orwell Quotes:</p> <p>-“ to destroy the Soviet myth”</p> <p>-Napoleon taking the milk and apples was “turning point”</p> <p>-“Violent and conspiratorial revolution could only lead to a change of masters”</p> <p>-“ a satire on the Russian Revolution”</p> <p><u>Conflict poetry one lesson weekly throughout the year</u></p> <p>For each poem:</p> <p>-The main theme and how this is presented through language, form and structure and considered alongside</p>	<p>Read and enjoy this novella and be ready to talk about it.</p> <p>Read the text in detail and learn to respond in an analytical manner to a choice of two questions</p> <p>Develop a critical style and a confident personal response Use textual references, including quotations</p> <p>Analyse language, form and structure Use subject terminology</p> <p>Consider the relationships between texts and the contexts in which they were written</p> <p>Use a range of vocabulary and sentence structures for clarity and purpose with accurate spelling and punctuation</p> <p><u>Conflict poetry one lesson weekly throughout the year</u></p> <p>Read these poems and enjoy them and make comparisons to other literature texts</p>
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		<p>authorial ideology and intent</p> <ul style="list-style-type: none">-Relevant context: a range of historical, social, biographical, political and literary- Comparison thematically, structurally and linguistically with other poems in the cluster	<p>Study a selection of poems based around the concept of power and conflict</p> <p>Develop a critical style and a confident personal response</p> <p>Use textual references, including quotations</p> <p>Analyse language, form and structure Use subject terminology</p> <p>Consider the relationships between texts and the contexts in which they were written</p> <p>Use a range of vocabulary and sentence structures for clarity and purpose with accurate spelling and punctuation</p>
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<p>Spring 1</p>	<p>English literature</p> <p>AQA Paper 1:Macbeth</p>	<p>Historical/political context:</p> <p>King James I - Scotland and England</p> <p>Life in Jacobean England</p> <p>Divine Right of Kings</p> <p>Great Chain of Being</p> <p>Gunpowder Plot - equivocation</p> <p>Gender roles</p> <p>Globe theatre</p> <p>Witches and beliefs about the supernatural</p>	<p>Read and enjoy the play and be ready to talk about it.</p> <p>Read the text in detail and learn to respond in an analytical manner to a question about an extract and a question about the play as a whole</p> <p>Develop a critical style and a confident personal response</p> <p>Use textual references, including quotations Analyse language, form and structure Use subject terminology</p>
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		<p>Form:</p> <p>Aristotelian tragedy: hubris, hamartia (tragic flaw), catharsis,</p> <p>Macbeth as a tragic hero</p> <p>Linguistic/dramatic/structural devices: Dramatic irony</p> <p>Soliloquy</p> <p>Aside</p> <p>Stage directions</p> <p>Juxtaposition (of characters and scenes) Foreshadowing</p> <p>Comic relief</p> <p>Metaphor</p> <p>Pathetic fallacy</p> <p>Imagery and Symbolism:</p> <p>Water</p> <p>Blood</p>	<p>Consider the relationships between texts and the contexts in which they were written</p> <p>Use a range of vocabulary and sentence structures for clarity and purpose with accurate spelling and punctuation</p>
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		<p>Clothing</p> <p>Sleep</p> <p>Light and darkness</p> <p>Characterisation and themes, including: Ambition</p> <p>Kingship</p> <p>Masculinity/gender roles</p> <p>Bravery</p> <p>Guilt</p> <p>Supernatural</p> <p>Key Quotations</p>	
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Spring 2	English literature AQA Paper 1:Macbeth	See above	
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<p>Summer 1</p>	<p>English Literature</p> <p>Revisiting Animal Farm AQA paper 2</p>	<p>Historical/political context:</p> <ul style="list-style-type: none"> -Russian Revolution of 1917 -Political figures represented by animals -Orwell’s political background: fighting in Spanish Civil War and seeing first hand Stalinism -Novel published 1945 at time of Cold War -Rejected by 4 publishers due to sensitive political nature <p>Form:</p> <p>Allegory</p> <p>“A fairy story”</p> <p>Anthropomorphism</p> <p>Satire</p> <p>fable</p> <p>Political Terminology:</p> <p>communism, fascism, totalitarianism</p> <p>Orwell Quotes:</p> <ul style="list-style-type: none"> -“ to destroy the Soviet myth” 	<p>Read the text and enjoy it and be inspired to talk about its ideas. and link to work which might have been covered in History</p> <p>Reread the text and learn to respond in an analytical manner to a choice of two questions</p> <p>Develop a critical style and a confident personal response having studied previous exam responses</p> <p>Use textual references, including quotations Analyse language, form and structure Use subject terminology</p> <p>Consider the relationships between texts and the contexts in which they were written</p> <p>Use a range of vocabulary and sentence structures for clarity and purpose with accurate spelling and punctuation</p> <p>Plan responses to different possible exam questions</p>
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		<p>-Napoleon taking the milk and apples was “turning point”</p> <p>-“Violent and conspiratorial revolution could only lead to a change of masters”</p> <p>-“ a satire on the Russian Revolution”</p>	
