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**Knowledge Rich Curriculum Plan**

*Year 12: Paris Anthology B*



| **Lesson/Learning Sequence** | **Intended Knowledge:**  *Students will know that…* | **Tiered Vocabulary** | **Prior Knowledge:**  *In order to know this students, need to already know that…* | **Written link the wider curriculum** | **Assessment** |
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| **Lesson 1**  **Stories are Waiting in Paris** | *Students will know that mode refers to different ways that texts can be presented. Image, writing, layout, speech and moving images are all examples of different kinds of modes.*  *Students will know that this text is multi-modal text meaning it requires the processing of more than one mode and the recognition of the interconnections between modes.*  *Students will know that Eurostar is an international high-speed rail service connecting the United Kingdom with France, Belgium and the Netherlands.*  *Students will know that the male narrator adds an element of authority to the advertisement. Linguistic theories around gender suggest this to be the case.* | *Endophoric narrative – a narrative that references something within itself.*  *Deixis – the use of general, non-specific words and language used to refer to people, places or times.*  *Heteronormativity – the assumption of heterosexuality and traditional gender roles as the norm within society.*  *The Male Gaze – the act of depicting women and the world from a masculine, heterosexual perspective that represents women as sexual objects for the pleasure of the heterosexual male viewer.* | *Students will need to know that stative verbs are verbs that shows continued or progressive action on the part of the subject.*  *Student will need to know that dynamic verbs are verbs that shows continued or progressive action on the part of the subject.*  *Students will know that Paris is often represented as a place of romance and romantic possibility.*  *Students will be familiar with the language frameworks* |  | CCQ: How does using a multi-modal format impact the purpose of ‘Stories are Waiting in Paris’?   * use of audio and visual stimulus serves to include the viewer * several different stereotypes of Paris are referenced across both sound and images, allowing a greater overall view of Paris to be given to the audience |
| **Lesson 2**  **Mile by Mile** | *Students will know that graphology is a level of analysis along with phonology, vocabulary, grammar and semantics. It includes the study of layout, the use of logos and any other feature of graphical communication.*  *Students will know that a pre-modifying adjective is an adjective that comes before the most important word (the head), and adds information about it. For example, in the noun group 'the best people', 'best' is the pre-modifying adjective.*    *Students will be able to consider links with Stories are Waiting in terms of representation – the journey to Paris being part of the Parisian experience, especially when arriving by rail.*  *Students will know that semantics refers to the branch of linguistics and logic concerned with meaning. The two main areas are logical semantics, concerned with matters such as sense and reference and presupposition and implication, and lexical semantics, concerned with the analysis of word meanings and relations between them.*  *Students will be able to explore why the “Gar du Nord” is so grand in appearance – can make links to other ornate stations they may know of – think about what this suggests about Paris and the impression they Parisians of the past were hoping to #give to passengers upon their arrival in the city.*  *Students will know that the use of lexis can often give us an idea of the ideal reader. The lexis in this text is fairly accessible with some low frequency lexis. This suggests that the ideal reader is someone with a reasonable level of education along with an interest in travel and/or train travel.* | *Cartographer – a person who draws or produces maps.*  *Idiom - a group of words established by usage as having a meaning not deducible from those of the individual words (e.g. over the moon, see the light ).*  *Façade – the principal front of a building, that faces on to a street or open space.*   1. *Cataphora/ Cataphoric Reference - the use of a word or phrase that refers to or stands for a later word or phrase (e.g. the pronoun he in he may be approaching 37, but Jeff has no plans to retire from the sport yet).* | *Students will already know that mode refers to different ways that texts can be presented. Image, writing, layout, speech and moving images are all examples of different kinds of modes.*  *Students have previously studied “Stories are Waiting” and may be able to make connections between the texts.*  *Students will have some knowledge of how Paris is typically represented. They will also know how a journey to Paris has been represented in other text and what we can infer from this.* | Students have studied the development of the railway in Britain during Year 9, when reading 'The Signalman'. | CCQ: What is the purpose of using images alongside longer written prose in ‘Mile by Mile’?   * the maps allow the writers to demonstrate visually what they are describing * the images allow the reader to understand the differences in the railway systems over time |
