

# Curriculum Intent

## Key Stage 4: Year 10

Overall Curriculum Goals					
<ul style="list-style-type: none"> <li>To study seminal texts in English, relating them to their context and their exploration of 'the human condition'</li> <li>To develop literary criticism and interpretations of texts, appreciating authors' craft and purpose</li> <li>To explore literary and linguistic techniques, using 'the best that has been thought and said' as inspiration for our own writing and creativity</li> </ul>					
Term One		Term Two		Half Term 5	Half Term 6
An Inspector Calls (Literature Paper Two: modern play)		Macbeth (Literature Paper One: Shakespeare)		Language Paper Two: Reading and Writing skills	
Transactional Writing (Language Paper Two, Question Five, Spoken Language Endorsement)				Prep for Mock exams (Language Paper One, AIC, Macbeth)	
				Power & Conflict Poetry (Literature Paper Two)	
Key Vocabulary/Concepts/Ideas		Key Vocabulary/Concepts/Ideas		Key Vocabulary/Concepts/Ideas	
<b>Vocabulary:</b> Hubris Repent Patriarchal Omniscient Responsibility Morality Hypocrisy Performative Femininity Patriarchal Hegemonic masculinity Culpability Community Discrimination Inequality Prejudice Marginalisation Commodity Illicit Materialistic Superficial Microcosm Preconception  <b>English Language</b> Language Structure Evaluation Compare Perspectives Attitudes Description Narrative Argue Persuade Explain	<b>Concepts:</b>  <b>What type of play is AIC?</b> <ul style="list-style-type: none"> <li>Political play genre</li> <li>Pre and post-war context</li> <li>Breaking of conventions</li> <li>Links to Brecht &amp; Ibsen: fourth wall</li> <li>Morality play genre</li> <li>Religious overtones</li> </ul> <b>How does Priestley convey his message?</b> <ul style="list-style-type: none"> <li>Character constructs to convey writer's message</li> <li>Theories of time</li> <li>Dramatic irony</li> </ul> <b>Why did Priestley write AIC?</b> <ul style="list-style-type: none"> <li>Exposes contrasts: generational, gender, class, political systems...</li> <li>Criticises capitalism</li> <li>Theme of public vs private &amp; hypocrisy</li> <li>Social responsibility</li> </ul> <b>How is analytical writing structured?</b> <ul style="list-style-type: none"> <li>Topic sentences/thesis statements</li> <li>Use of noun appositives, participle phrases, nominalisation etc to build sophistication</li> <li>Embedding quotes</li> <li>Zooming in on writer's craft &amp; developing alternative interpretations</li> <li>Evaluating writers' intentions: evaluative adverbs and modal language</li> <li>Making cross-references: patterns through text</li> <li>Whole-essay structure: writing introductions etc.</li> </ul> Language Paper 2 Writing and the Spoken Language Endorsement	<b>Vocabulary:</b> Regicide Ambition Tyrant Somnambulism Psychological Hallucination Treason Manipulate Loyalty & betrayal Usurpation Emasculate Deception Courage Corruption Insecurity & paranoia Prophecy & premonition Fate Equivocation Insanity Conscience Treachery/traitor Vulnerable Apparition	<b>Concepts:</b>  <b>When was Macbeth written and how is this significant?</b> <ul style="list-style-type: none"> <li>Jacobean England and the supernatural (witchcraft &amp; apparitions)</li> <li>Great Chain of Being</li> <li>Divine Rights of Kings</li> <li>Royalist propaganda (King James write Demonology which outlined his belief and fear of witches)</li> <li>Gunpowder Plot – Shakespeare showing what happens to traitors.</li> </ul> <b>What conventions/devices are used?</b> <ul style="list-style-type: none"> <li>Tragic hero (harmatia etc.)</li> <li>Motifs of light/dark, sleep, ornithological imagery...</li> <li>Patterns, sounds, metre in poetry</li> <li>Tragic hero structure (exposition etc.)</li> </ul> <b>What is Shakespeare's message?</b> <ul style="list-style-type: none"> <li>Power corrupts</li> <li>Danger of ambition</li> <li>Importance of natural order/loyalty</li> <li>Danger of collusion with supernatural/defying of gender stereotypes.</li> </ul> <b>What is significant about the end of Macbeth?</b> <ul style="list-style-type: none"> <li>Macbeth as a tragic hero</li> <li>Use of characterisation</li> <li>Play as propaganda</li> <li>Gender</li> <li>Jacobean expectations</li> <li>Great chain of being/ DROK</li> <li>Structure, anagnorisis and peripetia</li> </ul> <b>How is analytical writing structured?</b> <ul style="list-style-type: none"> <li>Topic sentences/thesis statements</li> <li>Use of noun appositives, participle phrases, nominalisation etc to build sophistication</li> <li>Embedding quotes</li> <li>Zooming in on writer's craft &amp; developing alternative interpretations</li> </ul>	<b>Vocabulary:</b> Enjambment Caesura Sibilance Assonance Consonance Stanza Blank verse Sonnet Iambic pentameter Stanza In media res Dramatic monologue Insanity Somnambulism Deterioration Guilt Revenge Restoration Invincible/invincibility Mortality Courage/courageous Catharsis	<b>Concepts:</b>  <b>How do writers convey their own attitudes and perceptions:</b> <ul style="list-style-type: none"> <li>How selected information reflects writers' intentions</li> <li>How information can reflect a writer's purpose</li> <li>The use of figurative language in non-fiction</li> <li>Looking through texts with lenses of meaning</li> <li>Larger concepts and 'big ideas' in texts</li> <li>Comparing writers' methods and attitudes</li> <li>Comparing subjects and topics</li> <li>Making multiple inferences on significant details</li> </ul> <b>How is language used to persuade and influence? (revision)</b> <ul style="list-style-type: none"> <li>Rhetoric and the Aristotelian Triad (ethos, logos and pathos)</li> <li>Classical speech structure</li> <li>Rhetorical devices</li> </ul> <b>How is poetry used to convey a message?</b> <ul style="list-style-type: none"> <li>Poetic form, devices and metre to convey a message</li> <li>Devices: sounds, structure, rhyme, metre, vocabulary, images...</li> </ul> <b>What messages are conveyed in the Power and Conflict Poetry?</b> <ul style="list-style-type: none"> <li>Power of man, nature, war</li> <li>Conflict: physical, emotional, psychological</li> <li>The Sublime</li> <li>Terrors of war</li> <li>Hubris (MLD, Ozymandias)</li> <li>Identity</li> <li>Memory and remembrance</li> <li>Fragility of life</li> </ul> <b>Why did poets write their poems?</b> <ul style="list-style-type: none"> <li>To criticise, celebrate, condemn, expose issues/raise awareness of...</li> </ul> <b>How is comparative analytical writing structured?</b>

