

Curriculum Knowledge Map 2022-23



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| Year 10 | AUTUMN | |
| Topics | LORD OF THE FLIES | TOPICAL LANGUAGE UNIT |
| Declarative <i>What should they know?</i> | <ul style="list-style-type: none"> A deep understanding of the plot as well as the characters, what they symbolise and their relationships with others. An understanding of complex themes such as loss of innocence, fear and human nature as well as key symbols such as the beast, the conch etc. An understanding of the context of the novel (Coral Island links, Golding's background, colonisation, and the impact of this on the novel & Cold War). The function and effect of an allegorical novel. An understanding of the big ideas and messages within the novel such as the conflict between two competing impulses that exist within humans. | <ul style="list-style-type: none"> An awareness and understanding of how sport, protest, culture, people, places, gender/sexuality and idols & heroes links to identity. Exploration of some of the controversial debates writers have argued for both historically and recently when exploring what constitutes a person's identity. An understanding of wider themes and messages that run through the extracts such as community, solidarity, resistance to oppression and belonging. |
| Procedural <i>What should they be able to do?</i> | <p>Primary focus: Language Analysis</p> <ul style="list-style-type: none"> Confidently layer their analysis when exploring Golding's language choices, exploring insightful, connected ideas. <p>Secondary focus: Structural Analysis</p> <ul style="list-style-type: none"> Exploration of the structure of the plot and the significance of Golding's structural choices and how these support the language choices in terms of messages/big ideas of the novel. | <p>Primary focus: Language Analysis</p> <ul style="list-style-type: none"> To confidently layer multiple insightful inferences when analysing the effects of language choices in fiction and non-fiction extracts. <p>Secondary focus: Discursive Writing</p> <ul style="list-style-type: none"> To sustain a well-informed argument and consciously craft devices (both language and structure) for effect To confidently blend discursive and descriptive devices To consciously use grammar for effect. |
| Disciplinary Literacy | Democracy, institutional, descent, barbarity, contemptuous, abhorrence, insidious, predisposition, microcosm, antithesis. | Institutional racism, bias, representation, allyship, equality, protest, gender identity, controversy, resistance, oppression. |
| Assessment | <ol style="list-style-type: none"> A teacher assessed LOTF essay – first attempt A whole class teacher assessed LOTF essay | <ol style="list-style-type: none"> A teacher assessed piece of analysis (LP2 Q4) A whole class teacher assessed piece of analysis (LP1 Q4) A peer assessed piece of discursive writing (LP2 Q5) |
| Diversity | Exploration of colonisation and the impact that had on Golding writing LOTF and how we as readers need to read it based on this contextual understanding. | This entire unit has been designed to include a vast range of voices, perspectives and cultures through the text choices including: Ruby Bridges, Marcus Rashford, Munroe Bergdorf, Michelle Obama, Kite Runner to name but a few. |



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| Year 10 | SPRING | |
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| Topics | MACBETH | ANTHOLOGY POETRY |
| <p>Declarative <i>What should they know?</i></p> | <ul style="list-style-type: none"> • A deep understanding of the plot as well as the characters, what they symbolise and their relationships with others. • An understanding of complex themes such as appearances vs. reality, the corrupting power of unchecked ambition and guilt as well as key symbols such as light and darkness and blood. • An understanding of the context of the novel, building on the Macbeth context unit and exploring critical theories linked to context to delve deeper. • The function and effect of a Shakespearean tragedy. • An understanding of the big ideas and messages within the play such as the consequences of usurpation and not conforming to societal expectations within gender roles. | <ul style="list-style-type: none"> • To have a confident understanding of all 15 anthology poems in terms of the key themes, ideas, messages as well as how language and structure have been used by the poets to express these ideas. • To have a confident understanding of different types of love and relationships including ideas of family, romance, our connection to ourselves and friends. • To explore and become confident with the various forms of poetry within the anthology such as sonnet and dramatic monologue. • To explore big ideas such as: obsession and possession within relationships, how distance can impact a relationship, how letting go of a relationship can be problematic and the emotional impact of loss. |
| <p>Procedural <i>What should they be able to do?</i></p> | <p><u>Primary focus: Language Analysis</u></p> <ul style="list-style-type: none"> • Confidently layer their convincing analysis when exploring Shakespeare’s language choices, exploring insightful, connected ideas. <p><u>Secondary focus: Form and Structural Analysis</u></p> <ul style="list-style-type: none"> • Exploration of the structure of the plot and the significance of Shakespeare’s form and structural choices and how these support the language choices in terms of messages/big ideas of the play. | <p><u>Primary focus: Comparison</u></p> <ul style="list-style-type: none"> • Comparing how poets use language and structure to convey messages and themes. Students will develop the ability to compare a printed poem with another from memory and this comparison will include the ideas that run through the poems as well as the techniques used to express them. <p><u>Secondary focus: Language and Structure Analysis</u></p> <ul style="list-style-type: none"> • To confidently layer multiple insightful inferences when analysing the effects of language and structural choices across all 15 anthology poems. • To confidently explore the effects of a wide range of poetic methods. |