| **Lesson 3**  **Paris City Guide** | *Students will know how a text can be constructed to presented an unbiased view. This will chiefly be achieved through lexical choices. It is important that students understand the purpose of a piece of a travel writing and how the “impersonal voice” and “” are conventional of the genre.*  *Students will know that writers must avoid subjectivity in their work, for a piece of travel writing to be successful. This is in line with the theories of Karl Thompson. It would be useful for students to understand that travel writers often adopt the style of a “Cartesian Eye” surveying the surrounding scene. This can be demonstrated in this text. In this sense the writer (like Descartes who postulated on the division between mind and body) is something of a disembodied eye.* | 1. *Cartesian – relating to Descartes and his ideas.*   *Subjective -*  *based on or influenced by personal feelings, tastes, or opinions.* | *Students will already know that semantics refers to the branch of linguistics and logic concerned with meaning.*  *Students will already know the difference between a proper noun, a concrete noun and an abstract noun.* | Subjectivity and objectivity can be linked to the transactional writing tasks that students complete for Q5 of the Language GCSE. | Stop and jot: According to Karl Thompson, what are the conventions of travel writing?  Travel writing is defined, according to Thompson, by its objectivity and 'Cartesian eye'. |
| **Lesson 4**  **What do you wish someone had told you?** | *Students will know that forums are a website or webpage where users can discuss and post comments on a particular topic.*  *Anonymity is a key convention of forum posting.*  *Rules about etiquette and politeness are common on forums, and may make the language used in forums more euphemistic and politer.*  *Students will know that a key limitation to user generated content on pages live “Trip Advisor” is they lack any objectivity, as they are purely based on personal experience. In this way they subvert the purpose of travel writing in its traditional form.*  *Students will know that the term “negation” refer to when we want to say that something is not true or is not the case, we can use negative words, phrases or clauses. Negation can happen in a number of ways, most commonly, when we use a negative word such as no, not, never, none, nobody, etc.*  *Students will know that Synthetic personalisation is the process of addressing mass audiences as though they were individuals through inclusive language usage. The use of second person pronouns contributes significantly to the process of synthetic personalisation within the media. It is extremely common to encounter constructions such as "See you after the break" on television shows prior to breaks. This device has been used in this text perhaps to relate to the other users but also to convey their opinion in a strong manner.* | *Affordances – the possibilities and options available within a genre.*  *Constraints – the limitations of a genre.*  *Acronym - an abbreviation formed from the initial letters of other words and pronounced as a word.*  *Synthetic personalisation - the process of addressing mass audiences as though they were individuals through inclusive language usage.* | ***Familiarity with phrases such as 'see you after the break' is massively helpful in understanding synthetic personalisation.***  ***Students should have some familiarity with what a forum is: referring to something like Trip Advisor is helpful in activating this prior knowledge.*** | Conventions are studied across the English curriculum from Year 7 to Year 11. | CCQ: How does ‘What do you wish someone had told you’ fit conventions of the forum posting genre?   * it is a place of ‘open discussion’ * it largely stays on topic * people are polite and generally pleasant to one another |