	<p><b>How is language used to persuade and influence?</b></p> <ul style="list-style-type: none"> <li>• Rhetoric and the Aristotelian Triad (ethos, logos and pathos)</li> <li>• Classical speech structure</li> <li>• Rhetorical devices</li> <li>• Conventions of a speech</li> <li>• 'Big Ideas'</li> <li>• Ladder of abstraction</li> <li>• How to structure transactional writing</li> <li>• Rhetorical techniques; statistic stacking, exordium, narration, extended metaphor, subordinating conjunctions and Janus sentences, Flip anecdotes and use of semi-colons.</li> <li>• Use of counter argument</li> <li>• Different types of questioning and repetition</li> </ul>		<ul style="list-style-type: none"> <li>• Evaluating writers' intentions: evaluative adverbs and modal language</li> <li>• Making cross-references: patterns through text</li> <li>• Whole-essay structure: writing introductions etc.</li> </ul>		<ul style="list-style-type: none"> <li>• Comparative topic sentences/thesis statements</li> <li>• Discourse markers to compare</li> <li>• Use of noun appositives, participle phrases, nominalisation etc to build sophistication</li> <li>• Embedding quotes</li> <li>• Zooming in on writer's craft &amp; developing alternative interpretations</li> <li>• Evaluating writers' intentions: evaluative adverbs and modal language</li> <li>• Making cross-references: patterns through text</li> <li>• Whole-essay structure: writing introductions etc.</li> </ul>
<b>CEIAGS AND CO-CURRICULAR</b>		<b>CEIAGS AND CO-CURRICULAR</b>		<b>CEIAGS AND CO-CURRICULAR</b>	
<ul style="list-style-type: none"> <li>✓ Careers involving using language to influence: politicians, journalists, writers, public speakers, advertising...</li> <li>✓ Careers that involve face-to-face communication skills: teachers, sales, medical professions</li> <li>✓ Careers on stage: actors, set-designers, directors</li> </ul>		<ul style="list-style-type: none"> <li>✓ MANACTco Macbeth production for all students to be available</li> <li>✓ Creative writing competitions throughout the year.</li> <li>✓ Poet Laureate Opportunity</li> </ul>			<ul style="list-style-type: none"> <li>✓ Careers involving using language to influence: politicians, journalists, writers, public speakers, advertising...</li> <li>✓ Careers that analysis of language: law, writers, analysts</li> </ul>

**Key Stage 4: Year 11**

- To study seminal texts in English, relating them to their context and their exploration of 'the human condition'
- To develop literary criticism and interpretations of texts, appreciating authors' craft and purpose
- To explore literary and linguistic techniques, using 'the best that has been thought and said' as inspiration for our own writing and creativity

