

## The Warriner School Subject Curriculum Map

Subject: English	Year Group: 10	Unit: War Poetry
Unit objectives: (NC Statements)  To equip students with a knowledge of War Poetry, to impart procedural knowledge on writing on poetry at GCSE., and to develop student's understanding of poetry following their Power Poetry SoW.		



### Context for study: War Poetry

Students would have just completed the Power Poetry SoW, and previously in school have studied Literature of War in Year 7 and in WMAT primary schools too; students similarly look at trench-warfare in History which builds on the content knowledge for Dulce Et Decorum Est and The Soldier. They will learn poems with context and write about them with context, building on the procedural knowledge gained in Year 8 where they used context when writing on poems. Students need to know the war poems, the context of the poems, and some of the writer's intentions in order for them to answer on them at GCSE – in Year 11 there will be a revision unit where students go over the poems in a little more detail. Students can also, during this module, begin to compare poetry, which is often the most under-scored question on the Eduqas GCSE.

Sequence of learning: *Knowledge content - list of statements of what students should know by progressing through this unit (identify key tier 2/3 vocabulary in **bold**)*

Know the purpose of the groupings of the poem.

Know the key vocabulary of **tragic** and **ironic** and how Wife In London is both **tragic** and **ironic**; know the context of Wife in London, including that it was written during the Boer War, that Hardy's primary **themes** were good and evil, grief, and humanity, and the opposing arguments for the Boer War, including the interpretation that Hardy wrote the poem as a protest.

Know how the wife in the poem could feel as a result as a result of receiving the letter and **telegram** in the order she does; know how Hardy uses his choices in order to emphasise the effects of war and the **tragedy** and **irony** of the situation.

Know what the key vocabulary of **Patriotism, Legacy, Boastful, Egotistical, Proud, Delusional, Jingoistic, Mawkish** means and consider how it can apply to the poem The Soldier.

Know the context of Rupert Brooke, specifically that he wasn't involved in conflict prior to his writing of the poem, and that the government published the poem posthumously; know what a sonnet is and why it is typically used.

Know Rupert Brooke's choices and be able to understand interpretations and comments on his methods.

Know the **irony** of Rupert Brooke's title by understanding what it means and the context of it, and how the specific word and phrase choices he makes juxtapose with the title.

Know Wilfred Owen's choices and be able to understand interpretations and comments on his methods.

Know the context of Mametz Wood, such as it is by a Welsh poet focused on a Welsh regiment, and to build on prior content knowledge to understand the impact of war on individuals.

Know Owen Sheers' choices and be able to understand interpretations and comments on his methods.

Know the context of Manhunt; specifically that Manhunt was written for a documentary, that it was based specifically on the Bosnian War, that it details the effects of war on a couple – students should make the comparative link between this poem and Wife in London.

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Know and revisit the **dramatic monologue** and how it applies to Manhunt.

Know Simon Armitage's choices and be able to understand interpretations and comments on his methods, and be able to explain why the poem is called the Manhunt. Know the main ways that poetry can be compared: through topic, context, and language, and to know poems that can be compared with the above three topics that they have already studied.

Recall the unit through a low-stakes quiz and know how to use tier 2 vocabulary to write about the poems they have studied.

### **Possible Misconceptions and adaptive responses to these: identified through formative assessment/retrieval practice/diagnostic questioning.**

That Dulce is a positive poem, this should be corrected through annotations and hands-down questioning.

The plot of Mametz Wood, this should be corrected through annotations and hands-down questioning.

The war linked to Manhunt and Wife in London – both begin with Bs and are often confused – students should have this corrected every time and be quizzed on it through low-stakes.

### **Assessment/Final outcomes: How will students apply their deep learning in a meaningful way that respects the subject's discipline?**

Students should know the content knowledge of the poems and contexts of their writing. They should also know the procedural knowledge required to successfully answer their exam question.

### **Literacy and Oracy development opportunities:**

#### **Details of high-quality texts, explicit vocabulary teaching, modelled writing, structured talk.**

Explicit teaching of Tier 2 vocabulary, throughout lessons.

Reading of poems – modelled reading with various engaging strategies, chance for class to annotate poetry together using visualiser.

Supporting discussions based around love, relationships and power.

Explicit focus on answering questions in paragraphs and consistently self-assessing where students are employing evidence from the texts, explaining context, and showing their understanding.

Regular knowledge and metacognitive checks through students reading out their responses and contributing to class discussions.

Regular low-stakes testing through questioning. Students also to consistently contribute their interpretations in class and justify other interpretations.

Writing modelling and paragraph structure provided. Opportunity for students to revise and embed knowledge at home in preparation for assessment.

Consistent application of I do, We do, You do in developing student writing and confidence.

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	<p>Develop oracy skills through reading, discussion, and the sharing of written viewpoints.</p> <p>Class creation of success criteria to give students understanding of success.</p>
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