| **Lesson 5**  **‘Encore Une Fois’** | *Jill Walker Rettberg, in her study of blogging, has argued that:*   * *a person's blogs are connected* * *unlike forums, anonymity is not a convention of blogging* * *blogs had evolved from lists of web links to a personal and essayistic form of expression by the early 2000s* * *blogs are topic centred: they are generally about one thing* * *Rettberg identifies three key features: personality, brevity, and frequency of publication*   *'An American in Paris' is a 1951 Comedy Musical.*  *'Encore Une Fois' is a French song from the 1990s.*  *The author is expecting the receivers of her text to understand these esoteric allusions.*  *There is a tacit assumption in the text that readers already know about the author's children. This accords with Rettberg's argument that blogs are connected.*  *The author's use of a -- to mark a parenthesis is not standard punctuation, but it functions correctly as a parenthetical clause, which allows the author to write with complexity and detail.*  *The author often uses lists to attempt to give a hyper-realistic insight into Parisian life.*  *The use of personification ('the building seemingly ready to set sail') brings the city to life, as do the use of lists in the text.*  *It is worth noting that some of the double dashes should be colons used to introduce a list. The author takes pride in literariness and allusions yet the grammar is, ironically, sometimes incorrect.* | Modal verbs – verbs which express possibility, permission or intention: e.g. must, shall, will, should, would, can, could, may, and might.  Blended Mode - a mode of communication which shows a mixture of features, some associated with spoken language and some with written language.  Esoteric: intended for or likely to be understood by only a small number of people with a specialized knowledge or interest. | ***Allusion - an expression designed to call something to mind without mentioning it explicitly; an indirect or passing reference***  ***Homodiegetic narration is when the narrator is telling a story of personal experience – they are within or on 'the same' (homo) level of narrative as the events themselves.*** | Allusions covered in KS3/4 – for example in Yr 7 myths, Yr 9 Blood Brothers and legends or yr 11 An Inspector Calls.  The subjectivity of blogs stands in contrast to Thompson's note that travel writing is defined by its objectivity. | What are the conventions of a blog?  Blogs are characterised by personality, brevity, and frequency of publication.  How are the attitudes towards Paris demonstrated across these blog posts impacted by the use of homodiegetic narration?  The use of homodiegetic narration is in line with the conventional personality of blogging. It means that the attitudes towards Paris expressed here appear authentic and personal. |
| **Lesson 6**  **’18 Months Later…’** | *The use of the definite article in the first line of the text means that the text opens 'in media res' (in the middle of things).*  *The opening paragraph consists of two complex sentences, with lots of subordinate clauses. This grammatical choice affords lots of information.*  *There is a high concentration of verbs in the first paragraph, conveying a sense of action and liveliness.*  *The short declarative 'Ah Paris' is ambiguous, but perhaps suggests a moment of sublimity, or a moment of comfort. The register here is more informal or emotionally open.*  *The use of personification in 'Paris showed us her best face' relies on stereotypes of romance and beauty.*  *There is a cyclical structure to the paragraph on page 81. The anaphoric use of 'there was' emphasises the rush of experiences that Paris affords.*  *There is another allusion at the end of the text, to Thomas Wolfe's novel 'Can't Go Home'.* | Definite article: the pronoun 'the' | ***Register is the degree of formality in a text.***  ***Affordance is the use or purpose that a genre or language level allows for (covered in Unit 1A).*** | Register is covered in KS3 with Blood Brothers in Year 9. | What effect is created by the use of allusions in 'Just Another American in Paris'?  The use of allusions across these blogs gives the texts a literary register, one that seems designed to impress and convey a sense of intellectual rigour. At times these allusions stray into the esoteric, again giving the impression of learnedness. |
| **Lesson 7**  **‘Ten Things My Kids Say They Will Miss About Paris’** | *The graphology of all three texts is worth noting. The picture of the Arc-de-Triomphe here and the Eiffel Tower in '18 Months Later' are both stock photos that give the text a professional veneer.*  *The banal details listed in this text are similar to those described in 'What do you wish someone had told you'*  *The lexis does not seem like that of a small child, especially for number 3 in the list.*  *The irony of the final rhetorical question seems to admit the privileged position of the family. Yet some aspects of the text seem exaggerated (such as #3 in the list) and would strike the average reader as inaccessible.* | Remind students of definitions of  Pragmatics  Semantics  Lexis  Discourse  This could be done as a starter. | ***Students should begin to make links across all three blogs. This will make revision easier if they can identify patterns in the language levels; for example, the use of personification, lists, and parenthetical clauses across all 3 texts.***  ***Blended Mode - a mode of communication which shows a mixture of features, some associated with spoken language and some with written language.*** | Students have studied banality when studying realism in Year 9 / Year 10 short stories units.  Texts from blogs can be productively compared to texts from forums. | How do these blog posts meet the requirements of blended mode?  At numerous points, such as the rhetorical question that ends 'Ten Things', the text seems to lapse into a register more associated with spoken discourse. However, for the most part, the texts are defined by their essayistic and literary register – a feature, Jill Walker Rettberg argues – of blogging. |