Half Term 1	Half Term 2	Half Term 3	Half Term 4	Half Term 5	Half Term 6
A Christmas Carol (Literature Paper One)		Power & Conflict Poetry (Literature Paper Two) Completion		Revision	
Language Paper One		Unseen Poetry (Literature Paper Two) Completion and Practice Revision		Collapsed Revision Timetable	
				Final Examinations	
Key Vocabulary/Concepts/Ideas		Key Vocabulary/Concepts/Ideas		Key Vocabulary/Concepts/Ideas	
<b>Vocabulary:</b> Repentance Damnation Apparition, spectre Salvation Avarice Misanthrope Allegory Miser Benevolence Solitude Prosperity Destitute Purgatory Penitence Didactic Sermonise Exploit Omnipotent Doctrine Altruistic Quintessential Pathos Metamorphosis  <b>English Language</b> Mood Tenor Vehicle Ground Figurative Literal Infer Imply Shift Tone Genre Convention Motif	<b>Concepts:</b>  <b>When was A Christmas Carol written and how is this significant?</b> <ul style="list-style-type: none"> <li>• 19<sup>th</sup> century England</li> <li>• Exploitation of poor</li> <li>• Industrial Revolution, workhouses, child labour...</li> <li>• Rising belief in supernatural vs science</li> </ul> <b>How does Dickens convey his message?</b> <ul style="list-style-type: none"> <li>• Characters as constructs to criticise Victorian rich, impact of Industrial Revolution, exploitation of the vulnerable...</li> <li>• Religious overtones: sin and salvation</li> <li>• Apparitions (provoke change in Scrooge)</li> <li>• Personification of vices Want &amp; Ignorance.</li> </ul> <b>Why did Dickens write ACC?</b> <ul style="list-style-type: none"> <li>• To expose conditions of poor</li> <li>• To challenge preconceptions about deserving and undeserving poor</li> <li>• To expose vices of Victorian wealthy (Want &amp; Ignorance)</li> <li>• To emphasise importance of family and companionship &amp; importance of wealth.</li> <li>• explore issues related to novella e.g. minimum wage</li> </ul> <b>How do writers use language and structure to create meaning?</b> <ul style="list-style-type: none"> <li>• Big ideas</li> <li>• Structural techniques</li> <li>• Language devices</li> <li>• Mechanics of figurative language</li> <li>• Conventions of genre</li> <li>• Detailed and perceptive analysis</li> <li>• Sentence structures to layer analysis</li> </ul> <b>How can we evaluate a text?</b> <ul style="list-style-type: none"> <li>• Discourse markers to compare</li> <li>• How can tentative language be used</li> <li>• Creating an overarching thesis based on big ideas</li> </ul> <b>How do we create engaging fiction?</b> <ul style="list-style-type: none"> <li>• Genre conventions and troupes</li> <li>• Mood</li> </ul>	<b>Vocabulary:</b> Revision and consolidation of Year 10 vocabulary and Term One Year 11 vocabulary  <b>Poetry</b> Enjambment Caesura Sibilance Assonance Consonance Stanza Blank verse Sonnet Iambic pentameter Stanza In media res Dramatic monologue  <b>English Language</b> Language Structure Evaluation Compare Perspectives Attitudes Description Narrative Argue Persuade Explain	<b>Concepts:</b>  <b>How is poetry used to convey a message? (revision)</b> <ul style="list-style-type: none"> <li>• Poetic form, devices and metre to convey a message</li> <li>• Devices: sounds, structure, rhyme, metre, vocabulary, images...</li> </ul> <b>What messages are conveyed in the Power and Conflict Poetry? (revision)</b> <ul style="list-style-type: none"> <li>• Power of man, nature, war</li> <li>• Conflict: physical, emotional, psychological</li> <li>• The Sublime</li> <li>• Terrors of war</li> <li>• Hubris (MLD, Ozymandias)</li> <li>• Identity</li> <li>• Memory and remembrance</li> <li>• Fragility of life</li> </ul> <b>Why did poets write their poems? (revision)</b> <ul style="list-style-type: none"> <li>• To criticise, celebrate, condemn, expose issues/raise awareness of...</li> </ul> <b>How is comparative analytical writing structured? (revision)</b> <ul style="list-style-type: none"> <li>• Comparative topic sentences/thesis statements</li> <li>• Discourse markers to compare</li> <li>• Use of noun appositives, participle phrases, nominalisation etc to build sophistication</li> <li>• Embedding quotes</li> <li>• Zooming in on writer's craft &amp; developing alternative interpretations</li> <li>• Evaluating writers' intentions: evaluative adverbs and modal language</li> <li>• Making cross-references: patterns through text</li> <li>• Whole-essay structure: writing introductions etc.</li> </ul>	<b>Vocabulary</b> Revision and consolidation of the aforementioned	<b>Concepts</b> Revision and consolidation of the aforementioned.

	<ul style="list-style-type: none"> <li>• Atmosphere</li> <li>• Cyclical structure</li> <li>• Flashbacks</li> <li>• Motifs</li> <li>• Symbolism</li> </ul>				
<b>CEIAGS AND CO-CURRICULAR</b>		<b>CEIAGS AND CO-CURRICULAR</b>		<b>CEIAGS AND CO-CURRICULAR</b>	
<ul style="list-style-type: none"> <li>✓ Careers involving using language to influence: politicians, journalists, writers, public speakers, advertising...</li> <li>✓ Debating and speech-writing competitions</li> </ul>		<ul style="list-style-type: none"> <li>✓ Poet Laureate Opportunity</li> <li>✓ Poetry by Heart</li> </ul>			