<p>Summer 2</p>	<p><u>English language</u></p> <p>Spoken Language Presentation</p>	<p>Overall structure of a speech</p> <p>Rhetorical devices used in a speech</p> <p>Presentation skills in how to deliver a speech</p> <p>What pass/merit/distinction criteria mean and look like in practice</p>	<p><u>Spoken English presentation:</u></p> <p>Present a speech, about a topic chosen by the pupil, to a small group and respond in detail to questions</p> <p>Demonstrate presentation skills in a formal setting</p> <p>Listen and respond appropriately to spoken language, including to questions and feedback to presentations</p> <p>Use Spoken English effectively in a formal setting</p>

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Autumn 1	<p>English literature:</p> <p>AQA Paper 1 The Sign of the Four by Conan Doyle</p> <p>Two lessons per week throughout the autumn term</p>	<p>Conventions of detective genre:</p> <ul style="list-style-type: none"> -Establishing the detective genre -1870s-1880s: pot-boilers: plot resolutions relied upon unlikely coincidences <p>Changes made by Conan Doyle to genre:</p> <ul style="list-style-type: none"> -Plot has a logical explanation -“Science” of detection: forensic, evidence based -Scientific analysis of Mary’s handwriting -Criminal profiling: Holmes puts himself in Small’s shoes -Less perceptive friend: Watson needs everything explained -Arch criminal Moriarty as nemesis in other SH stories “locked room mystery” pioneered by 	<p>Study the novella in detail, considering a range of relevant contexts</p> <p>Develop a critical style and a confident personal response</p> <p>Use textual references, including quotations Analyse language, form and structure Use subject terminology</p> <p>Consider the relationships between texts and the contexts in which they were written</p> <p>Use a range of vocabulary and sentence structures for clarity and purpose with accurate spelling and punctuation</p> <p>Respond confidently to an extract question and have the ability to link the exam extract with the rest of the novella</p>

		Edgar Allan Poe	
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		<p>Victorian London:</p> <p>-Social class: Watson worried he wouldn't be good enough for Mary if she inherited great wealth</p> <p>-Lower classes represented as uneducated and blunt</p> <p>The Establishment had vested interests in maintaining money, status and power</p> <p>Role of women: Mary, Mrs Cecil Forrester, Mrs Hudson, Mrs Mordecai Smith</p> <p>Crime: Police force established by Robert Peel "Peelers" 1829 viewed as inept by public</p> <p>1878 CID established</p> <p>Urban expansion: see description of London Empire</p> <p>Attitudes to other races</p> <p>The Indian Rebellion 1857: put down by British military</p> <p>Queen Victoria made Empress of India in 1876</p>	
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		Key countries in Empire: Canada, India, new Zealand, Australia, South Africa	
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		<p>Conventions of gothic genre: moonlight, isolation of Pondicherry Lodge; horror of Bartholomew's death; terror of unknown</p> <p>Physiognomy: pseudo-science: assessment of personality from physical appearance especially face</p>	
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<p>Autumn 2</p>	<p>English language:</p> <p>Eduqas Component 2: 19th and 21st century non-fiction reading and transactional/persuasive writing</p> <p>Section A (30%) – Reading Understanding of two extracts (about 900-1200 words in total) of high-quality non-fiction writing, one from the 19th century, the other from the 21st century, assessed through a range of structured questions</p> <p>Section B (30%) – Writing Two compulsory transactional/persuasive writing tasks</p>	<p>Critical reading and comprehension, summary and synthesis, evaluation of a writer’s choice of vocabulary, form, grammatical and structural features and comparison of texts.</p> <p>The conventions of different forms to produce clear and coherent texts - letter, article, report, leaflet, speech, review.</p> <p>The conventions of writing for a purpose - inform, explain, describe, explain, advice</p> <p>Writers’ methods for impact - rhetorical devices, figurative devices, structural features (whole text, paragraph and sentence level)</p>	<p>Reading:</p> <p>Identify and interpret explicit and implicit information and ideas</p> <p>Select and synthesise evidence from different texts including 19th and 21st century</p> <p>Explain, comment on analyse how writers use language and structure to achieve effects and influence readers, using relevant subject terminology to support their views</p> <p>Compare writers' ideas and perspectives, as well as how these are conveyed, across two or more texts</p> <p>Evaluate texts critically and support this with appropriate textual references</p>
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			<p>Writing:</p> <p>Write a short piece of narrative from a choice of 4 titles</p> <p>Communicate and organise ideas and information</p> <p>Consider structure and grammatical features to support coherence</p> <p>Use a range of vocabulary and sentence structures to engage readers</p>
Spring 1	Intervention programme revisiting AQA English literature papers 1 and 2 and Eduqas English language components 1 and 2		
Spring 2	Intervention programme revisiting AQA English literature papers 1 and 2 and Eduqas English language components 1 and 2		
Summer 1	Final examination preparation		

