

INVEST in the power of the written word	EXPERIENCE a range of cultures, histories and beliefs	EXPLORE the shared values of civilisation	SHAPE society and our place within it	GROW as instinctive readers, writers and orators	PURSUE English beyond the classroom
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Year 10	Term 1	Term 2	Term 3
Text or Theme	<b>A Social Criticism: A Christmas Carol</b>	<b>Detecting Inequality: An Inspector Calls</b>	<b>The Pursuit of Power: Macbeth</b>
Developing Cultural Capital	<p>At the heart of this sequence is <i>A Christmas Carol</i> by Charles Dickens, a 19<sup>th</sup> century prose text that follows the transformation of the infamous character of Scrooge. Written during a time when the British were re-evaluating the traditions of Christmas, this sequence allows students to explore a text that is challenging in terms of its vocabulary and syntactical structures, whilst developing students' knowledge and understanding of developing their own understanding of social criticisms, through the reading of a rich core text and a wide variety of illuminating fiction texts, non-fiction texts and poetry. <b>Illuminating Texts:</b> <i>A Wife in London</i> by Thomas Hardy. <i>London</i> by William Blake. <i>Living Space</i> by Imtiaz Dharker. <i>Lost Hearts</i> by M.R. James. <i>Death of a Naturalist</i> by Seamus Heaney. <i>Excerpt from The Prelude</i> by William Wordsworth. <i>Sonnet 43</i> by Barrett Browning. <i>She Walks in Beauty</i> by Lord Byron. <i>As Imperceptibly as Grief</i> by Emily Dickinson.</p>	<p>At the heart of this sequence is <i>An Inspector Calls</i> by J.B Priestley, a seminal work of literature that continues to be performed to this day. Students' study of <i>An Inspector Calls</i> facilitates the exploration of social class, the history of political ideas in the 20<sup>th</sup> century, as well as the conventions of a modern drama. Alongside this text, students study a range of secondary fiction and non-fiction texts, and a selection of poems from the anthology, which cover a range of thematically linked topics that are intended to deepen students' understanding of Priestley's intentions as a writer. <b>Illuminating Texts:</b> <i>The Soldier</i> by Rupert Brooke. <i>Dulce et Decorum Est</i> by Wilfred Owen. <i>Mametz Wood</i> by Owen Sheers. <i>Afternoons</i> by Philip Larkin. <i>Valentine</i> by Carol Ann Duffy. <i>Cozy Apologia</i> by Rita Dove. <i>Animal Farm</i> by George Orwell, <i>HMS Titanic: A survivor's story</i>. The Real Story of the RMS Titanic. <i>The Tiredness of Rosabel</i> by Katherine Mansfield.</p>	<p>At the heart of this sequence is <i>Macbeth</i> by William Shakespeare, a 17<sup>th</sup> century play that is an archetypal Shakespearean tragedy. Rich in cultural capital, students' study of this text provides opportunities for students to apply their knowledge of the themes of power, violence, relationships and gender to a wealth of literary texts. In addition, students are challenged to dissect the richness that pervades Shakespeare's work by exploring not simply his language use, but his use of iambic pentameter, as well as dramatic conventions, including dramatic irony, soliloquy and asides. <b>Illuminating Texts:</b> <i>The Manhunt</i> by Simon Armitage, <i>Hawk Roosting</i> by Ted Hughes, <i>Ozymandias</i> by Percy Shelley, <i>To Autumn</i> by John Keats, <i>A Sunrise on the Veldt</i> by Doris Lessing, <i>Inside America's Toughest Prison</i> by Mark Binelli, <i>American Notes for General Circulation</i> by Charles Dickens.</p>