| **Lesson 10**  **Paris for Children** | *The image of the rocking horse appeals to childhood nostalgia, however the image still seems incongruous as it is not entirely clear how it is linked to Paris.*  *Again, graphologically, the blue background on the first may have calming connotations, but this is juxtaposed with the unwelcomingly dense text on the following page.*  *Techniques such as parenthesis in the introduction are here used for purely functional reasons, whereas in 'Just Another...' they are used to embellish descriptions of life in the city.*  *Everything in the text is designed around providing information efficiently and thoroughly. The text is organised into almost militaristic columns to save space. Long syndetic lists are used. Accuracy takes priority over ease of reading.*  *Text boxes are used to break up the flow of information. In these, both the lexis and sentence structures are more varied, with increased use of subordinate clauses. This variety is also evident in 'wet and wild' under the 'swimming, rollerblading' text box.*  *Abbreviations again provide efficiency.*  *The sheer amount of detail reflects huge amount of research and, presumably, multiple authors. The text confirms Thompson's model of travel writing as objective.*  *Contrary to the general objectivity of the text, there are flashes of humour and subjectivity: 'If you haven't got a child, it's worth borrowing one to get in here' (p. 354); 'these grassy slopes are perfect for rolling down' (p. 350).*  *Other notes of subjectivity, such as in the semantic field of words related to luxury on p. 355 ('beautiful, enticing, delicious, and expensive') perhaps suggest that no text, even travel writing, can be completely objective.* |  | ***Graphology is the way in which texts are written or presented on the page.*** | This text links well with other travel writing texts in the anthology such as 'Paris City Guide' or, alternatively, the more subjective accounts of travel such as the 'Just Another' blogs. | How far does 'Paris for Children' conform to Thompson's account of travel writing?  'Paris for Children' is clearly a text that is aiming for an objective account of child-friendly activities for tourists in Paris. However, despite the efficiency with which it relays information, the text does contain flashes of subjectivity with jokes such as *'If you haven't got a child, it's worth borrowing one to get in here'*. |
| **Lesson 11**  **Paris – Fine French Food** | *This is a multi-modal text in which the video seems slightly sped up, giving the impression of activity and cultural vitality. Aurally, the jaunty music reinforces this impression.*  *The superlative 'most gastronomic country in the world' advances the stereotype of superior French cuisine, and posits Paris as the metaphorical centre of the culinary world.*  *Expanded noun phrases such as 'a flamboyant display of expert techniques' embellish descriptions.*  *Prosodically, the stress on 'here' – an example of spatial deixis – establishes a clear link between place and food (which is stressed as an 'obsession').*  *The multi-modal nature of the text creates a separation between factual and persuasive purposes, with the latter being foregrounded in the narration, and the former only appearing on screen in subtitles.*  *French conversations in the background give an impression of authenticity.*  *Quantifiers are used to give an idea of the volume and variety of French food.*  *Like 'Paris City Guide', music is used to enable and accentuate shifts in attention and tone.*  *The shift from third person to second person in the final paragraph shows an awareness of audience; this use of synthetic personalisation gives the advert a personal touch.* | Prosodic features – intonation, stress and emphasis put on individual words or phrases in spoken language. | ***A multi-modal text is one that use different media or modes – such as written text, aural, and visual modes.***  ***Students will know that Synthetic personalisation is the process of addressing mass audiences as though they were individuals*** | Students study prosody during work on sonnets in Year 8 on Romeo and Juliet.  Links to other texts produced by Lonely Planet. | How are attitudes towards French Food presented in this text?  The text uses multiple modes effectively at several points in the text to shape attitudes towards Parisian foods. For example, the text separates factual and persuasive discourses by having the latter foregrounded in the narration, and the former only appearing on screen in subtitles. This allows both objective and subjective attitudes to be conveyed. |