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| Year 10 | SPRING | |
| Disciplinary Literacy (Tier 3 Vocab) | Fortitude, subservient, virtuous, apparition, prophetic, conspirator, manipulation, endeavour, audacity, treason. | More complex conjunctions of similarity and difference (similarly, likewise, whereas, conversely) Vocabulary linked to the anthology: familial love, platonic , the difference between romance/Romantic, requited/unrequited, cultural assimilation, double entendre |
| Assessment | <ol style="list-style-type: none"> 1. A peer assessed Macbeth essay 2. Progress Checkpoint on language skills (teacher assessed) 3. A whole class teacher assessed Macbeth essay | <ol style="list-style-type: none"> 4. A teacher assessed comparison of two anthology poems 5. A peer assessed comparison of two anthology poems |
| Diversity | | This SOW has mixture of male and female poets but, given the nature of the AQA anthology and this being something we cannot change or diversify, there are some home learning opportunities for students to explore a more diverse range of poems which are thematically linked to the anthology poems and offer some unseen poetry practise. |



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| Year 10 | SUMMER | |
| Topics | ANTHOLOGY POETRY CONTINUED | VICTORIAN CONTEXT AND JEKYLL & HYDE REVISION |
| Declarative <i>What should they know?</i> | An extension of spring 2 whilst anthology poetry unit is finished. | <ul style="list-style-type: none"> The social stereotypes and expectations associated with the Victorian class system e.g., what did it mean to be a Victorian gentleman or lady? In what ways were these expectations problematic? What impact can society have on our identity? How science and scientific thinking about the world was advancing in the 19th century, some of the anxieties people felt about these advances and how writers drew upon these anxieties as inspiration for their writing What is meant by the term 'urban terror' and knowledge of crime and changes to city spaces post industrial revolution The conventions of Gothic literature What is meant by the term 'duality' and how did some writers engage with the different sides to human nature |
| Procedural <i>What should they be able to do?</i> | | <p><i>Comprehend more challenging language in 19th century fiction and non-fiction</i></p> <p>Primary focus: Linking a Text to Context</p> <ul style="list-style-type: none"> Explain how an extract from a 19th century text is shaped by contextual factors Make interesting comments on the messages and wider ideas that writers could be making <p>Secondary focus: Creative Writing</p> <ul style="list-style-type: none"> To sustain a convincing narrative voice and consciously craft devices (both language and structure) for effect <p>To consciously use grammar for effect.</p> |
| Disciplinary Literacy | | Etiquette, repression, evolution, urban terror, morality, conscious, evolution, Gothic, unorthodox, zeitgeist |
| Assessment | <ol style="list-style-type: none"> A peer assessed comparison of two anthology poems A whole class teacher assessed comparison of two anthology poems | <ol style="list-style-type: none"> A peer assessed piece of creative writing Progress Checkpoint on poetry anthology (teacher assessed) A peer assessed oracy presentation |
| Diversity | | This SOW has mixture of male and female writers but, given the nature of the unit, the focus is on Britain in the 1900s. Home learning includes students reading and responding to a more modern/diverse thematically linked extracts. |