Retainable Knowledge	<ul style="list-style-type: none"> <li>• Representations of family.</li> <li>• Representations of conflict.</li> <li>• Representations of the supernatural.</li> <li>• Representations of time / change.</li> <li>• Representations of society.</li> <li>• Representations of social class / inequality.</li> <li>• Conventions of a novel.</li> <li>• Conventions of poetry, fiction and non-fiction.</li> <li>• 19<sup>th</sup> century social and historical context - Britain.</li> </ul>	<ul style="list-style-type: none"> <li>• Representations of detectives.</li> <li>• Representations of family.</li> <li>• Representations of conflict.</li> <li>• Representations of gender.</li> <li>• Representations of society.</li> <li>• Representations of social class / inequality.</li> <li>• Conventions of modern drama.</li> <li>• Conventions of poetry, fiction and non-fiction.</li> <li>• 20<sup>th</sup> century social and historical context - Britain.</li> <li>• Creative writing - crafting devices, structuring ideas, varying sentences / punctuation.</li> <li>• Transactional writing – crafting devices to</li> </ul>	<ul style="list-style-type: none"> <li>• Representations of relationships.</li> <li>• Representations of gender.</li> <li>• Representations of conflict.</li> <li>• Representations of the supernatural.</li> <li>• Representations of time / change.</li> <li>• Representations of heroes and villains.</li> <li>• Conventions of a Shakespearean tragedy.</li> <li>• Conventions of poetry, fiction and non-fiction.</li> <li>• 19<sup>th</sup> century social and historical</li> </ul>

	<ul style="list-style-type: none"> <li>• Creative writing - crafting devices, structuring ideas, varying sentences / punctuation.</li> <li>• Transactional writing – crafting devices to structure an argument, varying sentences / punctuation.</li> <li>• Essay writing – selecting quotations, analysing the writer’s choices, evaluating and comparing ideas.</li> <li>• Linguistic and literary vocabulary.</li> </ul>	<p>structure an argument, varying sentences / punctuation.</p> <ul style="list-style-type: none"> <li>• Essay writing – selecting quotations, analysing the writer’s choices, evaluating and comparing ideas.</li> <li>• Linguistic and literary vocabulary.</li> </ul>	<p>context - Britain.</p> <ul style="list-style-type: none"> <li>• Creative writing - crafting devices, structuring ideas, varying sentences / punctuation.</li> <li>• Transactional writing – crafting devices to structure an argument, varying sentences / punctuation.</li> <li>• Essay writing – selecting quotations, analysing the writer’s choices, evaluating and comparing ideas.</li> <li>• Linguistic and literary vocabulary.</li> </ul>
Cross Curricular Links	<ul style="list-style-type: none"> <li>• <b>Drama:</b> <i>Blood Brothers</i> (Y8 HT2).</li> <li>• <b>History:</b> The Industrial Revolution (Y8 HT1)</li> <li>• <b>Geography:</b> Economic geography (Y10/Y11)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Drama:</b> <i>DNA</i> (Y10). <i>Teechers</i> – Y9 (HT2). <i>Blood Brothers</i> – Y8 (HT2). <i>Status and Relationships</i> – Y8 (HT6)</li> <li>• <b>History:</b> The Industrial Revolution (Y8 HT1)</li> <li>• <b>Geography:</b> Economic geography (Y10/Y11)</li> </ul>	<ul style="list-style-type: none"> <li>• <b>Drama:</b> Elizabethan Theatre, <i>A Midsummer Night’s Dream</i>, <i>Romeo and Juliet</i>, <i>Hamlet</i>, <i>Macbeth</i>, <i>Doctor Faustus</i> (Y7 HT5), <i>Blood Brothers</i> (Y8 HT2).</li> <li>• <b>History:</b> Medieval England (Y7 HT6)</li> </ul>
Vocabulary	Technical terminology is listed in the SoL <a href="#">vocabulary list</a> .	Technical terminology is listed in the SoL <a href="#">vocabulary list</a> .	Technical terminology is listed in the SoL <a href="#">vocabulary list</a> .
Assessments	<ul style="list-style-type: none"> <li>• <b>English Language:</b> How does the writer. Transactional writing.</li> <li>• <b>English Literature:</b> Poetry essay, <i>A Christmas Carol</i> essay.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>English Language:</b> Comparison. Narrative writing.</li> <li>• <b>English Literature:</b> Poetry essay (comparison), <i>An Inspector Calls</i> essay.</li> </ul>	<ul style="list-style-type: none"> <li>• <b>English Language:</b> <i>Macbeth</i> part (a). Trial Examination.</li> <li>• <b>English Literature:</b> Evaluate. Trial Examination.</li> </ul>