| **Lesson 12**  **NOT-FOR-PARENTS**  **'Introduction'**  **'Inside Out and Upside Down'** | *The children's book genre affords the possibility of depicting Paris in a fun, stimulating way.*  *However, the constraints of the genre include a limited ability to relay factual information about Paris (as 'Paris for Children' does).*  *The allusion to the French Revolution is an incongruous joke given that the audience of the text are children.*  *There are parts of this children's book that seem designed to appeal to adults as well as, if not more than, children.*  *The cliched stamp, 'NOT FOR PARENTS' is designed to intrigue children by giving an impression of rebellion and exclusivity, perhaps making children more compliant on holiday?*  *It is worth bearing in mind that the text is an appeal not just to children but to adults as well: it is a piece of marketing.*  *Expanded noun phrases heighten the excitement attached to Paris (also note alliteration).*  *Graphologically, the text is full of variety. Clear tonal shifts between sections of 'Not for Parents' are signalled in the colour scheme.*  *On each page, it is not entirely clear where to start reading, yet this is purposeful, as each section gives the reader a discrete piece of information to hook the audience in.*  *Metaphorical language relating to the body is often found in children's literature (for example Horrible Histories), and it is here as well in the simile comparing the Pompidou to a 'body with all its veins and nerves visible on the outside'. Children are perhaps less ashamed and more fascinated by bodily functions.*  *The use of comic book conventions to, figuratively, interact with the reader mirrors the idea that the Pompidou centre is interactive and alive. This arguably reinforces the body simile used earlier in this text.*  *The text is often highly idiomatic and punning: 'Packing it in'; 'Loved to bits'.* | Remind students on the definitions of affordance and constraint (this could be done as a starter). | ***Affordance is the use or purpose that a genre or language level allows for (covered in Unit 1A).***  ***Constraint is what a genre does not allow for.*** | This text has pertinent links with the other texts produced by tourist boards or for tourists ('Paris City Guide', 'Fine French Food', 'Stories are waiting' etc.) | How does Not for Parents utilise the conventions of children’s literature to present Paris as an interesting place?  Not for Parents consistently uses the conventions of children's literature to good effect to present Paris as an intriguing place. For example, the bodily imagery in 'Inside Out and Upside Down', used when the Pompidou centre is compared to a 'body with all its veins and nerves visible on the outside', is often found in children's books such as Horrible Histories. Such interest in the grotesque and the body perhaps reflects children's fascination with that which is disgusting, making Paris seem something which is not staid and just for history books, but something alive and perhaps shocking. |
| **Lesson 13**  **'Dem Bones'**  **Cruise the Carousels** | *This text is dense in numerical information.*  *There are yet more puns in this section of the text.*  *There is a heavy reliance on graphology in this section to immediately demonstrate the Gothic appeal of the place.*  *The text once again does not follow traditional formatting whereby the main summary would come at the top of the page. The aim is to inform, but in an accessible way.*  *Pins in the photographs have connotations of adventure and nostalgia. There is a subtle suggestion that Paris is a place where memories can be made. Again, this may be as much to sell the idea of Paris to adults as much as children.*  *The temporal deixis of 'back when' is non-specific and vague. The text gives historical information but in a way that is simplified and stripped of academic rigour.*  *The pink graphics perhaps reflect stereotypes of the city of love, which begs the question: who are carousels for?*  *The alliterative title is conventional for children's literature, and sets a light-hearted tone.*  *Levity is a consistent theme of all of these texts – reinforced here by the jokes in the images.*  *The syntax is consistently simple. There is only one subordinate clause on page 104. Listing means that grammar is not over-complicated.* | Remind students of deixis – temporal and spatial. This could be done as a starter. | ***Temporal deixis refers to words that denote when something happens / happened.*** | The Gothic is studied in Year 7 and in A Christmas Carol, too. | What does the use of temporal deixis say about the purpose of Not for Parents?  *The temporal deixis of 'back when' is non-specific and vague. The text gives historical information but in a way that is simplified and stripped of academic rigour.* |